

Rationale and Recommended Practices for Using Homegrown Video to Support School-wide Positive Behavioral Interventions and Supports

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Academic and social behaviors are inextricably linked, and a lack of school-appropriate social behaviors can severely impact students' ability to enjoy academic success (Fleming, Harachi, Cortes, Abbott, & Catalano, 2004; McIntosh, Chard, Boland, & Horner 2006). Scott and Barrett (2004) found that every disciplinary referral "costs" students an average of 20 minutes of lost instructional time. For students who experience repeated office referrals, the accumulated loss of instructional time can be devastating to their academic achievement. Thus, the link between exclusion from the classroom and lack of academic achievement is simple and well understood by educators: students who spend more time in the office, or out of school due to disciplinary referrals have fewer opportunities to be academically engaged. To maximize time spent learning, school personnel should encourage positive school behaviors in a manner that is socially acceptable and relevant to all students, while being clear and consistent enough to reach students with more intense levels of problem behaviors. This can be difficult for some schools; however, many school personnel have not considered the integral role social behaviors play in increasing achievement.

A framework for school organization that (a) explicitly acknowledges the connection between academic and social behaviors, (b) addresses varied intensities of problem behaviors, and (c) can reduce rates of problem behaviors is School-Wide Positive Behavior Interventions and Supports (SWPBIS; Sugai, Horner, & Lewis,

2009). SWPBIS is a proactive organizational framework for implementing evidence-based practices to support social and academic success of all students within a school. SWPBIS helps schools align important student outcomes with relevant classroom practices. The framework also promotes the building and maintaining of systems to support teachers and administrators (i.e., trainings, policies, funding), and the use of student and school level data to inform decisions (see *Figure 1*).

SWPBIS is similar to Response to Intervention (RtI), in which levels of support available to students intensify as students' needs increase (Fuchs, Fuchs, & Stecker, 2010). The universal tier of SWPBIS focuses on the practices, systems, and data necessary to support a majority (80%+) of students within the school. The secondary and tertiary tiers of support within SWPBIS are organized to intensify and specify the practices, systems, and data necessary to reduce the severity and frequency of problem behavior for students *who do not respond* to the universal tier supports, as may be the case for students with emotional and behavioral disorders (EBD) (Sugai et al., 2009). The importance of the universal level of the SWPBIS framework cannot be overstated as universal supports establish a positive, preventive foundation upon which to build more intense and individualized supports.

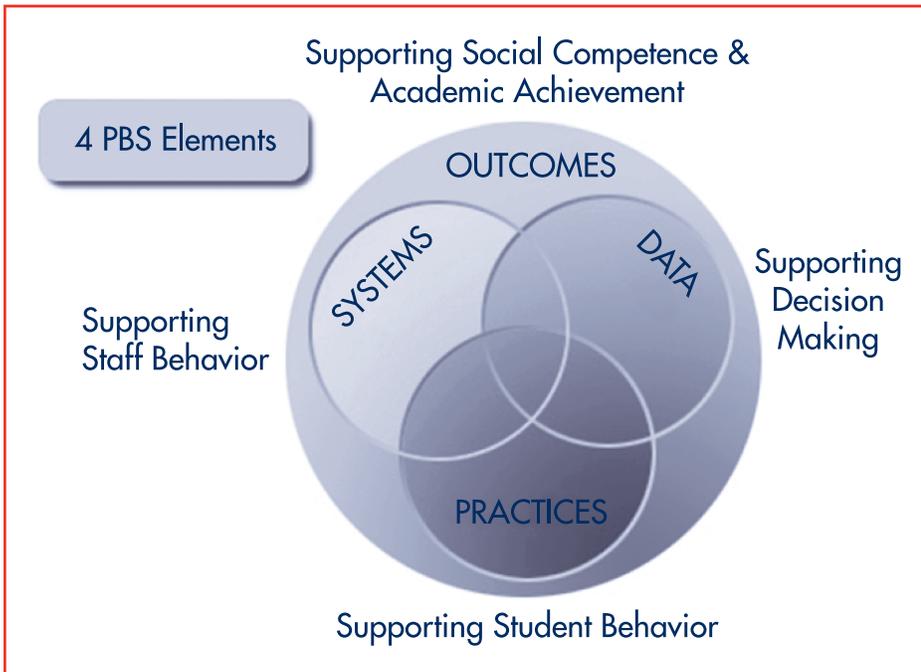
Schools that implement SWPBIS report important decreases in the rate of problem behaviors among students (Bradshaw, Mitchell, & Leaf, 2010; Sprague et al., 2002). It is this

reduction in office discipline referrals that has motivated schools across the nation, and the world, to implement SWPBIS. To date, there are more than 13,000 schools implementing the universal level of the SWPBIS framework (www.PBIS.org).

The universal level of SWPBIS relies on several basic practices that are important for creating a positive, predictable, safe school environment. Among those practices are (a) explicitly teaching 3–5 positively stated schoolwide social expectations, (b) explicitly and frequently reinforcing those social expectations, and (c) defining, teaching, and consistently using consequences for violating the expectations. The proactive practices are most effective when school personnel actively teach them and incorporate best practices in the process: explicitness, clarity of definitions, positive language, contextual and routine specific examples and nonexamples, reinforcing specific behaviors, and repeated opportunities to practice.

Actively teaching social expectations, reinforcing expectations, and imposing disciplinary consequences when students repeatedly violate the social expectations work in concert to support academic achievement. The function of this trio is to create a common agreement and language around how everyone in the school, students and teachers alike, will behave on a day-to-day basis, setting the tone for a positive, mutually respectful environment. Some examples of school-wide expectations are *Be Responsible, Excellence, or Integrity*. The "success" of SWPBIS implementation is measured, in part, by how well school personnel have

Figure 1 FRAMEWORK FOR SWPBIS



taught these expectations (Todd et al., 2003). School personnel have a range of methods for teaching the expectations, and reinforcement and consequence systems to students and staff. These common methods include lesson plans, posters, school assemblies, and contests. A relatively new approach is the use of school personnel-created, or “homegrown,” SWPBIS videos.

Videos have numerous applications in the field of education, including teacher education and ongoing professional development (see Dieker et al., 2009; Kennedy & Thomas, 2012). Video use is gaining momentum as a practice that supports and promotes applied behaviors of children and adults with autism through self-modeling (Kellems & Morningstar, in press). For schools implementing SWPBIS, video is a tool that can be used in a variety of ways to support implementation and sustainability of universal practices. Videos can introduce and illustrate practices for faculty, teach and remind students of behavioral expectations, and celebrate successes. In the following sections, we describe the SWPBIS

Film Festival, and the characteristics and technical attributes of high quality homegrown videos produced by elementary, middle, and high schools to address the learning needs of adults and students. Each of the videos described explicitly supports the respective schools’ universal tier of supports. Although video can be used beyond universal practices and teaching expectations (e.g., to support secondary and tertiary interventions), such a discussion is beyond the scope of this article.

Utility of Homegrown Videos

The SWPBIS Film Festival

An undetermined number of schools have created homegrown videos to support SWPBIS initiatives. The videos described in this article “competed” in one of the first three SWPBIS Film Festivals (FF), held annually at the international conference of the Association for Positive Behavioral Supports (APBS; 2010–2012). The goal of the annual FF is to collect videos from a wide variety of schools and districts in order to (a) take inventory of how schools are using videos to support

SWPBIS, and (b) share the talents, accomplishments, and fun associated with creating video with as wide an audience as possible. Although the FF is a lighthearted competition, careful analysis of the submitted videos uncovered common themes and characteristics that made for enjoyable, “successful” videos. The purpose of this article is to disseminate these themes, and provide links to videos that demonstrate our findings.

For the past three winters, the authors of this paper sent out a call for SWPBIS videos via the APBS website (APBS.org), social media (e.g., Facebook), and through direct contact to prior participants and colleagues. Any school producing videos to support their SWPBIS initiative in some capacity is invited to participate. Schools are required to prove that the appropriate permissions were secured from the submitting school and district, the “actors” in the video, and, when appropriate, parents.

The first FF, held in 2010, received approximately 20 video entries, submitted by schools around the country. The second FF received 25 submissions, and the third FF received over 50 video submissions. The authors of this paper acted as the judges for the FF, with several guest judges from the SWPBIS and film fields. Additional videos, created by the first author while serving as a teacher and SWPBIS coach at a large high school from 2001–2007 are included in this analysis, but did not compete in the FF. In total, the authors reviewed and analyzed nearly 100 homegrown SWPBIS videos over the past several years (and counting).

Submitted videos are organized into various categories according to theme, and/or the purpose of the video. Those themes include (a) introducing SWPBIS to adults and students, including subcategories for elementary, middle, and high schools; (b) teaching expectations to adults and students, with subcate-

Table 1 ELEMENTS OF SUCCESSFUL VIDEOS WITH RESPECT TO ADHERENCE TO SWPBIS PRINCIPLES

Successful Videos that Adhere to SWPBIS Principles...
<ul style="list-style-type: none"> - Have positive language throughout videos - Avoid the words “no” and “don’t” when teaching expectations - Teach school rules and expectations in the context of specific locations in the school - Address specific problems identified using data and input from all stakeholders - Use examples and non-examples - Include students in writing, acting, directing, editing, and producing - Are easy to follow (given the target audience) in that they have a logical storyline and one specific and obvious purpose - Appeal to adults and students - Use humor when appropriate - Utilize the gifts and talents of faculty members or students with respect to musical, acting, or other abilities - Are used for multiple purposes - Capture the “fun” of SWPBIS

gories for specific school locations (e.g., bathroom, hallway, bus, classroom); and (c) videos that address bullying behavior. Within each of these three broad categories we also pay careful attention to the creative use of humor, use of special effects, and overall production values (e.g., in focus camera work, good audio, etc.).

After grouping videos by theme, we carefully evaluated each video for (a) adherence to the core tenets of SWPBIS (e.g., positively stated expectations, promotion of schoolwide practices, etc.); and (b) technical adequacy (e.g., lighting, sound, and cinematography). The coding of videos helps our research team publically recognize the accomplishments of the videos’ producers, and also get a better understanding of how producers in various settings address specific need areas using homegrown video.

Submitted videos are recognized for being the best in various categories derived primarily from the themes, and adherence to best practices noted above (e.g., positively stated, clearly defined, examples and nonexamples, etc.). For example, each year, one video wins the award for Best Teaching Expectations, Elementary Division, Hallway. One video is recognized as Best SWPBIS Picture, as judged live at the APBS conference by the two authors of this

article, guest judges, and an audience vote. The Best SWPBIS Picture can come from any category across the themes. All participants and winners receive certificates of participation and recognition of accomplishments. In addition, we provide a written summary of video elements that are judged as most impressive, and suggestions for future work. Videos that are submitted to the FF with the proper permissions, are uploaded to www.PBISVideos.com, and are freely available to anyone to view. School personnel interested in submitting a video for a future FF are invited to contact the first author of this paper. Readers are encouraged to become a member of our (free) community at www.PBISVideos.com in order to stay current with new additions to the site, receive announcements regarding future film festivals, and upload their own videos to share.

Analysis of Homegrown SWPBIS Videos

In this section, we describe the attributes of outstanding homegrown SWPBIS videos. First, we present and discuss our findings with respect to the overall characteristics of successful homegrown SWPBIS videos from content and technical perspectives. Second, we review attributes and structures of successful videos that introduce SWPBIS to

adults and students, and also help establish and maintain buy-in. We then discuss characteristics and structures of videos that provide instruction/modeling of SWPBIS practices for adults and students. Fourth, emotionally evocative videos that demonstrate how schools are using video to address bullying behavior are presented and discussed. Finally, we conclude with suggestions for future SWPBIS filmmaking and research. Within each section we present and describe exemplar videos, and provide links to find them online.

Characteristics of Successful Homegrown SWPBIS Videos

Although empirical evidence to support the use of homegrown SWPBIS videos to improve specific outcomes has yet to emerge, it is possible to evaluate the content validity of existing videos with respect to their adherence to the core principles of SWPBIS. Given the large number of videos already reviewed (approximately 100), our research team identified clear themes across heterogeneous videos that support SWPBIS language and practices. *Tables 1 and 2* lists these themes, and breaks them into two groups, (a) adherence to SWPBIS principles, and (b) technical attributes.

Adherence to SWPBIS principles. Filmmakers should translate core

Table 2 ELEMENTS OF SUCCESSFUL VIDEOS WITH RESPECT TO ADHERENCE TO TECHNICAL STANDARDS FOR VIDEO PRODUCTION

Successful Videos that Meet (at least basic) Technical Standards...

- Use professional titles, transitions, and other effects without detracting from the content
 - Feature steady, in-focus camera work
 - Have clear, audible dialog
 - Incorporate music that contributes to the overall tone of the video, and/or enhances the message
 - Use voice-over narration to provide explicit explanations of potentially unclear messages
 - Utilize the skills of SWPBIS team members or students with video production experience
-

SWPBIS principles, such as the explicit teaching of positively stated expectations, into easy-to-follow scripts that can be captured on video. The language and use of humor should be appropriate for the intended audience. Video topics should address specific school routines or settings (e.g., tardy behaviors, hallways), based on a review of data and input from all stakeholders, to ensure the video addresses targeted areas for improvement. To illustrate, the video “The Dress Code” (<http://vimeo.com/14310844>), produced at an urban high school in a western state, shows the school principal greeting “students” as they arrive for the day, and ensures each outfit adheres to the school dress code. The faculty team that wrote, acted in, and produced this video examined their school data, and identified violations of the dress code as a major contributor to the number of behavior referrals being written. Although the video is dramatized for comedic effect, positive examples and language make the expectation for how to dress at school extremely clear.

Adherence to technical standards. The best video in the world with respect to adherence to SWPBIS principles cannot reach its potential for influencing practice if technical aspects are lacking. The dialog must be easy to hear, the images must be clear and sharp, and the video editors must invest time into ensuring titles, transitions, and other effects are smooth and contribute to the overall quality of their work. In summary,

“successful” SWPBIS videos must achieve at least basic standards for technical adequacy to ensure the viewer can access the content being presented without distractions brought on by visual or auditory imperfections.

An example of a video that meets basic standards for technical proficiency is “Hypocrisy” (<http://vimeo.com/14297359>). The first author wrote and produced this video with the team of educators featured in the video in less than one hour during the APEX II summer conference in New Hampshire. While there is nothing fancy about the titles or transitions, the images and audio are clear, and the message is clearly conveyed. On the other hand, substantial technical skill can greatly extend how well a video is received and enjoyed by the audience. The video “The True Story of Northside School” (<https://vimeo.com/36605583>), produced by Mr. Thomas Maurer in Monroe, Wisconsin, demonstrates how the skillful use of music, visual effects, titles, transitions, and other effects can evoke an emotional response from viewers. Another video with a blend of professional titles, transitions, music, and other effects, is “Imma Be” (<https://vimeo.com/38387470>) from Mr. Robert Dennis in Nashville, Tennessee. Many schools have used rap music and lyrics to convey their message; however, the clarity of “Imma Be,” in addition to its positive message for youth development places it among the very best PBIS videos ever made.

Introducing SWPBIS to Faculty and Students

Videos for faculty. The systematic implementation of practices to support student achievement depends to a large extent on the actions, attitudes, and practices of the adults in a school. Faculty members who object to the implementation of SWPBIS (either verbally or covertly), or do not incorporate relevant practices into the day-to-day operations of their classroom can undermine the efforts of an entire school. Therefore, many schools turn to homegrown video to (a) introduce SWPBIS and/or promote participation by faculty, and (b) provide faculty members with specific examples of what SWPBIS should “look” like in their respective classrooms. Although video is *not* a magic bullet, automatically resulting in 100% staff participation, it can be one component of a well-conceived and delivered plan school personnel use to introduce and implement SWPBIS.

The use of homegrown video, in addition to traditional professional development materials, may offer a socially acceptable, attention-catching way to introduce content related to SWPBIS to faculty. For example, one challenge in getting a fledgling SWPBIS initiative off the ground is overcoming the stigma that SWPBIS is “one more thing” on a teacher’s plate. Many schools get their first exposure to SWPBIS through PowerPoint-based professional development provided during the summer, or in the 2–3 inservice days

prior to the beginning of school. While the quality of content provided during these trainings is usually unquestioned, the similarity of presentation methods to most other incoming initiatives cannot be overlooked. Thus, the seemingly annual routine of introducing a new program, curriculum, or initiative with PowerPoint can lead to what is known as change fatigue (Fullen, 2007) regardless of the perceived merit of, or need for, the new program or initiative. The use of video may aid in the palatability of SWPBIS-related training materials.

To illustrate, the video “Welcome Back” (<http://vimeo.com/14638671>), written and produced by a team of SWPBIS coaches from Shawnee Mission, Kansas, introduces colleagues to the overarching theme of SWPBIS. In this humorous skit, a new teacher, Molly, is introduced to a round robin of new colleagues, and a comically exaggerated set of demands from each (e.g., testing issues, requirements for parent contacts, IEP meetings). Molly is exhausted and overwhelmed by the time she reaches the final faculty member, that is, until she meets the school’s SWPBIS coach. The coach offers the SWPBIS framework as an “umbrella” that can help integrate her duties and provide support across the school year. This video sends the message that SWPBIS is not “one more thing,” but instead plays a key (and welcome) role in augmenting and supporting current practice. The content was relevant to the audience and the lighthearted approach to the topic was welcome by teachers fatigued by the schedule of inservice presentations.

Videos for students. Although the adults in any given school implementing SWPBIS are the primary decision-makers in adopting this framework, students can also be included in the SWPBIS process. Student involvement may be present from initial implementation to giving input on revisions to various components of the SWPBIS framework

(i.e., reinforcement systems). Some schools implementing SWPBIS include students in decision-making processes regarding identification of expectations, and reinforcement systems (see <http://vimeo.com/14625734> for a short video illustrating this point; also see Flannery & Sugai, 2009). Based on our experiences and discussions with schools using video, students enjoy seeing their peers and teachers on film, and pay more attention than if the tenets of this framework are introduced through other methods (i.e., class discussions, activities, assemblies, etc.).

A school that created an excellent video that introduces SWPBIS to students is Fruita Monument High School in Grand Junction, Colorado. In their video, “Welcome to PBIS” (<http://vimeo.com/14521648>), two members of the student government serve as hosts, and lead students through an explanation of what SWPBIS is, and what it looks like in various settings in the school. This excellent video features catchy music, impressive production skills (e.g., transitions, voice-over effects, titles), and is very funny without being inappropriate. The language in the video is positive throughout, and reflects the adopted expectations for the school, respect and responsibility (R²). Another good feature of video is that it can be used repeatedly, and shown to new students so they receive explicit information about the SWPBIS culture established at the school.

An elementary school video that introduces SWPBIS and its core elements to students is “Respectful, Responsible, Ready” (<http://vimeo.com/20959796>), produced by Shirley Studios from Madison School District in Idaho. In this elementary example, the students of the class use clear language and examples to teach and demonstrate ways students should be respectful, responsible, and ready. Another example is from Ms. Joan Wheeler, from East Elementary School in Baraboo, Wisconsin. Ms. Wheeler is responsible for an

impressive series of videos featuring many of the school’s expectations, and provides “Cool Tools” for addressing them. For example, in the video “Lunch Games” (<https://vimeo.com/35925750>), two teachers are creatively used as hosts of a sportscast, while a “coach” reviews all of the expectations for appropriate behavior in the cafeteria. The explicit examples provided in these videos demonstrate appropriate behavior in multiple settings. “Responsible, Respectful, and Ready” and “Lunch Games” use subtle music, excellent transitions and titles, and a range of students to help make for very compelling homegrown videos.

Teaching Expectations to Faculty and Students

Provide instruction for faculty. In addition to the aforementioned problems of buy-in, many SWPBIS initiatives can be hindered by the limited knowledge of faculty members. As noted, changing the practices of teachers is notoriously difficult to achieve and sustain (Fullen, 2007). Although SWPBIS practices are intentionally explicit, without substantial opportunities to learn practices and receive feedback through ongoing coaching based on performance, some faculty members will not implement practices with fidelity, and will likely revert to previous, non-SWPBIS practices following initial training. This is a reason why video can be an important contributor to various PD offerings for SWPBIS—it provides a visual anchor that can support teachers’ implementation of new practices.

An example video that provides an explicit look at a teacher demonstrating SWPBIS practices is “What Does PBIS Look Like?” (<http://vimeo.com/14818677>), a video produced by the first author at an urban high school in Topeka, Kansas. In this video, a social studies teacher, Mr. Matt Herbert, is shown giving his class clear instructions ahead of a visit to the library for a

class assignment. Although the main action of reviewing and teaching expectations is only two minutes long (skip to the 2:05 mark in the video), it demonstrates the critical need to explicitly teach expectations and provide proactive prompts for desired behaviors during typical class instruction. In addition to the live action, the video contains embedded text and narration that cues the viewer to reflect on the SWPBIS practices being used. This video embodies several common characteristics of effective videos, in that it is easy to follow, has one specific purpose, and utilizes professional production values (e.g., use of text, narration, transitions, steady camera, good sound).

Another video that brings attention to an important issue for teachers is “Active Supervision” (<http://vimeo.com/35272436>), created by Mr. John Beach at North Elementary in Princeton, Minnesota. In this video, a teacher is shown reading the newspaper in a comfortable chair during various times when active supervision is required (e.g., cafeteria, during class). After several moments of these humorous, but poignant images, the filmmaker “flips the script,” and shows the teacher demonstrating appropriate active supervision (note: flipping the script means the action switches midstream from demonstrating the wrong behavior to showing it the right way). Showing the wrong behavior in exaggerated fashion, and then flipping to the correct behavior is a strategy used by many PBIS filmmakers. The message presented in “Active Supervision” is not at all over the top, or meant to single out any individual faculty member (which might result in hurt feelings). Instead, it relies on examples and non-examples of active supervision and humor to convey its very important point.

Provide instruction for students.

The goal of SWPBIS is to provide a framework that proactively supports

the social and academic achievement of all students. Teaching expectations can take many forms, including classroom discussions, role-play activities, skits, and use of video, but each should reflect local culture with respect to the language used to teach and reinforce common expectations. According to social learning theory and other compelling evidence (see Bandura, 1986), providing students with participatory visual cues to accompany verbal instructions is a powerful way to help students literally “picture themselves” demonstrating practices or behaviors.

Video can also be used to raise awareness of school-wide expectations (e.g., keeping the hallways clean) as well as behaviors needing improvement or attention (e.g., bullying behavior, tardies, defiance, etc.). Although the use of video is a strategy employed by many schools, it should be accompanied with ongoing reinforcement and reteaching, as needed. In this section we present and describe videos produced to help students learn expectations in various settings. Some videos are written and produced by faculty members, others are produced entirely by students.

Schools at the elementary, middle, and high school levels use video to teach students expectations associated with specific locations or routines in the building, at recess, or on the bus. An example is “The Bathroom Dance” (<http://vimeo.com/20956797>), a video submitted by Mr. Paul Perea from Barkley-Ruiz Elementary School in San Antonio, Texas. The video uses the music to Lady Gaga’s “Bad Romance” as the backdrop for original lyrics that teach expectations for showing respect and responsibility in the bathroom. The video repeats the key expectations (go, flush, wash your hands) many times, and carefully matches the audio to the images on screen. Another musically grounded video, submitted by Mr. Matthew Trevino, is “1-2-3 Dancing Expectations” (<http://vimeo.com/20955727>). In this

video, Mr. Trevino uses an original song and lyrics, along with two fantastic young dancers, to teach students the three expectations for showing respect and being responsible in the cafeteria. Both “The Bathroom Dance” and “1-2-3 Dancing Expectations” use explicit language and examples to teach expectations to students. These videos also reflect and harness the extraordinary talents of these two educators, which is another key to producing successful videos.

Another video that explicitly teaches location-specific expectations is “The Universals” (<http://vimeo.com/10053661>), produced by Mr. Christopher Wright at Wyman Elementary School in Rolla, Missouri. In this video, “Wyman’s Universals,” Captain Responsible, Respect Gal, and Colonel Best (as played by three students), teach a new student the various expectations for the school starting in the morning with breakfast, and leading through dismissal. “The Universals” could also be used to introduce SWPBIS to students. In this wonderful video, Mr. Wright directs his students to craft a simple message that uses positive and explicit language, uses catchy music, and features numerous students.

In the high school environment, location-specific videos to teach expectations are also compelling. A growing series of videos is from Mr. John Waite, from Downers Grove, Illinois. “Chaneyana Jones and the Hallways of Doom” (<https://vimeo.com/30163737>) is extremely clever in how it explicitly teaches expectations for appropriate behavior in the hallways, while simultaneously maintaining a very age-appropriate use of humor. A second hilarious, but effective video from this team is “The Cash Elevator” (<https://vimeo.com/36485886>), which addresses the expectation that students not use profanity in school. All of the videos from Downers Grove have impressive technical attributes, and feature a diverse group of students.

Another series of behavior-specific videos is from a recent graduate from John Glenn High School in Michigan, Mr. Jacob Toarmina. Mr. Toarmina and his classmates produced a series of videos detailing school expectations for: arrival/dismissal (<http://vimeo.com/20962777>), classrooms (<http://vimeo.com/20963501>), hallways (<http://vimeo.com/20961958>), buses (<http://vimeo.com/20961412>), and the cafeteria (<http://vimeo.com/20960679>). Each video uses the strategy of showing the wrong behavior, a non-example, (with exaggerations for comedic effect), and then flips the scene and shows students acting the right way (again with exaggerations for comedic effect). Mr. Toarmina also provides direct instruction by reviewing the school's expectations. Each of his videos uses impressive visual effects, and music, when appropriate.

An example of student-produced, location-specific video to teach expectations is the winner of the "Best PBIS Picture" award at the inaugural PBIS FF, "Garbaggio" (<http://www.schooltube.com/video/35161d7d82034af99190/Garbaggio>). "Garbaggio" comes from Shawnee Mission West Senior High School in Shawnee Mission, Kansas, and features two students, one who throws trash on the floor, and the hero of the film, "Garbaggio," who implores the trash thrower to reconsider his nonrespectful actions. This video incorporates outstanding adherence to SWPBIS principles, possesses professional transitions and other production values, and capitalizes on humor. "Garbaggio" reflects the very best of what is possible when creative and talented students are empowered to craft a message to their peers regarding positive behavior.

Addressing Bully Behavior

There is a critical need for schools to use various strategies to address verbal and physical aggression, or "bullying" behavior. Bullying

behavior has the potential to negatively impact the learning and social well-being of victims, bullies, and bystanders (Gini & Pozzoli, 2009). Video is a tool several participants in the first three annual FFs used to bring attention to this important issue for both students and faculty alike. The videos all clearly defined the bullying behaviors and the specific steps students could take in response to the bullying. For example, "The Responsibility Fairy," (<https://vimeo.com/35891845>) written and produced by a student, Mr. Kevin Williams, and his classmates at Monroe Technology Center in Leesburg, Virginia, shows how a bullied student took action against his tormentor. In this video, the bully takes money from the victim, and forces him to stuff himself into a locker. When all seems lost, the Responsibility Fairy appears and encourages the victim to take responsibility for his condition, and speak to a teacher. This excellent video uses subtle humor and impressive production features to convey a critical message in a way that is easy to interpret and act on by other adolescents.

An elementary example of a video addressing bullying is "Sticking Up For Frank" (<https://vimeo.com/37197747>) from Ms. Lindsay Waggener at Orofino Elementary School in Orofino, Idaho. In this video, "Frank" is a student wearing a Frankenstein mask, and worries that he may not fit in at school, and will be bullied by others. "Sticking Up for Frank" teaches and reinforces the well-known strategy to tell the bully to stop, walk away, and tell an adult.

Similarly, a powerful bullying video written and produced by students is "Respectful, Responsible, and Ready: Stand Up" (<http://vimeo.com/20959363>). Two students, Ms. Annie Wilcock and Ms. Amelie Passe-Carlus, from Madison School District in Idaho, wrote this video. The video shows a young lady being bullied by an older boy while a

bystander does nothing. The bystander envisions the victim walking in front of a car, in an attempt at suicide. Although it is just a daydream brought on by witnessing the bullying, it prompts the bystander to act. "Stand Up" promotes themes of friendship, responsibility, and advocacy. This important video won the award for "Best SWPBIS Picture" at the 2011 SWPBIS FF. Many successful PBIS videos are the result of outstanding talent, imagination, and applied observations of students such as Ms. Wilcock, Ms. Passe-Carlus, and Mr. Williams.

A video produced by Mr. Keith Hoyer and his Youth Leadership Team from Belt, Montana, "Rewind" (<http://vimeo.com/20959183>), shows the importance of community, and friendship among students. In this superb video, the two main characters are shown growing apart across their years in elementary, middle, and high school. Their discord culminates in a fistfight. One of the two boys is repeatedly shown reflecting on the poor way in which he treated his former friend, excluding and isolating the boy. Ultimately, he "rewinds" the tape to go back in time and makes new choices, in which he includes his friend. Finally, a video produced by Mr. James Vong from Kitchener, Ontario, "Stripping the Label" (<https://vimeo.com/35531919>), takes on the issue of bullying and student sexuality. In this important video, a series of students are shown being bullied while wearing white t-shirts with homophobic slurs printed on them. In the second half of the video, the students strip off their label, and reveal hidden talents that truly define them. "Stripping the Label" won the award for Best Picture at the 3rd Annual PBIS Film Festival. Both "Rewind" and "Stripping the Label" pack a powerful emotional punch, and demonstrate excellent technical video production skills, appropriate use of music, and a range of students from their respective communities.

Table 3 BASIC PRODUCTION STEPS AND MATERIALS NEEDED TO PRODUCE A HOMEGROWN SWPBIS VIDEO

- Purchase or borrow a camcorder, preferably one that shoots in high definition (HD), and a tripod
- Purchase or identify a computer with adequate RAM and hard drive capacity, and also video editing software that the editor is comfortable using (e.g., all modern Mac computers come with iMovie preinstalled, and Windows machines have MovieMaker)
- Make video production a team process from idea conceptualization through final editing
- Use data to identify priority areas that can be addressed with video
- Objectively and operationally define the behavior that is being targeted, and write scripts that adequately illustrate the defined behavior—even if done in an exaggerated manner for comedic effect
- Give careful consideration to the available resources (time, props, actors) given the goal of the video (this is the “Can we actually do this?” question)
- Address issues related to lighting, sound, and camera angles during all shoots
- Assign someone to be the director of the video who embodies the vision of the team
- If the faculty does not have someone with video proficiency, reach out to students, colleagues at other schools, spouses, or friends

In each of the aforementioned homegrown videos that deal with bullying behavior, the filmmakers craft a message of hope, advocacy, and the dangers of inaction. With this in mind, the powerful images and storylines generated by the student writers and directors paint a grim and alarming portrait of what can happen when bullying goes unchecked. Given the importance of reducing bully behavior in schools, and the recommendation to address bullying as a school-wide climate issue (Unnever & Cornell, 2003), videos may continue to be a tool schools can use (in addition to other explicit teaching materials) to promote a climate that does not tolerate bullying.

Future Directions

In the previous sections, we described homegrown videos that are used to introduce SWPBIS, and influence adult and student behavior across a number of settings and routines. There are shared characteristics of these videos that hold lessons for schools that may assist in the decision to implement the practices depicted. These big ideas and takeaway lessons are specific to SWPBIS content, and address technical considerations when producing any type of video (see *Tables 1 and 2*).

Although only a few videos are reviewed in this article, there are

important takeaway messages that reflect the full pool of homegrown SWPBIS videos that have been reviewed by the authors to date. Future filmmakers must consider the impact of technical aspects of videos on the ease of use. Videos intended for use in SWPBIS initiatives should explicitly and positively convey the main messages in a manner consistent with other school-wide materials (posters, lesson plans, assemblies, etc.) and in alignment with the main components of SWPBIS. Videos represent a socially acceptable medium for conveying the common vision and common language of a school environment. Student input can result in extremely powerful messages, as can the contributions of musically, or otherwise, talented faculty members. Team input on which behaviors are targeted for improvement through video is critical from the preliminary stages of writing, all the way through final editing.

Although beyond the scope of this article, educators who would like to use homegrown video but are not sure how or where to begin should consult the information in *Table 3*. This information reflects the experiences of the first author and numerous conversations with the filmmakers noted in this article. This information can be shared with someone on the SWPBIS team (faculty or student) to provide a basic framework for beginning work on a video. In addition, nearly all of the

100 videos reviewed for the information presented in this article are either posted or linked to www.PBISVideos.com. Readers are encouraged to visit this site and explore the expanding world of homegrown SWPBIS videos.

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