NCTSN Product Development Handbook

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NCTSN Product Development Handbook
2007

from the

NCCTS Product Development Team

National Child Traumatic Stress Network
www.NCTSN.org

Contents

Technical Assistance Contacts	Names and email addresses.
Part 1. **Product Development** **in the NCTSN**	Essential information on how to develop a product within the NCTSN. Delineates the kinds of assistance available and defines Network products.
Part 2. **Product IQ** **(Product Intake Questionnaire)** • Defining the Product • Addressing the Audience • Planning for Marketing, Dissemination, and Evaluation • Building a Team	Helps you define and develop your product. If you are working within a Network Collaborative Group, consultants from the National Resource Center (NRC) will help you complete the Product IQ. They will advise you on resources available to you and track your product's development. If you are working outside of a Network Collaborative Group, you will also find the Product IQ essential as you complete it on your own. You are welcome to contact the NRC (info@NCTSN.org) if you have questions.
Part 3. **Product Development Manual**	Includes guidance as you answer the questions in Part 2, the Product IQ. Keyed to the questions in Part 2.
Part 4. **Checklists for Print Products and Video/DVD Products**	Project management tools that will help you plan for such things as printing costs, design and layout, filming and production costs and schedules, working with vendors, and so on.
Part 5. **Planning and Conducting Focus Groups**	Step-by-step guidelines for holding successful focus groups.
Part 6. **Ethical Considerations in the Use of Children in the Development and Use of Video-based Educational Materials**	Guidance when using—or deciding not to use—children in educational videos for professionals.
Part 7. **Guidelines for the Use of Illustrations by Children and Adolescents in NCTSN Documents**	Guidance on the use of children's art in NCTSN products.
Other NCTSN Publications Referenced in This Handbook	*NCTSN Identity and Graphic Standards Manual*. This is a companion manual with essential design guidelines for Network products.

Feedback and Evaluation

The NCTSN Product Intake Questionnaire (PIQ) and Product Development Manual are meant to be helpful tools. Feedback from users, evaluation of the tools' usefulness, and continuous improvement are important. Mechanisms to capture feedback and implement improvements are currently being developed for users. In the meantime, if you have questions, comments, or suggestions, please contact Tiffany Burke at tburke@psych.duhs.duke.edu or Deborah Lott at deborahlott@earthlink.net.

Thank you for helping!

National Center Technical Assistance Contacts	
Tiffany Burke, tburke@psych.duhs.duke.edu	For overall assistance in product development
Deborah Lott, deborahlott@earthlink.net	For assistance with the Product Intake Questionnaire and Product Development Manual
Ernestine Briggs-King, brigg014@mc.duke.edu	For assistance with questions about data, the Core Data Set, and evaluation surveys
Steven Williams, sdwill@duke.edu Mary Mount, Mary.Mount@duke.edu	For assistance with public relations, public/media affairs
Cybele Merrick, Cybele.M.Merrick@Dartmouth.edu	For assistance with information searches, copyright/permissions questions, and the Knowledge Bank
Steven Williams, sdwill@duke.edu	For questions about editorial and graphic standards
Jan Markiewicz, jmarkiewicz@psych.duhs.duke.edu	For assistance with professional education, including learning collaboratives
Peter Kung, pkung@mednet.ucla.edu	For assistance with technology questions
Debbie Ling, DLing@mednet.ucla.edu	For assistance with the NCTSN Intranet and distance learning
Christine Siegfried, csiegfried@mednet.ucla.edu	For questions about partnerships with other organizations
Susan Ko, sko@mednet.ucla.edu	For questions about cultural competence
Chris Layne, CMLayne@mednet.ucla.edu	For questions about developing or manualizing treatments and interventions
Melissa Brymer, mbrymer@mednet.ucla.edu Alan Steinberg, asteinberg@mednet.ucla.edu	For questions about terrorism and disaster products
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Part 1.

Product Development in the NCTSN

1.1   Product Creation

1.2   Process of Developing a Product within the NCTSN

Part 1. Section 1.
Product Creation

1.1.1   NCTSN-Related Product

Are you considering the creation of a product related to your work within the NCTSN?
If so, you will be glad to know that two very important tools exist to help you: the Product Intake Questionnaire (Product IQ) and the Product Development Manual. Completing the Product IQ will help you think through and determine all the important issues involved in developing a high-quality product.

Note: If you are developing an intervention or manualizing an intervention, please contact Chris Layne, director of Treatment and Intervention Programs at the National Center. This handbook will help you develop some products related to interventions, such as reports, videos, web-based presentations, but the development of interventions themselves is supported through Treatment and Intervention Programs.

Information to help you answer each of the questions in the Product IQ is found in the Product Development Manual. The manual also contains additional information, such as NCTSN messages about trauma, guidelines for holding focus groups, guidance on building teams, and so forth, that will help you conceptualize, develop, and disseminate your product using NCTSN best practices.

Examples of the questions addressed in the Product IQ are:

- What does the product address?
    - Does it overlap or complement other efforts in the Network or in the field?
    - Do competing products exist?

- Who is the target audience?
    - Are there multiple audiences?
    - How do you know that the proposed product is what the audience needs or wants?

- Have you considered the most effective media (print, video, other) for your product?

The Product Development Manual and related references for technical assistance will enable you to address these elements within the framework of best practices for product development. National Resource Center (NRC) staff can also refer you to others within the Network who can share important lessons learned.

A wide range of NCTSN products have been developed over the past four years as a result of a variety of collaborations and individual efforts. These products are as diverse as *Facts on Trauma and Homeless Children;* a law enforcement DVD training program: *Cops, Kids & Domestic Violence*; white papers such as *Addressing the Trauma Treatment Needs of Children Who Are Deaf or Hard of Hearing and the Hearing Children of Deaf Parents*; and *The Courage to Remember: Childhood*

Traumatic Grief Curriculum Guide with CD-ROM. Other products include brochures, toolkits, videos, and online training.

Product development is hard work and takes more time and resources than creators often anticipate. In the flush of excitement, it's easy to underestimate the time, personnel, and resources required. Working in a collaborative team involves its own challenges such as:

- coordinating team members in different locations,
- accommodating varied ideas and expertise,
- devising a timetable that's workable for everyone on the team,
- developing partnerships, and
- working with vendors.

Despite the challenges, the outcome and impact of a well-planned and comprehensively developed product are worth the effort.

Part 1. Section 2.
Process of Developing
a Product Within the
NCTSN

1.2.1   Idea Origination

The product development process begins when those interested in creating a product access the Product IQ.

Traditionally, all Network Products were developed in Network Collaborative Groups, and these groups will continue to develop products. Network Collaborative Groups creating products complete the Product IQ with the help of an experienced product development consultant from the NCTSN Product Development Team. Collaborative Groups then receive ongoing technical assistance from staff of the NRC and National Center.

Now there is also a way for high-quality products developed outside of Collaborative Groups to become Network Products. The Product IQ and Product Development Manual are also essential tools for these product developers and will help them create products that meet the high standards of Network Products. Developers working outside of Network Collaborative Groups may also seek guidance from NRC and National Center staff.

To learn more about both of these product development pathways and the definition of Network products, please refer to the Product Development Manual—see *3.1.5 Network Products and Other Products Produced in the NCTSN.*

1.2.2   Preparing a Product Plan

The Product IQ will become the basis for your product plan and will help you establish milestones.

All NCTSN products generated through Collaborative Groups must receive graphic/editorial reviews at two points during the development process:

- when the first full draft is completed, and
- the final draft is submitted.

During the first review we will provide, among other services:

- suggested editorial revisions, to improve the document's ability to communicate,
- advice on technical issues and graphic standards, ranging from use of fonts to use of art,
- an assessment of the level of language and its appropriateness for the audience, and
- analysis of the work's structure and format in terms of reaching the group's goal.

During the second review we will provide, among other services:

- standard copy editing and proofreading,
- a check that the product adheres to the Network's design and editorial guidelines, and
- guidance to help prepare the product for print or video/DVD production.

The NCTSN has policies and guidelines for editorial issues and graphic standards related to logo usage, colors, font, photography, imagery, and artwork. They can be found in *NCTSN Identity and Graphic Standards Manual*. Copyright permissions are reviewed by the Network's resource librarian. For multimedia products, the Network follows standards that enable compatibility with its website.

1.2.3   Tracking Products and Checking In

All Network Products are tracked by the NRC. The NRC project coordinator will check in with Collaborative Group leaders once a month to follow progress, schedule additional consultation, or provide information and referrals as needed. Tracking progress will allow us to schedule editorial reviews so that comments and revisions are returned to you quickly.

Questions that you can expect from the NRC project coordinator are:

- Have you identified solutions for addressing the gaps within your project plan?
- Are there obstacles that have delayed your completion of tasks and milestones within your plan? If so, how can we help you get back on track?
- Are the projected dates for editorial review still as planned?
- Have you accounted for delays in your plan and budget?
- Have you had any significant success or learned important lessons that you would like to share with others?

1.2.4   Disseminating Products

A well-planned product will have a dissemination plan integrated into the process from the beginning. For many products, the best dissemination plan includes teaming up with national, regional, or local partners that already have distribution channels in place. These partners may include professional associations, consumer groups, or service systems.

The NRC provides a standard dissemination package for Network products that includes:

- distribution of the final product to all Network sites with an announcement letter commending the work of the Collaborative Group,
- a customized press release and referrals for media coverage,
- announcement of the product in the NCTSN's *e-Newsletter*, and
- posting on the NCTSN website and inclusion in the NCTSN Knowledge Bank.

The NRC will consult with NCTSN centers and NCTSN individuals regarding the marketing and promotion of products produced by individual sites and members whenever possible. These products can be announced in the NCTSN newsletter and included in the NCTSN Knowledge Bank.

We hope you find this brief review helpful. You are encouraged to contact the National Resource Center for questions about creating products at info@NCTSN.org or (919) 682-1552.

Part 2.
Product IQ (Product Intake Questionnaire)

2.1   Defining the Product

2.2   Addressing the Audience

2.3   Planning for Marketing, Dissemination, and Evaluation

2.4   Building a Team

How to Use the Product IQ

Part 2 of the *NCTSN Product Development Handbook*, the **Product IQ**, is keyed to **Part 3**, the **Product Development Manual**.

In the Product IQ you will see such directions as *See 3.1.1 Titling Your Product.* In this example, "3.1.1" refers to Part 3, Section 1, Item 1 of the manual.

You may want to save the Product IQ to your computer and work on it onscreen. The question-and-answer boxes will expand as you type.

For easier reference, you may want to print out the handbook.

Part 2. Section 1.
Defining the Product

1. **What is the working title of the product?**
See 3.1.1 Titling Your Product

2. **What are the main messages or ideas to be conveyed by the product?**
See 3.1.2 Narrowing Your Topic
See 3.1.3 Network Messages

3. **What market research have you done to identify similar or competing products?**
See 3.1.4 Market Research

4. **If similar products exist, what will make this product unique?**

5. **Do you intend for this to be a formal Network product? If you are working outside of a Network Collaborative Group, are you familiar with the ways in which products can become Network Products?**
See 3.1.5 Network Products and Other Products Produced in the NCTSN

6. **If this product is intended for instructional purposes, how have you integrated principles of instructional design into its development?**
See 3.1.6 Designing for Instructional Purposes

7. What is the most effective medium for this product (print, DVD, manual, etc.) and why?
See 3.1.7 Choosing the Appropriate Medium
See 4.1 Checklist for Print Products
See 4.2 Checklist for Video/DVD Products

8. What models have you identified for this product in terms of style or production values?
See 3.1.8 Finding a Model for Your Product

9. What other professional organizations/constituencies have you considered partnering with to create the product?
See 3.1.9 Creative Partnerships

- What benefits do they bring to the process and potential outcome?

10. Estimated projected length

- If print, estimate in number of manuscript pages,

- If video/DVD, estimate in minutes of running time.
    See 3.5.7 Budgeting Video

11. Do you plan to use data from the Network's core data set in this product?
See 3.1.10 Using Data from the NCTSN Data Set

Part 2. Section 2.
Addressing the Audience

1. Who is the audience?
See 3.2.1 Defining Your Audience

2. If there are multiple audiences, how will you find the common interest?
See 3.2.2 Getting to Know Your Audience

3. Have you considered the limitations and/or adaptability of your product to various cultures?
See 3.2.3 Taking Culture into Consideration

4. What audience research have you conducted to ensure that the product meets the audience's needs?
See 3.2.4 The Audience Speaks
See 3.2.5 Other People Who Are Key to Product Adoption
See Part 5 > Planning and Conducting Focus Groups

Part 2. Section 3.
Planning for Marketing, Dissemination, and Evaluation

1. Please describe your budgeting plans for marketing and dissemination.
See 3.3.1 Planning and Budgeting
See 3.3.2 Getting Your Product to the People Who Need It

2. What are the elements of the survey or other tool you will use to gather feedback and evaluation from users after the product is released?
See 3.3.3 Continuing the Dialogue with Your Audience

Part 2. Section 4.
Building a Team

1. Who, specifically, will work on the team to develop the product?
See 3.4.1 Building a Team

2. Please describe the tasks to be charged to each team member?

3. How much time and what resources will it take for each team member to complete these tasks?

4. How will the team work together and make decisions ?

5. What are the milestones on your timeline?
See 3.4.2 Creating a Timeline

6. What outside expertise will you need to complete the project? (e.g., writers, editors, video production companies, graphic designers, printers, etc.)
See 3.4.3 Working with Outside Vendors

Part 3.
Product Development Manual

3.1. Defining the Product

3.2. Addressing the Audience

3.3. Planning for Marketing, Dissemination, and Evaluation

3.4. Building a Team

3.5. Navigating Print and Video/DVD
Guidelines keyed to Part 4, Checklists for Print Products and Video/DVD Products

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Part 3. Section 1.
Defining the Product

3.1.1   Titling Your Product

A good title gives your audience a preview of what your product contains. It is narrow and specific rather than broad and imprecise. Our first impulse in titling products may be to use the broadest, most inclusive words, but good titles tend to be more targeted and precise. Choosing a good title early in your development process may help you narrow the subject matter of the product and eliminate tangential material.

When the larger purpose of your product is to get your audience to take some action, or effect some change, it's better to include an action verb in your title. For example, say you are working on an overview on child trauma for teachers. You could call it "Childhood Trauma: What Teachers Need to Know." But it might be more effective to call it "How Trauma Affects Your Students: What Teachers Can Do to Help." The latter title is stronger because it puts the information into the context that teachers care most about—effects of trauma on their students—and it provides some action that teachers can take. A title should address the subject from the perspective of the audience members and tell them what can change—preferably what *they* can change—as a result of reading or viewing the product.

3.1.2   Narrowing Your Topic

When you begin to develop a product, it's natural to want to include everything related to the topic, to answer every possible question, and to serve every possible need. Trying to do so will probably result in a less-successful and less-useful product. Products that are more narrowly defined in terms of their purpose tend to be more successful. Although a white paper, monograph, or report, for example, can include many different ideas, only a few major points are likely to stick with readers. When narrowing your topic, consider which three, four, or five big ideas you want to impart. Is there an action you'd like your readers/users to take as a result of reading/viewing your product? Are there skills you're trying to teach? Is there something you'd like them to do differently as a result of having been exposed to the product? What is the single most important idea or change that you'd like to effect? In considering content, it might help you to consider the general messages about child traumatic stress that the NCTSN has deemed important to put forward (see 3.1.3 Network Messages).

3.1.3   Network Messages

The following six messages have been approved by the NCTSN Steering Committee as the Network's shared organizational messages.

1. Child trauma is common.
More than 25 percent of American youth experience a serious traumatic event by the time they reach the age of 16, and many children suffer multiple and repeated traumas.

Common sources of trauma include abuse and neglect; serious accidental injury; disasters and terrorism; experiencing or witnessing violence in neighborhoods, schools, and homes; and treatment for life-threatening illness.

Children exposed to a traumatic event are at risk of developing traumatic stress. Children are more vulnerable to trauma because of their size, age, and dependence. Prior trauma, past mental health problems, or a familial history of such problems may increase a child's risk.

2. Child traumatic stress can be identified.
Children experience a wide range of reactions following traumatic events, and children of different ages react to trauma differently.

Signs of traumatic stress include fear, anger, withdrawal, trouble concentrating, digestive problems, and nightmares. But children's distress may not be obvious or visible; by talking with them you might find out what is going on inside. Children may feel ashamed, guilty, betrayed, or weak. They may seem numb because they are trying to avoid their own feelings.

Serious, ongoing traumatic stress reactions—including intrusive thoughts and images, strong emotional and physical reactions to reminders of the trauma, avoidance, and a sense of "being on alert"—are hallmarks of Posttraumatic Stress Disorder.

3. Child traumatic stress is serious.
Traumatic stress can interfere with children's ability to concentrate and learn, and seriously delay development of their brains and bodies. It can lead to depression, substance abuse, and other mental health problems; educational impairment; acting out; and future employment problems. It can change how children view the world and their own futures, and it can change their behavior, interests, and relationships with family and friends. It can take a toll on a family.

4. Caring adults can help.
Not all children exposed to traumatic events develop a traumatic stress reaction. Children, especially those supported by caring adults, can be very resilient. Parents who take care of themselves are better able to take care of their children.

If you think you or a child in your care may have symptoms of a traumatic stress reaction, seek help from a qualified mental health professional.

5. Treatments work.
Treatment from a mental health professional who has training and experience working with traumatized children can reduce child traumatic stress and minimize physical, emotional, and

social problems. Trauma treatments for children may include psychotherapy and medications, and may involve families and schools.

6. The NCTSN is here to help.

The National Child Traumatic Stress Network has been established by the federal government to improve the quality, effectiveness, and availability of therapeutic services to traumatized children and adolescents. NCTSN's website, www.NCTSN.org, is the web resource on child trauma for parents, healthcare workers, and other professionals.

For more information on Network messages, contact Steve Williams (sdwill@duke.edu) or Mary Mount (mary.mount@duke.edu).

3.1.4   Market Research

Before devoting time and resources to a product, it's important to make sure that you're not reinventing the wheel. Even if no one else has produced anything exactly like you intend, it's useful to find out what else exists on the same subject for the same or related audiences. Often you will learn this when you conduct audience research.

You can conduct this kind of market research online and in the library. A keyword search on www.amazon.com will identify related books. The NCTSN Knowledge Bank is a resource that will include all products created by Network members. Our information specialists may also be able to help you.

For more information on research, contact Cybele Merrick at Cybele.M.Merrick@Dartmouth.edu.

Partnerships and Cobranding for Dissemination
One effective means of marketing is to team up with another organization that has dissemination channels in place. For example, teaming up with the American Psychological Association could provide more ready access to their psychologist members. Usually, a partnering organization will want to be involved from the earliest stages of product development. But it is also possible that a partner may be willing to disseminate a product that it did not have a hand in producing.

For more information on forging dissemination partnerships, contact Chris Siegfried at csiegfried@mednet.ucla.edu.

See also 3.1.9 Creative Partnerships.

3.1.5   Network Products and Other Products Produced in the NCTSN

Network Products bear the NCTSN logo and traditionally have been developed through the work of recognized NCTSN Collaborative Groups. Many Network Products are still developed within the Collaborative Groups, which benefit from formal technical assistance from the NRC and the National Center. In late 2006, however, the NCTSN Steering Committee approved an additional way for products developed outside of Collaborative Groups to become Network Products.

Now Network Products may come from one of two product pathways: (1) formal Collaborative Groups or (2) less formal collaboration among Network centers or work from an individual center.

Regardless of their origins, all Network Products embody the Network's Underlying Values: (1) highest scientific standards, (2) high impact in needed areas, (3) collaborative development, and (4) best practices in product development. The best practices are embodied in the *Product Development Manual*.

Starting in February 2007, the Network will pilot a peer review process to support the new pathway for Network Product endorsement. During the pilot stage, a peer review committee will consider products already created in the Network but outside of Collaborative Groups. The pilot peer review process will also include an open call for products from the Network. The peer review committee will consist of the following core representatives:

- A member of the NCTSN Steering Committee (SC)
- A member of the NCCTS Executive Committee
- A SAMHSA representative
- A member from a Category 2 site (could be same as SC member)
- A member from a Category 3 site (could be same as SC member)
- A member of the NCTSN Product Development Team

Satellite members will serve as content experts as needed:

- NCCTS program directors, to review products that fall within their area of expertise
- NCTSN members with expertise in the product under review
- Invited reviewers, especially from audience groups (teachers, first responders, etc.)
- Network liaisons

More information is available from the NRC.

Many other products are developed throughout the Network by individual sites, such as brochures describing local services. These products carry the "A Partner in the NCTSN" logo, and the sites that produce them may enter descriptions of them in the NCTSN Knowledge Bank, a searchable database of the expertise, products, and services of Network centers.

3.1.6   Designing for Instructional Purposes

Whenever a product's intent is to teach or train, it should incorporate principles of instructional design. These principles are based on the way that people are best able to retain new information and acquire new skills. Instructional design is particularly important for products that aim to teach new processes or methodologies and for those that aim to replace habituated ways of behaving with new practices. For example, intervention manuals for empirically validated therapies need particularly systematically designed manuals. A clearly written and logically designed manual ensures that all practitioners conduct the intervention the same way—the way in which it was designed and shown to be effective. When a manual is less explicit or less clear, a clinician is likely to fall back on the familiar and the comfortable rather than attempt a new approach.

In general, instructional design principles suggest that any product designed to teach and/or train should:

- be built around clearly stated goals and objectives—these objectives should be demonstrable, so that it is clear to both learner and instructor when a learner has achieved mastery of the learning;
- fit an audience's needs and include modifications to address diverse learning styles;
- provide information in a sequential, linear, systematic fashion, so that new learning builds on prior knowledge;
- state key points in several different ways to ensure the widest possible comprehension;
- repeat and reinforce key learning;
- allow learners to practice and apply mastery of general principles or abstractions to specific hypothetical or real cases and situations; and
- provide some form of evaluation instrument so that feedback from users can influence modifications.

The process of developing instructional design for your product can be daunting. You may choose to engage an experienced instructional designer to work with you or you may consult more extensive materials on the topic. The following websites provide helpful information related to various models of instructional design:

http://www.ieee.org/organizations/eab/tutorials/refguide/refGuide.pdf
http://www.ide.ed.psu.edu/IDDE/default.htm

You may also contact:
- Deborah Lott, NCCTS product development consultant, at deborahlott@earthlink.net
or
- Jan Markiewicz, NCCTS training manager, at jmarkiewicz@psych.duhs.duke.edu.

3.1.7   Choosing the Appropriate Medium

Numerous factors influence the choice of medium such as budgetary constraints and timeline. By far the most important consideration in choosing a medium should be matching the product to the needs of the audience. For example, if you make a DVD for teachers, and schools have only videotape machines, the product will be unusable regardless of the quality of the content. If you make a one-hour video for adolescents exposed to community violence but the time slot during which it can be shown is only 30 minutes, the tape will not be used. If you make a child trauma information card to be handed out by MDs to families at clinics, but you don't also translate the card into the language spoken by most of the families, the card will not have the impact you intend. The best way to ensure that the medium you're choosing is the right one is by surveying the intended audience directly.

3.1.8   Finding a Model for Your Product

In addition to finding out whether the same content has been presented to your target audience, it's also important to find models for your product in terms of look, feel, style, and production values. This will help you shape your thinking as you develop your product. It's also helpful when you need to contract with outside vendors. Presenting a printer, video producer, writer, editor, or illustrator with examples of the level and style of work you have in mind will facilitate communication and realistic budgeting. You may also find that some of your proposed elements (such as professional black-and-white portraits of children, or high-level animation) are more expensive than anticipated. Bringing in

models early on can also help to make sure that your team is all imagining the same end product, and all working toward the same goal. The NCTSN Knowledge Bank is a resource that will eventually contain all products produced by Network sites. It is a good place to start to try to find a model for your product.

3.1.9   Creative Partnerships

Creating high-quality products requires a strong knowledge of your audience and their needs as well as the means to reaching them. Teaming up with an organization that represents the professionals you intend to reach can be very helpful. The partnering organization already knows its members' needs, the best media with which to reach them, and the messages that will capture their attention.

Usually a partnering organization will want to be involved from the earliest stages of product development. A partner is likely to want to have input in terms of content, style, and presentation. Your priorities and a partner's priorities may be aligned in some areas but different in others. Some creative compromises may need to be made if another group is to put their imprimatur on the product. It is best to explore any creative differences openly as early in the process as possible, and to be clear about goals and intentions. Partnering with another organization, particularly one with national reach, can help advance the NCTSN's mission, but be aware that doing so can complicate and/or delay the timeline and approval cycles, as another team of people will need to be involved.

The National Center's Strategic Partnership Team is working to develop partnerships with organizations whose missions, goals, and activities are congruent with the Network's. If you are interested in developing a relationship with another group to develop and/or disseminate a product, contact Chris Siegfried of the National Center at csiegfried@mednet.ucla.edu.

3.1.10   Using Data from the NCTSN Data Set

Network members can reprint data that are published in the NCTSN's quarterly reports. When doing so, simply acknowledge the report with full publication information as it appears on the document:
- author (NCTSN),
- title of publication,
- date,
- place of publication (Los Angeles, Calif., and Durham N.C.), and
- page number.

If you are interested in analyzing raw data from the NCTSN data set, you will need to confer with Ernestine Briggs-King at brigg014@mc.duke.edu to discuss your plans and receive permission.

Part 3. Section 2.

Addressing the Audience

3.2.1 Defining Your Audience

Many products fail to fully address the needs of any one audience by attempting to meet the needs of everyone. Products tend to be most effective when produced with an in-depth understanding of a particular audience's needs, interests, and means of receiving information.

3.2.2 Getting to Know Your Audience

Many NCTSN products are aimed at mental health clinicians, an audience many of us feel that we know very well. Even so, it's important to think through how mental health clinicians from various disciplines and in various settings will use your product. If you're aiming at a broad mental health audience, it's important to pilot your product and gather feedback from all the various mental health disciplines.

Other NCTSN products aim to provide a trauma focus to people outside of the mental health professions. Educating the public and others who have influence over children's lives is an important part of our mission. From a perspective inside the trauma field, it may seem that a particular audience may be sorely lacking some particular type of trauma-focused information, and we can serve our mission by providing it. However, perceiving a need from outside may not be sufficient reason for developing a product . For a product to find acceptance and facilitate change, it must address the need as perceived by its end users, and it must be made available to them through mechanisms and forms they consider appropriate so that it will be welcomed and used effectively by the projected audience.

For example, if you were to set out to develop a product for schoolteachers on child trauma, it would be important to find out the settings in which teachers would be most receptive to receiving this kind of information, such as:
- in-service meetings,
- at-home reading,
- viewing of videos,
- in-person lectures, or
- summer conferences.

It would also be important to determine the form in which they'd like to receive the information, such as:

- books,
- videos,
- interactive programs, or
- question-and-answer formats featuring questions provided by teachers themselves.

3.2.3   Taking Culture into Consideration

Cultural competence is a core value of the NCTSN. It's critical if we are to meet our mission of raising the standard of care and increasing access to services for children and families across America. We define *culture* broadly; we are all members of various cultures, and cultures means more than race or ethnicity--it also applies to class, gender, sexual orientation, immigration status, spirituality, rural and urban status, and other factors.

When creating a product, it's important to consider cultural issues and to demonstrate how the goals and components of the product might address the needs of diverse cultural groups. For example, when you use case studies or hypotheticals, include children and families from various cultural backgrounds whenever possible to highlight how the product addresses the needs of specific populations. Also whenever possible, describe applications or adaptations that might be made to serve various populations. Consider how different cultural groups might conceptualize the same issues or problems.

While some products may be developed for the general public, as opposed to a specific cultural group, it is always important to clearly identify the target audience and how the product addresses the needs of the target audience. Not only does this allow you to be cognizant of the product's strengths and limitations, it also allows for an easy starting point if someone else is trying to adapt the product for a different population. For example, if a product developed for the general public notes that addressing spirituality is an important component of the product or topic, a site looking for materials for its Cambodian refugee population may see it as a product that resonates with the cultural values of this group, even though it was not originally developed specifically for Cambodian families.

3.2.4   The Audience Speaks

You can get to know your audience by:
- conducting formal research (library and online);
- surveying or interviewing directly by mail, phone, or in person;
- conducting focus groups;
- analyzing other products that are directed to them; and
- inviting members of the target audience to join your product development team.

Focus groups, interviews, and surveys are very useful because they enable the audience to tell you what they want and need. They give the audience a direct voice in your creative process. Inviting members of the target audience to join your product development team takes this a step further, ensuring that at least some of the members of the target audience already feel a sense of ownership of the product and will probably help to promote it to their peers. One way of accessing an audience is by forming partnerships and alliances with organizations already established to serve that

particular group. The organization may already know the best ways to reach the audience and may have distribution channels in place.

Whenever possible, it's good to gather input from members of the target audience early in your product development process. Even if your budget does not allow for sophisticated audience research efforts, you can gather some input informally. You can also conduct your own focus groups.

3.2.5   Other People Who Are Key to Product Adoption

Although not technically part of your target audience, other people may be key to a product's adoption. For example, a product directed at emergency room nurses may not be adopted for wide use unless hospital administrators and physicians buy into the product's importance. In a school setting, principals and school counselors may need to support a product on trauma intended for teachers. When you survey and research your audience, it's also important to consider those who may not be part of the audience but who make and influence decisions. Whenever possible, try to include these people in your surveying process; their buy-in may be instrumental to a product's adoption and to a product's ability to effect system-wide change.

Part 3. Section 3

Planning for Marketing, Dissemination, and Evaluation

3.3.1   Planning and Budgeting

It is important that all costs are fully anticipated and funding identified. Some line items might include consulting services, travel, focus group research, and print or video production.

Marketing and dissemination are important budgetary items that are often overlooked. Your product has value only if you can get it into the hands of its intended audience. Preplanning and partnerships can help you access distribution channels, but there will almost certainly be costs associated with the effort. Some of these costs might include:

- consulting services,
- printing of additional promotional materials,
- postage or other delivery method, and
- funding for conducting evaluation, feedback, and product updates.

The National Resource Center provides a standard dissemination package for Network products (see 1.2.4 Disseminating Products) and offers inclusion of all products in the NCTSN Knowledge Bank.

3.3.2   Getting Your Product to the People Who Need It

Your product has value only if you can get it into the hands of its intended audience. Too often, wonderful products languish on the shelf because the producers do not have access to the appropriate distribution channels. While developing your product, consider the format, medium, and means of delivery most suited to your target audience. What is the cost of distributing your product through the channels best suited to your audience? What settings will your product be used in? For example, if you are developing a product intended for teachers, must it be the proper length and format to be used in an afterschool in-service meeting? If you are developing a product for emergency medical technicians to hand out to patients' families, does it fit on the clipboard they carry?

The NCTSN has four forms of media that may help you in product distribution:
1. the website www.NCTSN.org;
2. the Knowledge Bank;
3. the *e-Newsletter*; and
4. press releases.

NCTSN products (see 3.1.5 Network Products and Other Products Produced in the NCTSN) will be placed on the **website**. In addition, some products that fill a particular gap in the Network's knowledge may also find a home on the website.

All products created by Network centers can be listed on the **Knowledge Bank**. The Knowledge Bank is a database that provides potential users with information about the product and, if you choose, your contact information. It can also provide direct links to the product itself if the product is found online.

The *e-Newsletter* includes stories about site activities and products in every issue. Its readership includes the Network as well as many individuals and organizations outside of the Network.

The NRC drafts **press releases** to publicize the release of Network products and obtain media coverage. Because of limited resources, the National Center cannot provide press releases and handle media relations for every product created by a Network center. We can provide samples of press releases and consultation as to the best way to announce your product.

For more information about the four forms of media, contact the National Center staff below:

- website: Steve Williams at sdwill@duke.edu.
- Knowledge Bank: Cybele Merrick at Cybele.M.Merrick@Dartmouth.edu
- *e-Newsletter* and press releases: Steve Williams at sdwill@duke.edu or Mary Mount at mary.mount@duke.edu.

Marketing and public relations campaigns usually combine a number of different components of varying cost and complexity. Some of these might be press releases sent to relevant media, advertisements, stories in newsletters and other publications, direct mail to targeted audiences, and presentations at professional meetings. Before committing to a product, you should have a marketing and dissemination plan in place, as well as the funds necessary to support it.

3.3.3   Continuing the Dialogue with Your Audience

At more than one point during the development of your product, you may wish to gather feedback.

- When getting to know your audience, you may elect to conduct a focus group or develop a survey to gather audience input. This kind of effort can help you to establish the type of product needed, and to determine if a proposed product sufficiently meets the needs of a specific audience.

- Feedback from your target audience during a pilot implementation may also provide important information for fine-tuning a product before final production.

- Once a product is released, the job of gathering audience feedback continues. Although a product may have tested well, and may seem ideal for its audience, the proof is in how the product is used and the impact it has in the real world. For this reason, it is important to develop an instrument and process to evaluate the product and its impact on an ongoing basis.

- Many different mechanisms can be used to gather this information, from the simplest mail-in postcard survey included with the product, to focus groups, longer-form surveys, and interviews. It is critical that you determine the type of information you want to gather and develop questions that will capture the answers you need. How the information will be collected, and how and to whom it will be reported are also important considerations.

For assistance in determining which mechanism and process will work best for your particular situation, and in developing the instrument, contact Ernestine Briggs-King, NCCTS Data Core director, at brigg014@mc.duke.edu or 919-682-1552.

Part 3. Section 4.

Building a Team

3.4.1   Building a Team

Building a team is perhaps the most important step in the product development process. A team succeeds when it has the collective skills to develop a product, the commitment to work together to reach a common goal, and strong leadership. The keys to creating a good team are:

- selecting individuals who have the time, required skills, and attitude to get the job done;
- creating commitment to achieving the project's goals;
- helping team members learn to trust one another and the team as a whole to achieve the project's objectives; and
- establishing leadership and a mechanism for resolving conflict.

3.4.2   Creating a Timeline

Teams often underestimate the amount of time necessary to complete a product.
Work backward from the completion date. Include at least three months for video production time and one month for print production once you have a final, approved, and edited script or proof. Allow sufficient time for the NRC's editing of the first and final drafts. Working within a large Network, and with distant partners can complicate the time involved in completing tasks. Approval cycles (circulating drafts, gathering input, incorporating input and achieving consensus) can be extremely time- and labor-intensive. Decide who will be the "last word," and how to proceed if consensus breaks down. Consult with the NRC when logjams threaten to throw a project considerably off course.

3.4.3   Working with Outside Vendors

Many products require the work of outside professionals, such as writers and graphic artists. Even those products written and produced in-house are likely to be printed by outside vendors. Any Network product needs to adhere to the NCTSN graphics standards. It is very important to give these standards, found in the *NCTSN Identity and Graphic Standards Manual*, to outside graphic designers and printers before they begin to conceptualize a job. (The manual can be found on the private side of www.NCTSN.org or can be requested through the NRC.) This saves time and money in the long run

and ensures that their work will adhere to NCTSN standards. The NCTSN also has guidelines for using children in video/DVD productions and for using children's illustrations. We are in the process of developing standards for working with consumers. Please make sure that you familiarize yourself with these materials and emphasize their importance to outside vendors. Here are some additional tips for working with freelancers/vendors:

- Be as specific as possible about what you want and need. Let the writer and/or artist know exactly what you are providing and what you expect him or her to provide. Be specific and clear about approval cycles and timeframes.

- Ask to see samples. When hiring a freelance writer or editor, whenever possible look for someone who has content expertise in the subject you're addressing. Also look to see if the writer has done projects similar in terms of style, length, and audience. Provide specific examples in terms of style so the writer can see what you're hoping to accomplish..

- Ask for references. Freelancers should be willing to share with you other clients' names who can vouch for the quality of their work.

- Obtain estimates. If you are paying a writer/graphic artist by the hour, you can ask for a maximum ceiling on hours or an estimate plus or minus 10 percent. If you are clear about what you need going in, an experienced writer should be able to estimate the number of hours involved.

- Seek competitive bids. Whenever possible, seek bids from more than one writer, artist, printer, or other vendor.

- If you're not sure that the freelancer is the right person for the job, contract for a single chapter or a percentage of the job rather than the entire job. Allow the freelancer and yourself an out if the initial work does not meet your expectations or needs.

Part 3. Section 5.
Navigating Print and Video/DVD

3.5.1   Release Forms and Family Consents

Permissions must be granted in writing from any patient or family member whose image, voice, story, case details, or other potentially identifying attribute is used in a product. For children under the age of 18, parents provide consent. Patients and families always have the right to withdraw consent at a later date. It is, in fact, good policy to obtain permission from everyone who will be filmed, including practitioners and commentators. The NCCTS has developed a model release form for NCTSN products. You may adapt it as needed, however, you will have to follow the procedures and use the forms of your home institution as well. For more information, contact Steve Williams at sdwill@duke.edu.

The NCCTS-developed model release form follows on the next page:

NCTSN The National Child Traumatic Stress Network

Authorization for Release of Information, Recordings, and/or Images

If you choose to be photographed, videotaped, or audiotaped or have protected information concerning you or your dependent made available to others via the National Child Traumatic Stress Network (NCTSN) website, publications, videos, or other formats or released to the media, please complete the appropriate paragraph(s) below.

1. Permission for Release of Images/Information for Marketing, Public Awareness, or Advertising Purposes
I, _____, authorize the NCTSN to take photographs of me or my dependent _____ for use in marketing or advertising its services. I understand that the photographs, video tape, or audio tape will be used primarily for marketing or advertising purposes, such as brochures, newsletters, the NCTSN website, and advertising.
Expiration date or an expiration event: 100 Years_____from today's date.

2. Permission for Photography/Videography for Training and Educational Materials
I, _____, authorize the NCTSN to photograph or video tape me or my dependent _____. I understand the photographs or videotape may be used in any manner considered proper by the NCTSN administration for professional information, education, or training purposes.
Expiration date or an expiration event: 100 Years_____from today's date.

3. Permission for Use of Information and Artwork
I,_____, authorize the NCTSN to use case study information about me or my dependent and/or artwork by me or my dependent
_____ in its training materials. I understand the information or artwork may be used in any manner considered proper by the NCTSN administration.
Expiration date or an expiration event: 100 Years_____from today's date.

4. Permission for Use of Unidentified Information and Artwork
I,_____, authorize the NCTSN to use case study information about me or my dependent and/or artwork by me or my dependent
_____ in its training and marketing materials so long as I (he/she) am (is) not identified and that identifying details about me (him/her) are changed or omitted. I understand the information or artwork may be used in any manner considered proper by the NCTSN administration.
Expiration date or an expiration event: 100 Years_____from today's date.

4. Release of Protected Information and/or Consent to the News Media
I, _____, authorize the NCTSN to release the following:
_____ about me or my dependent_____ to the news
media for the following purpose: _____.
Expiration date or an expiration event: 100 Years_____from today's date.

5. Permission for Photographs/Video Taping for or by the News Media
I, _____, authorize the NCTSN to permit its representatives and/or the
news media to take photographs or video tape of me or my dependent
_____. I understand that the NCTSN retains no control of the use
of any photograph or videotape that is released to or taken by the news media.
Expiration date or an expiration event: 100 Years_____from today's date.

6. Permission for Audio Taping for or by the News Media
I, _____, authorize NCTSN to permit the news media to record audio tape of
me or my dependent _____. I understand that the NCTSN retains no control of
the use of any audio recording that is released to or made by the news media.
Expiration date or an expiration event: 100 Years_____from today's date.

I understand that:

If the materials are copyrighted by the NCTSN, the material will be under the control of the NCTSN. I understand, however, that once information and/or materials are released to the public information media—including but not limited to television, newspaper, magazine, radio, and the internet—the NCTSN no longer has control over their use.

I hereby release and discharge the NCTSN as well as their assigns and/or representatives from any and all claims and demands arising out of or in connection with the use of the photographs, video tape, audio tape, and/or release of protected information.

I will receive no compensation for consent for the release of this material. I also understand that participating in this project will not in any way affect any care I (he/she) receive(s) at an NCTSN member site.

I have read this form and fully understand the contents. I agree to be bound by this consent form. I acknowledge and represent that I am 18 years of age or older and have the right to contract in my own name or that I am legally authorized to sign this form for a minor.

I have the right not to be photographed, video taped, or audio taped or have protected information concerning me or my dependent released to the media. Choosing not to participate will in no way compromise the care I receive.

This authorization may be revoked at any time. Revocation must be made in writing and sent to Permissions, National Resource Center, National Center for Child Traumatic Stress, 905 West Main Street, Suite 23-D, Durham NC 27701 faxed to (919) 667-9578. Such revocation shall not affect disclosures prior to revocation. I understand that the NCTSN retains no control over the use of information released to the media.

_____
Witness Signature

_____
Subject or Authorized Caretaker Signature

_____
Relationship of Caretaker to Subject

_____
Date

3.5.2   Copyrighted Material Permissions

When in doubt about the legality of reprinting copyright-protected work, it's always best to obtain written permission. Although the 1976 copyright law does suggest that some academic and nonprofit uses fall under the doctrine of "fair use," meaning that they require no written grant of permission, controversy abounds over the limitations of "fair use." There is general agreement that quoting a very brief passage (a paragraph or two, at the most) from a printed text for purposes of illustration does not require permission if appropriate credit is given. This credit should identify:

1. the original source of the material,
2. they author,
3. date of publication,
4. volume and number (if a journal),
5. publisher, and
6. any other identifying information.

Poetry, song lyrics, plays, and other shorter works are viewed differently. In the case of reprinting even a line or two of poetry, song lyrics, or text from a play, it's best to request permission.

The Web has made it virtually effortless to download and reproduce material. It has also led some people to assume that copyright law does not pertain and that everything on the Web is in the public domain. That is not the case. You may find a text excerpt, illustration, graphic, or photo on the Web without any credit or attribution because others have ignored copyright law. It may be necessary to search further to track down the actual copyright owner. You are legally obligated to do so. NCTSN will not publish materials for which proper permissions have not been obtained in writing. Possession of a graphic or text does not constitute permission, and permission to use something once for a particular purpose does not constitute permission to keep using it in other publications.

Even the author of an article or chapter should not assume that he or she has the right to reprint it elsewhere after it has been published in a journal or book. Depending on the grant of rights given to the publisher, this may not be the case. When in doubt, seek permission.

It is important when obtaining permission to use illustrations, graphics, or photographs that you inform the copyright holder of how large the image will be and whether it will appear inside your document or on its cover. Often, illustrators and photographers charge higher fees for cover use and full-page illustrations. It's also helpful to include a photocopy of the work in question so that it's clear exactly what you would like to use.

Every request for permission should include complete information about both the material to be used, and the work in which you would like to use it. See the next page for a sample Copyright Permissions Request Letter.

When you obtain written permission to reprint, you should also ask for the exact wording for the credit line. This line should appear in your document, either on the same page as the reprinted work or in an acknowledgments or credits section at the front or back of the document.

For further questions about copyright or obtaining permission, please contact Cybele Merrick at Cybele.M.Merrick@Dartmouth.edu.

Sample letters and forms for requesting reprint permissions follow:

Sample copyright permissions request letter

[Date]

Permissions Department
[Publisher name]
[Publisher address]

To Whom It May Concern:

I am writing to you [from the / as a member] of the National Child Traumatic Stress Network. Comprising more than forty-five centers throughout the United States, the National Child Traumatic Stress Network works to raise the standard of care and improve access to services for traumatized children, their families, and communities nationwide. The Network is a not-for-profit organization established with bipartisan federal support in 2001.

I respectfully request permission to [reprint / post] the following material from [publisher name]:

> Author [and editor]
> Title [of chapter and book / article and journal / table and source / chart and source]
> Date [of publication of book / of journal, including volume and issue number]
> Page numbers [of chapter / of journal article / of table / of chart]

Should permission be granted, this material will be [reprinted in Author, Title, Date / posted on the public / private side of the Network's website: www.NCTSN.org].

For republication:[We anticipate a print run of # copies. The publication will be distributed [at a cost of / free of charge.]]

For posting on the public website: [The NCTSN website, www.NCTSN.org, is an authoritative source for information on child trauma that is used by clinicians, policy makers, families, and the general public.]

For posting on the private website: [The private side of the NCTSN website is accessible only to members of the National Child Traumatic Stress Network and their partner agencies.]

Given the non-profit nature of the Network, and its mission to help traumatized children and their families, I would appreciate a waiver or reduction of your customary fees. Please contact me at [e mail address, telephone number] if there is any further information you require to expedite this process.

Sincerely,

[site]
A partner in the National Child Traumatic Stress Network

Sample copyright permission release form *[to accompany letter requesting release— the copyright holder may use this form to grant a release or may have its own form]*

Date _____

PERMISSION GRANTED for the RIGHTS INDICATED IN THE ATTACHED LETTER.

Provisions

☐ None

☐ As specified below

_____

_____

_____

☐ Usage

_____

_____

☐ Fee waived

☐ Fee _____

Please use the following credit line in the acknowledgments or list of credits:

_____

_____

Print Name   _____

Signature   _____

Title   _____

Date   _____

Example of a request to republish

September 21, 2007

Permissions Department
XYZ Inc
8 Mechanic Street
Hometown, USA

To Whom It May Concern:

I am writing to you as a member of the National Child Traumatic Stress Network. Comprising nearly fifty centers throughout the United States, the National Child Traumatic Stress Network works to raise the standard of care and improve access to services for traumatized children, their families, and communities nationwide. The Network is a nonprofit organization established with bipartisan federal support in 2001.

I respectfully request permission to reprint the following material from XYZ Inc:

> Jane Smith
> "Attachment issues in the classroom," in Journal of Education and Psychology
> volume 14 (4), 2005
> pages 8-17

Should permission be granted, this material will be reprinted an NCTSN white paper on trauma for guidance counselors, tentatively entitled, *In-school Counseling for Traumatic Stress*. We anticipate a print run of 600 copies. The publication will be distributed free of charge.

Given the nonprofit nature of the Network, and its mission to help traumatized children and their families, I would appreciate a waiver or reduction of your customary fees. Please contact me at [pwalsh@category2.org, 606-456-9876 if there is any further information you require to expedite this process.

Sincerely,

A partner in The National Child Traumatic Stress Network

Example of a request to post material on the web

September 21, 2007

Permissions Department
XYZ Inc
8 Mechanic Street
Hometown, USA

To Whom It May Concern:

I am writing to you from the National Child Traumatic Stress Network. Comprising nearly fifty centers throughout the United States, the National Child Traumatic Stress Network works to raise the standard of care and improve access to services for traumatized children, their families, and communities nationwide. The Network is a nonprofit organization established with bipartisan federal support in 2001.

I respectfully request permission to post the following material from XYZ:

> Ted Jones
> Chart entitled, "Typology of traumatic stressors" in Trauma and its Effects, edited by Deanna Miller
> 1999
> Page 236, figure 17

Should permission be granted, this material will be posted on the public side of the National Child Traumatic Stress Network website: www.NCTSN.org. The NCTSN website, www.nctsn.org, is an authoritative source for information on child trauma that is used by clinicians, policy makers, families, and the general public.

Given the nonprofit nature of the Network, and its mission to help traumatized children and their families, I would appreciate a waiver or reduction of your customary fees. Please contact me at [pwalsh@nctsn.org, 417-254-9854 if there is any further information you require to expedite this process.

Sincerely,

The National Child Traumatic Stress Network

3.5.3   Choosing Motion

Video/DVD is an expensive medium in which to deliver information. Since video/DVD is so expensive, it's important to make sure that you are using it for the right reasons—because it is the most effective means of conveying the messages you wish to convey. Here are some reasons for using video/DVD.

- To demonstrate a technique or process in motion and in real time. For example, a therapeutic technique or interaction with a client may be most effective if captured in this medium.

- To document a real-life event. For example, video is probably the most effective medium to convey the devastation and disorganization that may follow a natural disaster. A speech by a noted authority will probably be more powerful in video than in print.

- To present material dramatically so as to influence opinion and so that viewers "get it" on an emotional level. Fund-raising campaigns often involve video because this medium is particularly good at influencing attitude and emotional response to a subject. Showing a traumatized adolescent speaking about his or her own experience may be more influential than any print representation of the same argument. Video tends to work through association (of one image and sensory experience with another) while language tends to be more linear and logical.

- To present information to a group most comfortable with video/DVD or in a venue that lends itself most strongly to video/DVD. Video allows a group of people to experience the same material at the same time; it allows for a shared public experience. Print tends to lend itself to more private experiences. Video/DVDs can be screened during in-services or training sessions. Because video/DVD teaches through images, it can be more effective for second-language speakers or for those of limited literacy.

- To present content that already exists in a video/DVD format in a new context. For example, video/DVD allows you to place documentary/news footage in a new educational context.

3.5.4   Steps to the Video Production Process

Prior to proceeding with production, you should have conducted audience research to be sure that video is the best medium to convey the information you wish to convey. Determining the style and character of the video—the production approach—requires a close examination of the goals of the program and the intended audience.

Video production is a detail-oriented medium where the smallest factors are critical. Having a clear, step-by-step understanding of the process is important to a successful program. Only after each phase of this process has been completed can a final, polished end product be delivered. Consider the following steps:

1. Defining Your Project: Prior to finding a video production company, clarify your project's objective, audience, approach, and messages. By the time you approach a company, you should have an idea of the type of video you'd like to produce, the budget, and timeframe.

2. Choosing a Production Company: Once you've decided to create a video project, contacting a qualified video production company is the next step. When selecting a company:

- Consider its staff, resources, experience, completed projects, financial stability, and the capabilities/services offered.
- Ask to see samples of videos they've produced.
- Ask if the company has any expertise in the subject matter or the style of video you have in mind. For example, some companies specialize in documentary-style productions rather than in productions that are more formally instructional.
- Make sure that you have a common understanding of goals and budget. Seek competitive bids whenever feasible. Ask producers exactly how they would address any problems you anticipate. Ask how they will manage shooting efficiently and economically. Talk to several producers before you decide.

3. Creating a Project Management Plan: It is important to establish the steps, tasks, resources, and milestones for the project. Consider the following phases in your plan:

Preproduction Phase Every detail of the program, from the actors to the final script, is carefully addressed. All substantive content and style decisions are made during this process. This phase includes:

- treatment (a short summary of the flow of the video),
- outline (more detailed),
- draft (much more detailed including any scripted elements),
- final script,
- talent selection,
- set/location arrangements, and
- crew/equipment selection.

Production When all the elements of the preproduction phase are finalized, production begins. All video and audio elements are collected. Production includes shooting scenes, locating stock materials, making arrangements for music, and creating animation and graphics. It is better to spend more time in preproduction getting all the details straight than to rush into shooting scenes that may need to be redone.

Postproduction All the elements of the production are now put together into a final program. A preliminary approval edit should be made, followed by the execution of the final edit, complete with sound effects and music.

4. Determining the Factors that Affect Budget: There are many factors that have an impact on the cost of a video project. These include:

- scripting,
- program length,
- professional talent (union or nonunion),

- extras (often flat rate, paid for either half day or full day),
- shooting locations,
- length and frequency of editing sessions,
- music rights,
- set design and construction, and
- special effects.

Other cost factors can include marketing, packaging, duplication, and distribution. Depending on the nature of the project and overall approach, the inclusion of printed support materials, the use of subject-matter specialists, researchers, and instructional technologists and/or the purchase of stock visuals must also be considered.

All of these issues and details are vital to a successful production and an effective end product. Understanding the process, people, and resources needed for a video production helps ensure the quality and value of the end product.

3.5.5   Types and Styles of Video/DVD Production

Prior to scripting and shooting, it is important to think through the type and style of video/DVD most suited to conveying your messages and reaching your particular audience. Also be aware that some video production companies specialize in a particular style of video/DVD, so it is important to find the right vendor to produce the video/DVD you have in mind. When working with a production company/producer, ask to see some samples. Also be aware that some types or styles of videos may be prohibitively expensive to do well. We are all used to seeing video of very high production value (and cost) on TV in commercials as well as in programming. What you may be seeing in your head as you conceptualize your video may not be feasible given your budget and other constraints. Make sure that you and the production company have the same goals before you enter into the production phase.

Many video/DVDs include a combination of the following:

Instructional: The primary purpose of instructional-style video is to teach particular ideas, techniques, and approaches. Instructional videos often use principles of instructional design to teach and reinforce their directly didactic goals. Instructional videos/DVDs often include voiceover narration, scripted elements, type screens, and graphic components, such as one might see in a PowerPoint presentation. As opposed to documentary-style productions, in which an expert might speak about a subject off the cuff, in an instructional video the expert would read more structured and scripted information.

Documentary: The primary purpose of documentary-style video is to capture real-life events and real people. Documentaries are unscripted and may or may not include voiceover narration. They usually include interviews with experts that allow them to speak more informally. Documentaries are often considered effective at conveying the scope and complexity of issues. They are probably better at conveying emotional messages and at persuading people to adopt a point of view rather than at teaching how-to do particular processes or procedures. Some video/DVDs combine instructional and documentary-style elements.

Dramatic: Dramatic videos/DVDs present actors portraying characters in fictional scenes. Dramatic videos/DVDs teach more indirectly. Dramatic videos/DVDs allow illustration of clinical situations without the difficulties and ethical questions posed by using real clients in real-life situations. Dramatic videos/DVDs also enable the recreation and depiction of events that it might be impossible to show otherwise.

Animation/motion graphics: Animation and motion graphics employ a combination of computer-generated effects and drawn images to present abstract concepts and physical processes, such as brain neurophysiology, that cannot be shown directly. Animation may be prohibitively expensive to produce at the level that viewers are used to seeing in commercial animation (*The Simpsons*, for example) or in pharmaceutical company advertisements.

3.5.6   Choosing a Video/DVD Production Company

It's important to see the work of the production company you are considering before signing a contract. Ask to see examples of programs they've shot that are close in style and production value to the project you are planning. Whenever possible, obtain competitive bids from multiple production companies.

3.5.7   Budgeting Video

The production cost of video/DVD is determined in terms of minutes. Noncommercial video/DVD production costs may range from $1,500 per minute to $8,000+ per minute. Reshooting and re-editing are expenses that can be avoided with careful scripting and planning prior to production.

Part 4. Checklists for Print Products and Video/DVD Products

4.1   Checklist for Print Products

4.2   Checklist Video/DVD Products

If the product is to be printed, the Checklist for Print Documents can help you track the details involved in producing a document. If the product is to be a video/DVD, the Checklist for Video/DVD is designed to help you think through and finalize the process of creating this type of product.

Note: Certain items in Part 4 reference Parts 3, 6, and 7 of this Product Development Handbook.

Part 4. Section 1.

Checklist for Print Products

4. I. 1. Elements to be included

☐ Narrative prose
☐ Actual case studies
   (if used, have clearances been obtained from patients/clients/families to use case material? Will cases be fictionalized?)
   See 3.5.1 Model Permissions and Family Consents
☐ Case hypotheticals
☐ Other setoff, boxed elements (e.g., vignettes)
☐ Graphs
☐ Tables
☐ Charts
☐ Checklists or other interactive tools of any kind
☐ Drawings
   See Part 7 > Suggested Guidelines for the Use of Illustrations by Children and Adolescents in NCTSN Documents
☐ Photographs

   • If photographs of real people will be used, have permissions been obtained?
   See 3.5.1 Model Permissions and Family Consents
   See Part 6 > Ethical Considerations in the Use of Children in the Development and Use of Video-based Educational Materials

   • Do any of these graphic elements need to be rendered or created?

      o If so, has someone been identified who can render or create them?

   • Will they be reproduced from another source?

      o If so, have permissions been obtained for reproducing them?
   See 3.5.2 Copyrighted Material Permissions

☐ Previously copyrighted material

Have permissions been obtained to reprint copyrighted material?
See 3.5.2 Copyrighted Material Permissions

Has someone been assigned the responsibility for obtaining permissions?

4. I. 2. Writing and Editing the Document

What is the appropriate reading level for the document?

Who will write the document?

☐   Single author from inside the Network (provide name)

☐   Multiple authors from inside the Network (provide names)

☐   Contractor(s) (provide name)
- If you're using a contractor, do you have a contract/letter of agreement?
See 3.4.3 Working with Outside Vendors

How will content be gathered by the writer(s)?

☐   Interviews (by telephone or in person).
- List names.

☐   Source materials (e.g., academic papers)

☐   Books

☐   Literature searches

Will the writer/researcher need to attend meetings/conferences to gather content?
- **If so, when and where?**

Who will edit and proofread the document?

☐   Single editor from inside the Network (provide name)

☐   Multiple editors from inside the Network (provide names)

☐ Contractor(s) (provide name)
- If you're using a contractor, do you have a contract/letter of agreement?
See 3.4.3 Working with Outside Vendors

4. I. 3. List of Credits
See the credit pages for other documents posted on NCTSN.org (for example, any of the reports in the Childhood Traumatic Grief Educational Materials at http://nctsn.org/nccts/nav.do?pid=typ_tg) for models. For assistance, contact Steve Williams at sdwill@duke.edu.

☐ Has someone on the team been designated to gather and check the list of credits?

4. I. 4. Approval Cycles

Who on the team will need to read the document and approve it at each stage? Consider if outside partners will also have the right to read and approve drafts.

☐ First draft (list names)

☐ Second draft (list names)

☐ Final page proofs (list names)

☐ Bluelines (list names)

☐ Final signoff (list names)

4. I. 5. Budget

Have you established a budget for your project? Here are some of the elements to include:

Writing

Graphic design

Art production

Permissions / fees to use art, graphics

Permissions / fees to reprint previously copyrighted work

Translation fees

Duplication, couriers, mail, other ancillary costs

Typesetting and production

Printing

Packaging

Mass production

Marketing

Dissemination

Creation of feedback survey/mechanism

Postrelease feedback analysis

Part 4. Section 2.

Checklist for Video/DVD Products

Did you consider other possible media before deciding on video/DVD? Video/DVD is much more expensive to produce than print, so you should be clear about your reasons for choosing this medium.

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4. 2.1 Reasons for using video/DVD technology
See 3.5.3 Choosing Motion

Check those that apply:

- ☐ Need to demonstrate a technique, process that must be seen in motion (e.g., a therapy session with an actual clinician and client)
- ☐ Need to document a real-life event or procedure (e.g., play, speech, symposium, or other)
- ☐ Need to present the product to an audience who will be most influenced by this medium
- ☐ Need to convey a particular event dramatically to persuade the audience
- ☐ Need to present the product in a venue that lends itself most strongly to video/DVD
- ☐ Need to present in a new context content that already exists in video/DVD format
- ☐ Other compelling reasons (list)

Have you determined the style/type of video/DVD that would best serve your purposes? List the type/style of video elements to be included.
See 3.5.5 Types and Styles of Video/DVD Production

Have you identified a model for this project in terms of style?

Have you chosen a video production company to produce the project?
See 3.5.6 Choosing a Video/DVD Production Company

Do they have proven expertise in producing the style of video you are planning?

4.2.2 Group Tasks

Who will write the script?

Who will sign off on the script prior to shooting?

Are you providing B-roll or other footage that has already been shot? List B-roll and sources of the footage.

4.2.3 Permissions and Consents

Who will appear in the video?

If real clients or families will appear, have proper permissions/releases been obtained?
See 3.5.1 Model Permissions and Family Consents
See Part 6 > Ethical Considerations in the Use of Children in the Development and
Use of Video-based Educational Materials

If you are using actors, who will have the right to approve casting prior to shooting?

4.2.4 Approval Cycles

Who will view and comment on the first cut?

Who will view and comment on the second cut?

Who will sign off on the final product?

How will the final product be packaged?

Who will provide the art for the packaging?

Who will see and comment on the proposed packaging art?

Who will sign off on the packaging?

4.2.5. Budget
See Navigating Print and Video/ DVD > Part 3. V. G. Budgeting Video

Designate amounts allocated for each.

Preproduction

Research

Planning

Meetings

Writing

Casting

Production

Shooting

Number of days

Number of locations

Animation/motion graphics

Postproduction

Editing

Additional graphics

Music

Translation

Marketing

Packaging

Promotion

Copying

Dissemination

Number of copies to be produced

Part 5.
Planning and Conducting Focus Groups

Focus group discussions have become a popular method of obtaining information regarding numerous topics. Focus group discussions can provide insight into issues that cannot be covered on a survey. Focus groups are a good method to get people involved in the decision making process and have them provide their input regarding a certain topic. Since the focus group procedure may not be familiar to some, the purpose of this document is to provide a general overview of how to plan and conduct a focus group. Please note that the results from focus groups are the opinions of a small sample size and should be viewed with caution and combined with the results of other, more quantitative research.

Focus groups are _not_

1. problem-solving sessions,
2. decision-making sessions,
3. consensus-building sessions,
4. conflict-resolution sessions, or
5. education or opinion-forming sessions.

Preparing for a Focus Group Session

When preparing for focus group discussions there are several considerations to think about, including what questions will be asked, who will participate, where the discussions will be held, and who will conduct the sessions. The first order of business is to develop a discussion guide.

Develop Your Discussion Guide
The discussion guide contains the questions that will be asked of participants during your focus group sessions. Approximately 5-10 questions should be used for the discussion. Avoid spending too much time on background information and concentrate on the important issues that you wish to cover.

Before you draft your discussion guide, you should determine the following:

- your target audience, and
- what information you want from this group.

For instance, the working group that developed the Children of War video project (http://nctsn.org/nctsn_assets/pdfs/edu_materials/Children_of_War.pdf) held focus groups with teachers (the project's intended audience) across the country. These focus groups gave the project's developers insight into the program's strengths and weaknesses and ideas as to how it could be improved. The teachers described barriers that might complicate systemwide adoption of the skills and information taught by the video. The focus groups clarified the distribution channels and venues at which teachers would be most receptive to viewing the program. Although the information

obtained varied from school to school and community to community, and could not be generalized to pertain to all teachers or all schools within the target audience, it was extremely valuable.

When developing the questions, keep in mind that *all discussion groups should follow the same discussion guide*. By using a general format for each question, it allows the results to be analyzed so that accurate comparisons can be made between the responses of the various groups.

Record Information
The method of recording information may depend on the level of detail needed from the focus group. Obviously, a videotape allows you to capture both verbal and non-verbal responses to the discussion. At a minimum, two staff should participate in the focus group: one to be the moderator and one to take notes and to watch for nonverbal clues and responses. A flip chart prepared in advance with each question on a page will allow the moderator to easily take notes on each question and will help the group focus on the question.

Plan Your Logistics
Reserve a time and place to conduct the discussion well in advance of the actual date of the focus group sessions. You will then have the location information available when you contact your potential participants.

1. When selecting a location, try to find the most convenient and accessible location as possible.

Provide an Incentive for Participation
Individuals taking part in a focus group should be rewarded for their participation if at all possible. When contacting potential participants, use an incentive to encourage/persuade them to take part in the focus group session. Suggested incentives include refreshments, including a box lunch if the timing is appropriate, a small thank you gift bag that could include an NCTSN brochure, ink pen, keychain, and post-it notepad and/or other materials that might be useful to your group. This often eases the tension created by the focus group setting and makes participants more open to discussing the topic.

Determine What Supplies Are Needed
If using recording equipment, you will need a video camera or audio recorder and microphone, extra tapes and electrical cords or extra batteries. You will also need a flip chart for taking notes, markers, index cards, refreshments, and promotional items for compensation, if available.

Election of Focus Group Discussion Participants

Choose the Composition and Size of the Groups
Defining the target audience for your product will help you identify the people to be included in your focus groups and the number of groups needed. For example, if you are working on a product to be used with child foster care workers, consider groups from various locations represented by your working group. You may also wish to conduct a focus group with supervisors and/or with representatives from a professional organization that represents child foster care workers. The number of actual focus groups will also depend on the time, money, and facilitators available to support each focus group.

A good size for a discussion group is between 8 to 10 participants per session. However, the discussion can still take place if fewer then 8 participants show up. The number of participants per session should be based upon the potential pool of participants. *Assume some participants will not show*. It is difficult to assure all participants will show up for the discussion as some individuals may forget, run into a scheduling conflict, or just decide not to take part. For this reason, it is recommended to select 12 participants to take part in the focus group session. It is likely a few participants will not show up for the session which would bring the total number of participants down. If all participants do show up, then the discussion session should be conducted with everyone.

Contact Potential Participants
Potential participants should be contacted by telephone with information regarding the focus group session. When making initial contact ask the potential participant if they are willing to take part in the focus group discussion. If they are interested, then provide the date, time, and location of the session. Be sure to mention the incentive for taking part in the focus group as this could influence some individuals.

Do not assume that since you are calling individuals to take part that you will only need to make 10 to 12 calls. It is often difficult to contact people and if you do, some individuals may not be able to make the focus group session or some may not want to take part. A good rule of thumb is if you plan on recruiting 12 participants then plan on making at least twice that many telephone calls. The quicker potential participants are contacted about taking part in a focus group the greater the likelihood of securing a sufficient number of participants.

Send a Follow-Up Letter
Approximately a week to ten days prior to the focus group session a follow-up letter or e-mail should be sent to individuals who agreed to take part in the session. The follow-up should thank the person for taking part in the discussion and briefly describe the purpose of the focus group. The letter should also include information, which clearly identifies the date, time, and place of the discussion. Including a map is also helpful in ensuring the participants show up for the focus group. Participants should be reminded of the incentive for taking part. Finally, participants should be asked to contact a designated member of the working group if they are unable to attend to allow time to find an alternate participant. Be sure to include your contact information in this letter.

Preparation for the Day of the Focus Group Sessions

Participants
Only the moderator, note taker, and focus group participants should be in the discussion room during the session.

Room Configuration
The focus group room should be set up and ready for the discussion when participants arrive. Participants should be seated around a table facing each other. If refreshments are being served, an additional table should be set up in the room.

Other Preliminary Set-Up Issues
Provide name tags, consent forms, and the incentive to the participants. Name tags can be made by folding large index cards in half and writing the participants name large enough for the moderator to read. This will allow the moderator to address questions to specific individuals during the focus group.

Consent forms may be necessary depending on where and for who the study is being conducted. If so, require the participants to complete the consent forms prior to the beginning of the focus group.

If participants are receiving some sort of compensation for taking part in the focus group, the best and easiest way is to provide the promotional items (NCTSN ink pens, key chains, and post-it notes) right after the completion of the session. If your compensation is refreshments only, then have it available at the beginning of the session and allow participants to eat and drink during your discussion.

If brochures, flyers, or other marketing information will be displayed during the discussion it should be easily accessible to the moderator.

Consider using signs with directions to the focus group placed in the hallways to help individuals find their way to the focus group.

Conducting the Focus Group Session

Facilitating the Session
A focus group moderator's job is to facilitate the conversation but not to dominate the discussion. The moderator should attempt to elicit responses from each participant. If it is not possible to hire an experienced moderator, the following are a few key points which should be considered when moderating a focus group.

Keep the Conversation Flowing
The moderator needs to keep control of the focus group. If participants get off track or get ahead of the issue being discussed the moderator must pull the group back together. The moderator should try to keep the discussion as informal as possible and should encourage all participants to speak whatever is on his or her mind. Remember, the moderator is in charge of the discussion and it is his/her duty to draw information out from the participants. Using a flip chart prepared in advance with each question on a page, will allow the moderator to help the group stay focused on each question and will allow the moderator to record responses to each question. The moderator should try to record responses from each participant.

Determine the Length of the Discussion
Most focus groups last approximately 1.5 hours. However, the participants of the focus group will ultimately dictate the length of the session based on the amount of information they have and their willingness to participate.

Be Neutral
One of the benefits of having an outside person moderate the discussion is that the person can be neutral. Some people may not like the topic being discussed and should be allowed to voice their opinion. Use this opportunity to find out why the person does not like the product/topic and in addition find out what changes could be made to improve the product.

Be Careful of Participants Asking the Moderator Questions
Remember, the purpose of conducting the focus group is to gather information about how much the group knows and feels about the issue being discussed. The discussion should not be a place to

inform people of a program or to convince them of any point of view. Focus groups are not intended to be educational forums.

Steps to Take During the Focus Group

1. Introduce yourself and the co-moderator/note taker. Also ask participants to introduce themselves.

2. Explain how the focus group session will be recorded. For example, the co-moderator will be taking notes and responses will be written on the flip chart.

3. State your reason for conducting the focus group. For example: "Today we're going to ask you to help us understand your thoughts on the best way to provide information to teachers about refugee children, trauma, and academic performance." Briefly summarize the project for the group if they are unfamiliar with it.

4. State how the information gathered will be used. For instance, state, "We plan to use what we hear you say today in our design and development of training video for school teachers. We can't guarantee that we'll be able to accommodate all your requirements right away, but this is where we intend to start."

5. Review focus group ground rules. Let the group know that the sources of specific information will remain confidential. When going over the ground rules, tell the group that the moderator will ask a question, then each individual will respond, and the moderator will capture the comments on the flip chart. Also tell them that follow-up and clarification questions may be asked by the moderator. Before you begin, be sure to ask if there are any questions or concerns about the ground rules and respond as appropriate.

6. Using your discussion guide questions compiled earlier in the process, clearly address the group participants and allow the group a few minutes for each member to carefully consider their answers. Then, facilitate discussion around the answers to each question, one at a time. Minimize the moderator involvement and avoid judgments, both negative and positive.

7. After each question is answered, carefully reflect back a summary of what you heard (the note taker may do this). Use your flip chart and try to capture all comments exactly as they were stated. Don't attempt to put the comments in your own words. Don't be afraid of silence. Ask your question and wait.

8. Follow your outline, but remain flexible. Often the set of questions asked will generate additional thoughts and input not necessarily on the discussion guide. Its okay to explore these additional thoughts but the moderator is responsible for keeping track of time and bringing the discussion back to make sure that all the discussion questions are answered before the group adjourns.

9. Look for strong agreement on individual points. Note intensity and reactions (visual clues) of the members of the focus group. However, the moderator should give NO visual or verbal clues in response to anything that is stated. Remember, remain neutral.

10. Ensure even participation. If one or two people are dominating the meeting, then call on others. Consider using a round- table approach, including going in one direction around the

table, giving each person a minute to answer the question. If the domination persists, note it to the group and ask for ideas about how the participation can be increased.

11. Close the session. Be sure to thank the members of the group for coming and adjourn the meeting.

Immediately after the Session

Reviewing the Notes
After the focus group session is completed, take a look at your notes and highlight items you wish to review in greater detail with the project planning group. Review the notes taken for clarity and understanding.

Compare and record observations about the group with your co-moderator that are not readily apparent from your notes. Be sure to discuss and record any insights or ideas that the interview created while they are fresh in your mind.

These notes can be used later to support or possibly negate findings in the additional research that has been conducted (i.e. surveys, expert panel reviews, etc.)

Writing the Report
The written report should follow the questions contained in the discussion guide. The report can be broken-down into four sections including the background and objectives, the methodology, the summary, and the highlights of findings.

The following provides more detail regarding these various sections:

Background and Objectives:
The background and objectives section provides basic information regarding the project including the history of the topic, the purpose of the study, and the goals and objectives of the research.

Methodology:
The methodology section should describe how, when, and where the focus groups were conducted and who conducted the study. It should describe the characteristics of the focus groups that were selected (i.e., demographics of the participants). It should inform readers that the results from the focus groups are the opinions of a small sample size and should be viewed with caution.

Summary and Considerations:
The summary and considerations section provides the reader with a summary of the important findings. The items contained in this section may be in a bullet or number format.

Highlights of Findings:
The highlights of the findings should provide the reader with an in-depth analysis of the questions contained in the discussion guide. This is the section where direct quotes and comments can be utilized to supplement the research findings from additional quantitative research conducted.

Summary Checklist

1. Prepare for a Focus Group Session
    - ❒ Developing the Discussion Guide Questions
    - ❒ Plan your session (date, time, location)
    - ❒ Provide an incentive for participation
    - ❒ Determine what supplies will be needed during the focus group sessions

2. Selection of Focus Group Participants
    - ❒ Choose the composition, number, and size of the groups
    - ❒ Contact the pool of potential participants
    - ❒ Follow up with the participants that agreed to attend with the time, date, place and a directional map

3. Preparation for the Day of the Focus Group
    - ❒ Set up the room configuration before participants arrive
    - ❒ Set up the refreshments before participants arrive
    - ❒ Assemble the "thank you" incentive gift bags for distribution at session's completion
    - ❒ Prepare consent forms if required
    - ❒ Prepare name tags, flip chart, and any other supplies needed
    - ❒ Set up directional signs if needed

4. Conduct the Focus Group Session
    - ❒ Keep the conversation flowing
    - ❒ Remain neutral
    - ❒ Avoid have the participants quiz the moderator for opinions

5. Steps to Take During the Focus Group
    - ❒ Introduce yourself and your note taker. Ask the participants to introduce themselves.
    - ❒ Explain the means to record the session.
    - ❒ State your purpose for conducting the focus group.
    - ❒ State how the information will be used.
    - ❒ Review the focus group ground rules.
    - ❒ Clearly state each question and allow each member of the group to carefully consider their answers. Don't be afraid of silence — ask your question and wait.
    - ❒ After each question is answered, carefully reflect back a summary of what was stated. Try to capture all comments exactly as they were stated; don't attempt to put their comments into your own words.
    - ❒ Write comments on flip chart page for each question asked.
    - ❒ Follow your discussion guide outline, but remain flexible.
    - ❒ Look for strong agreement on individual points and note intensity and reactions (visual clues) of the participants. Remember, the moderator should remain neutral.
    - ❒ Ensure even participation. Don't allow one or two people to dominate the meeting and the responses.
    - ❒ Close the session and thank the group for participating.

6. Immediately After the Focus Group Session
   ❒ Review your notes for clarity and understanding.
   ❒ Compare and record observations about the group with your note taker.
   ❒ Write up a report following the questions in the discussion guide. This report can be broken down into four sections:
      a. Background and objectives
      b. Methodology
      c. Summary and considerations
      d. Highlights of findings

For additional information about planning and conducting focus groups as a part of the overall product development and marketing strategy, contact NRC manager Mary Mount at mmount@psych.duhs.duke.edu, 919-682-1552 ext. 246 or NRC executive editor Steve Williams at sdwill@duke.edu, 919-682-1552 ext. 239.

Part 6.
Ethical Considerations in the Use of Children in the Development and Use of Video-based Educational Materials

As part of the National Child Traumatic Stress Network's training efforts regarding trauma-informed practices, including evidence-based practices, several forms of educational materials are being developed that involve children. These materials commonly include videotaped demonstrations of treatment or intervention procedures used with children and their families, interviews conducted with children and families, and discussion of clinical case examples that are videotaped.

The following Ethical Considerations were developed by consensus among representative NCTSN members and are informed by expert consultants in ethical issues in mental health. These guidelines were developed because the NCTSN must always place priority on the well-being of the children involved in any materials it develops.

Please note that *legal* considerations for the use of children in video-based productions are a related but separate issue. If warranted, legal counsel should be sought by developers of products to ensure that appropriate consent and release procedures are followed.

General Ethical Issues and Considerations

- The development, use, and potential widespread dissemination of video materials focused on traumatized children raise ethical questions about exactly how children should be involved and how the well-being of the children involved is to be protected, particularly given the sensitive and often stigmatizing nature of traumatic events.

- Ethical issues center around the degree to which children might be exploited or harmed either by participating in the development of video-based educational materials or by challenges to their confidentiality and subsequent harm through the use of real clinical case material.

- Ethical issues are made more complicated by the inability of children to grant informed consent to participate in these activities. Children must rely on the judgment of adults to protect their interests.

General Suggestions:
Considerations for the NCTSN/Product Developer

1. **Ethical and responsible behavior** by clinicians, academics, researchers, and administrators must always be the first priority when creating educational products.
2. **Any potential complications or harm** that might result from using traumatized children and families in the creation of our products—even after they have completed treatment and appear to have recovered—must always be considered by product developers. Considering the health and well-being of all children and families involved must always be our foremost concern.
3. **Production should be stopped** if at any time during the development of products children appear to be experiencing any negative or ill effects.
4. **Children and their caregivers should have control** as to when to stop or interrupt the production process.
5. **Access to or referral to appropriate mental or medical health care** that may be needed as a consequence of participating in the production should always be actively available to children and families. This should be offered to traumatized children and their families as an option even if they appear to suffer no ill effects.
6. **Consultation from the child and family's former (current) therapist and/or medical provider** should be sought whenever possible, and these providers should actively participate in the decision to use children and families in video productions.
7. **Consultation and guidance** should be sought without exception from experts in the field relevant to the issue being discussed in the materials.

General Suggestions:
Ethical vs. Legal Issues

1. **Ethical and legal issues** need to be considered together, but are often separate issues.
2. **Legal releases** should be obtained from all participants that clearly indicate the scope of the project, its use, and any limits of confidentiality or protection.
3. **Legal releases** and other regulatory issues should comply with the host agency's rules and regulations, as well as any federal and state laws. Developers of products should be sure to check with their host agency's legal department to comply with any legal issues.
4. **Professional ethical guidelines** from the affiliate professional's organization(s) should be followed.
5. **Clinical and ethical judgment** will always be a part of making the decision to use children and families in the productions of educational materials. It is difficult to make hard and fast rules for every situation and, therefore, the professional skill, knowledge, and wisdom of the developer of the product must be utilized when making these often difficult decisions.
6. **Consultation** with several other professionals and experts in the field should be a part of making informed decisions regarding the ethical use of children and families.

Specific Issues for Consideration in the Use of Traumatized Children

- Should traumatized children be used in video productions?
- Does the need for using real children outweigh any potential harm now or in the future that may result from children participating in the video production?

Suggestions

1. **Children in treatment:** In general, the use of actual traumatized children in active treatment should be avoided except in unusual circumstances (for example, if in some way the video production is integrated into the child's treatment).
2. **Functioning of child:** Ideally, children should have completed their trauma-related treatment and be considered well-functioning, and the decision to participate should be supported by the child, caregivers, and former/current therapist.
3. **Developmental considerations:** Using young-looking adults or adolescents should be considered when possible for video productions that address especially sensitive or severe traumatic experiences (for example, sexual assault, severe physical violence) and if there are potential risks associated with this.
4. **Potential benefits:** children may find meaning in the experience and wish to participate in the product in order to help others. This should be appropriately respected but thoroughly explored.
5. **Alternatives to using children:** If alternatives to using traumatized children, such as using child actors, can create similarly effective materials, these approaches should be pursued first.
6. **Disclaimers:** If children are used, disclaimers and consent language should accompany the product so that people viewing it are informed of the process and of the child and family's voluntary participation.

- Should family members of real child trauma patients be used in the development of training materials?

Suggestions

1. **Families in active treatment** should typically not be used except in unusual circumstances. Participating family members should have successfully completed their trauma-related treatment.
2. **The decision to participate** should be supported by the family and its former/current therapist.
3. **Alternative scenarios**, such as using actors, that can create similar outcomes, should be pursued first.
4. **If having family members participate causes any distress to the child**, or in some way complicates their treatment and/or recovery, they should not be solicited for involvement. These decisions should be made in concert with the family's/child's therapist.
5. **Disclaimers and consent language** should accompany the product so that people viewing it are informed of the process and of the child and family's voluntary participation.
- Does the type or degree of trauma impact the decision as to whether to use children in video productions?

Suggestions

1. **The type of trauma** that the child experienced will undoubtedly impact issues such as social stigma and the child's current and future desire to have this information shared. Therefore, the decision to use children, even those who have completed treatment, should be made carefully, with attention to the type of trauma they suffered and in concert with the child's therapist.
2. **Interpersonal trauma** (including sexual and physical abuse), especially when a family member is involved, should receive extra consideration.
3. **When severe traumas such as violent physical abuse or sexual abuse are the subject** of the materials, alternatives such as using young adults to talk about their child experience, or using other methods such as showing the therapist in a mock treatment setting, should be considered as a first means to achieve the educational goal.

■ Can you ensure that the child's confidentiality will be appropriately protected?

Suggestions

1. **Upholding the ethical and legal guidelines and standards** of our professions as well as being **compliant with all federal and state regulations** is of utmost importance.
2. *Informed* **consent and assent** must be secured from both the caregiver and child. Emphasis is on the *informed*, as the child and caregivers should know in as detailed a manner as possible the purpose, use, and potential dissemination of the product being developed.
3. **Limits of confidentiality** must be explained to the child and family and should be as descriptive as possible when explaining scenarios over which you will have no control after the product is released (such as the video being disseminated widely and ultimately used for other purposes).

■ Should video products that use real child trauma patients have restricted use or limited dissemination? How do you control use and dissemination?

Suggestions

1. **Guidelines** for use and dissemination of products should accompany the release of any product.
2. **Control over the dissemination of the product** is always limited, and you must describe these limitations to the child and family.
3. **Even if informed consent and a legal release is obtained** to use the images of children and families in a specific video project or production, **this does** *not* **give the creator free reign to use this footage in other products** or to share it with other professionals unless the family is contacted first and consent for the specific project is given.

Issues for Consideration in the Use of Nontraumatized Children and Child Actors

■ Are there risks to nontraumatized (or nonpatient) children and family members when participating

in role playing that requires them to discuss traumatic experiences, reactions, and consequences?

Suggestions

1. **Minimal risks to nontraumatized children or family members** may potentially result when discussing potentially traumatizing situations. These concerns may be addressed through the informed consent/assent process. However, each case must be considered individually. If concerned, the developers of the video should consult with the child/family's therapist or provide trauma exposure screening prior to participation.
2. **Developmental level as a mitigating factor** is further minimized when children are at least of school age (that is, concrete operational stage of thinking) and can easily distinguish between fantasy and reality. It is recommended that very young children not be used except in background (b-roll) footage with proper consent.
3. **Disclaimers** should indicate that nontraumatized child/adult family members provided informed consent to participate.

■ Are there risks to child actors when participating in role playing that require them to discuss traumatic experiences, reactions and consequences?

Suggestions

1. **Minimal risks to anyone who acts out potentially traumatizing situations** could potentially result from participation in a production. These concerns may be addressed through the informed consent/assent process. However, each case must be considered individually.
2. **Developmental level as a mitigating factor** is further minimized when children are of concrete operational stage of thinking (school-aged) and can easily distinguish between fantasy and reality. It is not recommended that very young children be used except in background (b-roll) footage with proper consent.
3. **Disclaimers** should indicate that child/adult actors were used.

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Part 7.
Suggested Guidelines for the Use of Illustrations by Children and Adolescents in NCTSN Documents

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These guidelines apply to most documents NCTSN produces. They are intended to lay out general principles. Individual cases may merit further discussion.

Principle: Children's art should be used to educate and inform, not just to "decorate" NCTSN products.

Children's art should be used in ways that promote our messages: childhood trauma should be taken seriously; children and adolescents are capable of engaging courageously in treatment. When we use children's arts it is so that an adult audience can gain new insight and understanding of children's experiences of trauma and recovery. When we use children's illustrations, we have a responsibility to instruct our audience in *how* to see the deeper meaning of the art, so that they take away the messages we intend.

Children's art should *not* be cropped in such a way that the content of the stories being told is lost. Nor should we assume that this content is obvious to all readers. Whenever possible, captions should appear with the illustrations. A typical caption might be: "Drawing by Gina, age 5, representing a bus shooting at her school." Or "Drawing by Jack, age 12, representing his efforts to create a peaceful world, etc." Using captions makes sure that readers do not simply see the art as decorative or dismiss it as "cute." Captions show that we treat children's work as respectfully as we would illustrations or art by adult illustrators.

In some other mental health publications, children's art is used solely as evidence of their symptoms. We want to use it also to show their struggle to recover and make meaning of their experience. We want to show their constructive responses to trauma as well as their horror.

Children's art should be linked as closely as possible to the content of the text. This contributes to the reader's impression that we take the art seriously, and are not using it in a throw-away fashion.

Children's art should be used deliberately and carefully. For example, a single illustration reproduced large enough to make a point, and captioned, is probably more effective than a grouping of many smaller, uncaptioned illustrations of different kinds of traumatic events.

Principle: Drawings should, whenever possible, reflect the diversity of children and adolescents served by the NCTSN. Art from children and adolescents of various ages should be included.

Whenever possible, the art used should reflect the ethnicities and cultural diversity of children and adolescents served by the NCTSN. The work should also be representative of children of all ages, including adolescence. While young children's drawings are very appealing, it is also important to show art by school age children and adolescents, so as to demonstrate the influence of development on appraisal, impact, and response to danger and trauma.

Principle: Illustrations should reflect the full range of children's experiences with trauma and treatment, not just horror and suffering.

Art should reflect the full range of children's and adolescents' experiences. Whenever possible, a drawing of a traumatic experience should be coupled with a more constructive drawing, showing the child's progress in treatment, and the prosocial responses to traumatic events. Whenever possible, the drawings used should represent the child's experience of protective intervention and the repair of the social contract.

Within the NCTSN, there are illustrations available that show a child's progress through treatment, such as Dr. Judith Cohen's pre- and post-treatment series.

Principle: Every illustration we use tells a story about the NCTSN.

The illustrations we choose to use and how we use them, not only tell a story about children's experiences of trauma and recovery, they also tell a story about the NCTSN, as well. We need to be aware of the implicit "story" about the NCTSN that children's illustrations in our publications will tell.

Principle: In using children's and adolescents' illustrations, we need to adhere to the highest ethical principles. Anonymity must be protected.

Our use of children's illustrations should be congruent with our larger ethical principles. All efforts must be made to protect the anonymity of the child-illustrator, including the use of pseudonyms. A drawing that reveals the identity of a specific child should not be used, except in the rare instance where the fully informed family elects to do so. Although formal releases will be signed by parents or legal guardians, we would advocate children's being informed and consulted as to how their work will be used. If a child reaches the age of 18 and decides to withdraw permission, all efforts will be made to stop using the illustration. However, it may not be possible to remove from circulation all media in which the illustration has already appeared.