



WITNESS ([www.witness.org](http://www.witness.org)) uses the power of video to open the eyes of the world to human rights abuses. By partnering with local organizations around the globe, WITNESS empowers human rights defenders to use video as a tool to shine a light on those most affected by human rights violations, and to transform personal stories of abuse into powerful tools of justice. Since its founding in 1992, WITNESS has partnered with groups in more than 60 countries, bringing often unseen images, untold stories and seldom heard voices to the attention of key decision makers, the media, and the general public -- prompting grassroots activism, political engagement, and lasting change.

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## **Video for Change**

### **A Guide for Advocacy and Activism**

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***Appendices including Video Action Plan, Footage Description Forms, Sample Consents and Releases, Pre-production and Production Checklists, Script Formats and Costing-out Distribution Strategies***

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- Visit [www.witness.org/store](http://www.witness.org/store) for more information on this book, or to purchase a bound copy
- Please contact us at [videoadvocacy@witness.org](mailto:videoadvocacy@witness.org) to let us know how you are using this material
- Use the WITNESS forum at [www.witness.org/forum](http://www.witness.org/forum) to tell others about your own experiences using video for change.

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# Appendix I

## WITNESS Video Action Plan

Organization Name:

Your Name:

Your Position:

Date:

This is a version of the WITNESS Video Action Plan (VAP) – a questionnaire designed to assist our partners in developing a plan to integrate video into their human rights advocacy work. This VAP should guide you through the process of thinking about the advocacy tactics, logistical preparations, skills, and the visual literacy required to successfully create a video advocacy project. It should be used as a starting point for thinking through a project, as well as setting realistic expectations and timelines to successfully meet your goals.

For guidance in filling out this document, please refer to the following documents:

- WITNESS training materials at [www.witness.org/training](http://www.witness.org/training).

Finally, please note that the tables and charts throughout this document are meant as a guide. You need not use them if you'd prefer to write/print on a separate sheet of paper.

## ***PART 1: Overall Video Advocacy Framework***

### **Outline of Objectives and Audience**

Remember, the most successful video advocacy is generally implemented to support a specific campaign where video is strategically and tactically used in tandem with other advocacy activities and tools such as written reports, briefings, events etc., and in support of a specific, defined advocacy objective.

- 1) Across your organization, what are your key advocacy objectives and the tactics you will use to pursue them over the next two years? Are there specific key advocacy events of relevance to your objectives? If so, please list them, and note why they are important.

OBJECTIVE	ADVOCACY TACTIC	KEY EVENTS	NAMES AND DUTIES OF PEOPLE INVOLVED	OTHER NGOs OR STAKEHOLDERS INVOLVED IN THIS PROJECT
1.				
2.				
3.				

4.			
5.			
6.			

2) Please expand on what are the specific objectives for change in policy and practice that your video will advocate for. Be specific on how you would know if you had been successful in achieving these objectives. Note that you can have both primary and secondary objectives. Add additional rows to the table as needed.

	SPECIFIC POLICY OR CHANGE OBJECTIVE	MEASURE OF SUCCESS?
1.		
2.		
3.		
4.		

- 3) For your video project, who are your audiences? Audiences should have the ability to influence your advocacy objectives, either directly or indirectly. Please list in the table specific organizations and/or individuals you would target for distribution.

Use the guide of possible types of audiences below, but feel free to add any audiences that you feel are relevant to your issue.

TYPE OF AUDIENCE	LOCAL	NATIONAL	REGIONAL	INTERNATIONAL
Courts, tribunals and other judicial bodies				
Legislative and Executive bodies				
Human rights bodies, Commissions, Special rapporteurs, Working groups, etc.				
Key decision-makers with influence on human rights issues (financial institutions, corporations, aid agencies, etc.)				
NGOs, solidarity groups and community-based organizations				
Press and media (including television, internet and radio)				
General public				
Other?				

4) Please analyze your audiences, ranked in order of significance, in the table below. Use the example provided in the table as a guide.

<b>AUDIENCE</b>	<b>ACTION SOUGHT</b>	<b>AWARENESS</b>	<b>PERSPECTIVE</b>	<b>MESSAGE</b>	<b>STORY/VOICES</b>	<b>DISTRIBUTION</b>
What is the specific audience (individual, group) that you want to reach?	What do you want this audience to do? (please relate to objectives for change in question 2)	Audience's current level of awareness of issue	Audience perspective on issue (negative, neutral, positive etc.)	What you are trying to convey to this audience so that they will take action?	What story and what people in a video will persuade or move your audience to action?	How and when would you reach this audience? Is there a strategic moment to reach this audience? (e.g. via public/private screenings, legal hearings, conferences, direct contact, the mass media). Be as specific as possible with dates and opportunities.
Senegalese President	Financial and policy commitment to support landmine victims	High, we have been doing a lot of advocacy work directed at the Senegalese government on behalf of landmine victims	Neutral but no policy/legislation or action has been made to assist these victims	You have the ability to provide support to landmine victims by adequately funding support services.	The human impact of landmines, the urgency of the need to assist victims and the illegality of non-assistance. Voices of victims, as well as informed neutral experts recommending action.	Via a private screening on December 12, 2004 organized with other NGOs in our anti-landmines coalition.


- 5) What length, stylistic approach and language do you think will be optimal for your primary audience? If you are choosing to target multiple audiences, will these require a different language, length or style of video? If so, please give details.
- 6) What other organizations, networks and alliances have you worked with, or do you plan to work with in this video advocacy campaign? Please describe how you have worked with them in the past or envision working with them.
- 7) Are there any security risks associated with filming and then widespread dissemination of the video footage outside or within the country, either for the person who has filmed the footage or the people featured in the video? If so, please elaborate.
- 8) Please list any existing or in-progress videos or documentaries related to your advocacy focus. How will the video project that your organization proposes add to this video material? What can you learn from existing videos about what you want to include and what you want to avoid? Please be specific in naming any videos that exist, or indicate if there is no current related video material.
- 9) How has the media portrayed the issue (if at all)? Has that helped or hindered your advocacy strategy? How would you want the approach of your video to be different?

## ***PART 2: Planning the Video***

### **Strategy: Message, Story and Storyteller**

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- 1) Write a paragraph that describes the story that viewers will see in your video. This should not be a summary of the video's message or an analysis, but a description of how you visualize the story unfolding.

Two examples would be:

- "In the Casamance region of Senegal we see a fertile, prosperous city and countryside contrasted to the plight of landmine victims. We follow the lives of four landmine victims of differing ages, genders and social classes, each of whom is trying to continue living and working. They explain the lack of medical assistance, and the socio-economic and psychological effects of landmines on their lives. Their personal experiences are reinforced through expert interviews, culminating in an appeal, voiced by the victims, to the government and the international community to meet their obligations to provide assistance to victims of landmines, cease the use of landmines and to de-mine the region, as is stipulated under the Mine Ban Treaty to which Senegal is a signatory."
- "First we see images of the offensive by the Burmese military government that took place at the end of 2004, and then the continuing life of the villagers in the war zone in 2005, in which they are always faced with the fears and possible threats. They stay in small groups near their fields, living in temporary homes, and avoiding their villages in the plains. They have limited food, access to healthcare and education, and security. Villagers of all ages as well as children show us how they live, talk about their experiences and personal stories, and talk about their hopes and fears, and hopes and fears for their children. The video shows the continuing insecurity faced by people, and that additional support is needed for internally displaced people in Burma, as well as pressure on the government to stop attacks on these people."

Think visually and verbally – every word should describe something you see in the video.

- 2) Among the messages you identified in your Audience chart, what will be the most important messages of the video?
- 3) Who can tell your story most compellingly for your audience? Remember that compelling and memorable individual, personal stories are part of most powerful videos and stories, and that an "expert" interview may give credibility and help

elaborate nuanced legal or policy obligations. You may consider how you would tell “both sides of the story” or explain why this is infeasible or ill advised. Consider that ‘who’ tells the story can also include the narrator.

- 4) If you plan to use a narrator in the film, who would be your first choice of narrator and how will you get access to this person? Narrators can play a very useful role in helping to structure the film, and fill in the gaps in information. However, for some audiences, narration may be perceived to be manipulative or indicative of a particular point of view/opinion. Issues to consider in the choice of narration include credibility of the narrator, gender, national origin, celebrity recognition and their availability/accessibility etc. In the event that this person may not be available to provide narration for the video, please also draft a list of other potential narrators.

### ***PART 3: The Pre-production, Production and Post-production process.***

*There are essentially three phases of film-making: pre-production, production and post-production. In this section, you will explore the fundamental character of each of these phases and begin to think about how your video advocacy plan translates into an actual video. Pre-production includes researching the issue at hand, fleshing out the themes to be explored, preparing outlines for what you want to cover in your video, making logistical arrangements and fundraising. During the production phase, the filming will take place. At the postproduction phase the footage (video material shot) will be logged, transcribed and edited into videos appropriate for the target audience(s). [Logs are written details about the footage on each tape and include descriptions on the location, length, visual and audio content of shots. Transcripts are detailed notes of the content of each tape.]*

#### **Pre-Production and Production**

- 1) What questions and background research will you need to address before shooting? Common key questions are noted below, and you should include additional ones that are relevant to your specific organization and video advocacy plan.

QUESTIONS	REQUIRED RESEARCH/NOTES
1. What are the security risks for people appearing in the film if it is shown locally/regionally/internationally?	
2. What kind of consent document will you require of people filmed?	

3. What permissions will you need to film in different locations where you would like to film?	
4. Are there any rules of submission for video at venues where you plan to show the video for your target audience?	
5. How will you identify additional funding for the video production and distribution?	
6.	

- 2) What is your organization's policy on security and on consent as it relates to people interviewed or filmed for your human rights documentation?
- 3) What are the audio and visual components that you hope to include in the video? Please use the list in the Appendix to this Video Action Plan as a guide.

a) Existing Materials

NOTE: Archive video and photo material, as well as music, can be difficult and expensive to license.

WHAT IS THE MATERIAL?	HOW WILL YOU OBTAIN ACCESS TO IT?	WHAT RIGHTS NEED TO BE OBTAINED IN ORDER TO USE THIS MATERIAL?
Existing video interviews		
Existing footage shot by your organization		
Existing television or video footage		
Existing photos		
Existing music		

Existing sound sources (not music or interviews)			
Printed materials related to the video			

b) Interviews: List the interviewees you want to video. If you do not have a specific person in mind, give a general description of the type of interviewee you are looking for. Use the example below as a guide.

NAME AND FUNCTION OF INTERVIEWEE	OBJECTIVE OF INTERVIEW	LOCATION (AND ANY PERMISSION REQUIRED)	LANGUAGE	POSSIBLE SECURITY CONCERNS WITH THIS INTERVIEWEE
Example: James Brown, ex-child soldier	Child soldier talking about how he was recruited, his life as a soldier, when and how he was demobilized, how he feels about the war, what his civilian life is like and what his hopes and fears are for the future.	Transitional reintegration center. Monrovia, Liberia. Need to request access from center director	Gbande/English	Cannot show face, or use real name



- 4) Choose an interviewee from the list above and draft a list of questions you wish to ask. Please note that interview questions must be open-ended to allow for your interviewee to elaborate the fullest response. For more guidance you should review WITNESS training materials. This is an exercise that you should complete as preparation for each interview you conduct.

NAME:
LOCATION:
Questions
1
2
3
4
5
6
7
8
10

### Plan a production timeline

Outline a timeline for the pre-production, production, post-production and distribution of your first video project. Sample activities are listed below. However, the time required for these will depend on the nature, scope and strategy of the particular project, as well as on the time and energy you are able to commit to the project.

STAGE IN THE PROCESS	ACTIVITY	DATE TO BEGIN	DATE TO FINISH	LOCATION	PERSON RESPONSIBLE/ADDITIONAL INPUT REQUIRED
<b>Pre-production</b>	Research on security constraints Research on existing audiovisual materials and other background research				

	Development of video action plan				
	Logistical preparation for filming				
	Fundraising for the production and distribution/advocacy				
	<b><u>Production</u></b>				
	Filming – Location A				
	Filming – Location B				
	Filming – Location C				
	Filming – Location D				
	Filming – Location E				
	Filming – Location F				
	Filming – Location G				
	<b><u>Postproduction</u></b>				
	Logging and transcribing footage				
	Preparing a script				
	Reviewing script with co-workers and allies				
	Edit video				
	Key advocacy events to launch video				

***PART 4: Implementing the Outreach and Advocacy using your Video***

*In video advocacy, tactical and strategic distribution of the video is the key element in achieving change. It is often not the number of people who have seen the video that is most important but rather whether the video has reached key audiences with a power to make a difference. Distribution can be effected in a number of ways, including face to face meetings, screenings at key events, private screenings, conferences, hearings, briefings, distribution to key advocacy/campaign allies and partners for use in their advocacy etc.*

- 1) Will it be useful to develop accompanying materials such as a briefing pack, action kit, fact sheet or screening manual to go with the video? If so, what would they contain?
- 2) Who will be your allies in getting the video to your intended audiences both nationally and internationally (including NGOs, networks, allies, media organizations etc.)? Are there groups who already have the connections to reach your intended audiences? How can you involve these groups from an early stage in your video advocacy process in order to secure their commitment?
- 3) What level of media exposure are you looking for with this campaign? Please note any concerns to be aware of in terms of the presentation of the issue in the mass media.
- 4) If you intend to use the mass media, which media organizations would you target nationally or internationally? Do you already have contacts within these organizations? Please note that media organizations may be reluctant to broadcast your advocacy footage or video for a variety of reasons. However, they may still be willing to use some of the material as B-roll for a specific news item or to instigate their own investigation based upon the material presented to them.

MEDIA ORGANIZATION	CONTACT EXISTING?	WHAT DIMENSION OF THE VIDEO'S STORY MAY INTEREST THIS MEDIA OUTLET? WHAT WILL BE THE CHALLENGES IN SECURING COVERAGE THAT RETAINS YOUR ADVOCACY MESSAGE?



- 6) The most successful campaigns incorporating video advocacy rely on using different video strategies in sequence, so the impact of one action builds on another? For example, you might coordinate the release of your material to television to build and increase pressure after you have had the opportunity to engage grassroots networks via screenings, and to show the video in a private meeting with decision-makers in tandem with written reports and other advocacy tools. Please consider where there are the possibilities for doing this and incorporate them into the chart above.
- 7) Looking at the distribution audiences you have identified, how many copies of your video will you need to distribute internationally, regionally, nationally and locally? What format is optimal for this distribution (VHS Pal/NTSC, DVD, VCD etc.)

	VHS-NTSC	VHS-PAL	DVD	VCD	BROADCAST-QUALITY COPIES FOR MEDIA USE
Local					
Regional					
International					
USA					

## APPENDIX: AUDIOVISUAL COMPONENTS

All video is made up of combinations of visual and audio elements. Think creatively and expansively about different kinds of sound and images. What will make this story visually interesting? Can you tell your story using different combinations of visuals and audio components? What will have most impact on your audience? What do you have access to given security, budget and time constraints? Can you make a virtue out of necessity?

Some kinds of visuals and audio to think about:

### 1. Visuals

- \* Visual and audio documentation of events happening – People *doing* things, without commentary.
- \* Landscapes, locations and inanimate objects that are part of the story.
- \* Interviews – One or more people answering questions, posed to them by an interviewer on or off-camera who may be edited out of the final film.
- \* Conversations observed – People aware of the presence of a camera, but not being interviewed directly.
- \* Conversations or people talking to each other, with the camera unobtrusive or hidden.
- \* Re-enactments – Factually accurate recreations of scenes that could not be filmed, or are in the past. Remember that there may be credibility problems with this in the human rights context, particularly if the reasons are unclear to the audience why a scene could not be filmed, or needed to be re-enacted.
- \* Expressive shots – Often symbolic or artistic, to represent a concept or provide visuals where you do not have access to the location, e.g. in historical interviews.
- \* Manipulation of imagery via slow-mo, fast-forward, motion-capture etc.
- \* Still photos or documents – Either static or shot with the camera panning/tracking or zooming in or out.
- \* Text including on-screen titles, headlines, and graphics – Used for creative and informational purposes, including subtitles for foreign languages. These are usually added in the editing.
- \* Library, news and archive footage – This could be from a professional archive, but also personal memorabilia, and possibly material from other films. Remember footage from a commercial source is usually expensive and complicated to get permission for.
- \* Blank screen – Causing the viewer to reflect on what they have just seen or heard, prime them for what is next, indicate a change of sequence or location, or to emphasize sounds.

### 2. Audio or Sound Elements

- \* Interviewee – You can use audio only, or audio from a picture-and-sound interview with audio only used, or both picture and audio used.
- \* Conversations – Either recorded with the participants' knowledge or unobtrusively/secretly.
- \* Narration – Could be a narrator, the filmmaker or a participant.
- \* Synchronous Sound – Sound shot while filming.
- \* Sound effects – Individual sounds shot while filming, or at a later point.
- \* Music – This is usually added in editing.
- \* Silence – The absence of sound can indicate change of mood or place, or cause the viewer to refocus on the screen.

# Appendix II

## WITNESS Footage and Tape Description

### Part 1 : Summary

*(NOTE: This form may be used for a single tape or for a group of related tapes. Please use the Part 2 : Log or Transcript to shotlist or transcribe each individual tape.*

Partner / Source Name \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Tape Number / Title \_\_\_\_\_

Date(s) video was shot \_\_\_\_\_

Location(s) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Number of Tapes \_\_\_\_\_ NTSC or PAL? \_\_\_\_\_

Raw footage \_\_\_\_\_ edited footage or productions \_\_\_\_\_

Camera Originals or copies? \_\_\_\_\_

Should originals or copies be returned to partner? \_\_\_\_\_

Is there a contact person for questions regarding permissions or content?

\_\_\_\_\_  
\_\_\_\_\_

Videographer(s) \_\_\_\_\_

Language(s) \_\_\_\_\_

**Summary of video content:** please describe the events on the tape, the background or context, any significant events leading up to these events, the people or groups involved; or attach or reference any relevant documentation: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**Summary of Interviews** Please list the names and affiliations of any persons interviewed on the video; if there are security limitations on the use of any interviews, please explain.

<b>Name, Affiliation Signed release? and Notes</b>	<b>Use of Name?</b>	<b>Use of Face?</b>
--	---------------------	---------------------

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**APPENDIX: WITNESS Footage and Tape Description**  
**Part 2: Log or Transcript**

**Tape Number:** \_\_\_\_\_ **Title:** \_\_\_\_\_

**Time-code** \_\_\_\_\_ **Description** \_\_\_\_\_

(please see shot abbreviations and examples below, and use as many pages as necessary to complete the log.)

# Appendix III

## Sample Personal Release Form (Short-Form)

I give my unconditional permission to \_\_\_\_\_, its successors, sponsors, employees, distributors, licensees and assigns \_\_\_\_\_ to record and film me, my voice, and/or my appearance, and to make unrestricted use of these recordings and films in any way the Producers see fit in perpetuity. I understand that Producers shall own all rights in all such recordings and films.

I understand that the Producers are relying on this permission and, therefore, I am making it permanent. Furthermore, I give up any and all claims against Producers in connection with their use of the recordings and films.

\_\_\_\_\_  
Signature:

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Address

\_\_\_\_\_  
Telephone Number

# Appendix IV

## Sample Personal Consent and Release (Long-Form)

I hereby grant to \_\_\_\_\_, its successors, sponsors, employees, distributors, licensees and assignees (the “Producers”), the unrestricted permission, right and perpetual license to use my name and make still and motion pictures of me and sound recordings of my voice (the “Materials”), and to reproduce, exhibit, broadcast, advertise and exploit all or any part thereof, in and by any media now known or hereinafter to come into existence, throughout the entire world, in connection with their film, the working title of which is \_\_\_\_\_ (the “Film”) or any derivation thereof.

The Producers shall own the copyright and all extensions and renewals thereof and all rights in the Film and in the Materials, which shall be deemed a work made-for-hire for the Producers pursuant to United States copyright laws.

I understand and acknowledge that the subject matter of the Film will deal with issues and events of a personal nature to me and members of my family, which may be depicted in a light favorable or unfavorable to me or my reputation, at the sole discretion of the Producers, and I hereby waive any claim to any moral rights or any violation of my rights to privacy, publicity or confidentiality pursuant to statute or common law in connection with the Film or any other use of the Materials.

As the Producers propose to act in this Consent and Release forthwith, I hereby declare it to be irrevocable, and hereby release the Producers from any and all claims, liability, actions or demands whatsoever in connection with the use of the Materials of the Film.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Address

\_\_\_\_\_  
Telephone Number

## Appendix V

### Preproduction and Production Checklist

PREPRODUCTION RESEARCH	NOTES
Key messages?	
Outline of story and style	
Archive footage?	
Music?	
Previous films/books about subject?	
Contacted potential interviewees?	
Organized where and when interview filming will take place?	
Any security threats to consider?	
How will you/subjects travel to and from interview and filming sites?	
Will you film alone?	
Fundraising?	

PRODUCTION CHECKLIST	NOTES
<b><i>Camera equipment</i></b>	
Camera	
Lens cloth	
Tapes	
Pen to label tapes	
Silica gel/desiccant for camera bag	
Waterproof cover for camera (may be an umbrella or a real cover)	
Charged batteries	
Charger	
Batteries and extra batteries	
Tripod/tripod head	
<b><i>Audio equipment</i></b>	
External microphone(s)	

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Batteries for the microphone(s)	
XLR cables	
Headphones	
Boom pole	
Camera adaptor to hold external microphone	
<b><i>Lighting equipment</i></b>	
Light kit (lights, gels, diffuser, clothes pins, stands)	
Reflector	
Gloves	
<b><i>Forms/Lists</i></b>	
Producer's list	
Consent/Release forms	
Location permit	
Interpreter/translator confirmation	
Equipment insurance	
Directions, maps of area	
Call-sheet (schedule)	
Shooting plan	
Questions for interviewees	
First aid kit	
All medical, passport information on crew	
Equipment list (with serial numbers)	

# Appendix VI

## Script Formatting for Video Documentary

In a typical documentary script video and audio are placed in separate columns:

VIDEO	AUDIO
WS—View of Salween valley, a remote area near the Thai–Burma border	MUSIC: Karen traditional music
MWS—Track along the shore of a village located on the Salween river	NARRATOR: This is the Salween valley, located in the hills near the border between Thailand and Burma. It is mainly home to villagers from the Karen ethnic group, who live from fishing and cultivating fields on the slopes
MWS—Shots of people harvesting crops	
CU—Women sifting rice	
WS—Looking downstream on the river	NARRATOR: Taw Say is a leader of one of the villages that line the Salween river
MS—Village leader working with his nets in shallows of river	NAT. SOUND of river and harvest noises
MS—Village leader sitting outside of house; with river in background	VILLAGE LEADER: (talks to camera) My name is .... And for many centuries my family has lived here in the Salween valley

Usually in the script you will indicate shot size, and camera movement/action.

In the audio column you list narration, or natural sound, or music cues. It can contain narration or a transcript of what the people onscreen are saying, or at least their first and last words to use as cues to begin and end the shot.

# Appendix VII

## Costing-Out Your Video Distribution Strategy

<i>"Project X" outreach and distribution</i>	<i>Expense detail</i>	<i>Cost</i>
<i>Costs</i>		
Staff time (outreach)	X% of producer's time/salary; Y% Full-time outreach coordinator	
Development and printing of relevant accompanying documentation	X sets of materials at \$Y	
Targeted screenings	Number of conferences and/or special screenings	
Dubs (includes tape stock and dubbing)	\$X per tape x Y tapes	
Post and packing	\$X average (assuming Y domestic/Z international distribution)	
Marketing costs	X sets of material at \$Y	
	<i>Total costs</i>	
<i>Income</i>		
Volunteer time	X volunteers at \$Y equivalent	
Tape sales	X copies at \$Y	
Sales of T-shirts or other items	X sales at \$Y	
Donations		
Ticket sales	X sales at \$Y	
Grants		
	<i>Total income</i>	
	<i>Total surplus/loss (Total costs—Total income)</i>	

*Budget narrative guide*

- **Staff time:** The budget for this proposal will include staff time to coordinate outreach and distribution of "Project X," including preparing accompanying documentation, identifying appropriate audiences, coordinating outreach, organizing and co-facilitating broadcasts, screenings and conferences, and supporting organizers to hold their own screenings.
- **Development and printing of relevant accompanying documentation:** Includes the costs of copying/printing accompanying materials and reports, as well as the costs to develop screening materials including staff time.
- **Targeted screenings:** We are budgeting for X conferences and/or special screenings to be conducted by our staff at relevant venues either with key mass audiences or specific decision-making audiences. Costs in this budget line include domestic/international transportation, conference fees, and lodging for screening facilitators, as well as costs for renting space for screenings where necessary.
- **Dubs:** We have a target list of some 150 groups/institutions who will benefit from access to free copies of "Project X." This distribution list is based on a detailed breakdown of target groups and outreach strategies.
- **Post and packing:** Estimated to include envelopes and mailing costs.
- **Marketing costs:** Including posters, flyers and paid advertisements.
- **Volunteer time:** Include this in your calculation, but remember that its cash value is only relevant if they replace a role or function that you would otherwise pay for.