



## **CampusTours Inc.**

### **Video Production Process Overview**

The production of high quality virtual tour videos is exceptionally challenging. Unlike traditional five or ten minute “university videos,” virtual tour videos often deal with a particular portion of the college experience (athletics, social scene, academics etc.), and must attempt to touch upon a wide variety of programs or pursuits within that category in a short time span. Meticulous planning is required to craft videos that deliver the institutional messages while maintaining the excitement and interest level of the viewer.

When CampusTours produces videos for colleges we focus on the primary themes of the tour and supplying some filler/scene content for InteractiveVideo sections and more granular topics. This ensures that there will be a high quality experience for visitors, but it does require some hard decisions on the part of the client on what will be included in the primary tour videos.

CampusTours video packages generate a certain amount of finished high-quality footage (delineated in “finished video minutes”) for use in your tour. You are free to use this footage elsewhere, and CampusTours will provide the raw footage for the entire shoot to you at the culmination of the project, but our focus in editing is on the tour. The finished tour footage provided by CampusTours will inevitably leave considerable amounts of quality clips from the shoot on the cutting room floor. CampusTours works with our clients to “reuse” this footage throughout the tour as supplementary content and fodder for more granular tour or interactive map locations. **Footage that is merely extracted from the original tape and dropped into these locations does not count toward the finished footage figure in your contract.** In other words, at any point you can say “hey this is a terrific little eighteen second commentary segment about the Jazz Band – can you cut this out and drop it into the Jazz Band tour topic?” and the footage will be inserted without counting that toward your finished video minutes.

However, it is vital that the institution supplement the footage shot by CampusTours with footage of your own. There is no way, in a two, three or even a ten day shoot that CampusTours will be able to capture every aspect of your campus. Many schools are very successful at recruiting students to provide “genuine YouTube-style” video by loaning them handycams, and then using portions of the footage in their tours. With the content management system, your tour can always grow to accommodate more video.

## **Step 1: Outlining the Videos**

*Outcome: Number of videos, subject of videos, topics discussed*

1. Use Client Questionnaire and other supplied materials to determine items of greatest importance
  - a. Suggested first by CampusTours or Client
  - b. Categorized or Uncategorized (explanation, examples)
2. Create initial outline
  - a. Simple, but large video topics (Academics, Student Life, Athletics, Community, International, etc)
  - b. Talking points (at least 5) and sub-concepts to each (explanation, examples)
3. Separate Talking Points from Sub-Concepts
  - a. Verbal and Email Discussion
  - b. Larger topics may be created or destroyed as discourse reveals better organization
4. Outline Sub-Concepts
  - a. Create talking points for sub-concepts
  - b. Verbal and Email Discussion
5. Review of Finished Minutes
  - a. Apply an estimate of the number of finished minutes of video devoted to each video to ensure that main concept videos have enough time devoted and subordinate videos are possible.
  - b. Typically have less finished minutes available than desired
  - c. Video Lengths: Main – 50-90 seconds; Sub – 10-45 seconds

## **Step 2: Identifying Video Sources – Interviewees and Locations**

*Outcome: A Roster of Interviewees, Shooting Locations for B-roll Scenes*

1. Client identifies one or more students, faculty, and staff for each talking point in each video
  - a. Be mindful that while there may be a “most appropriate” or “best” person to talk about a subject, the cast/roster you choose affects the feel of the tour (i.e., professors or upper administrators talking about weekend events for students might not be most helpful)
  - b. Look for commonalities where the same person might be able to speak on multiple subjects and multiple people may speak on the same subject
2. Client consolidates roster of interviewees to a manageable level
  - a. 14-18 sit-down interviews are possible over a 2-3 day shoot
3. Client performs taped casting calls with potential interviewees plus alternates
  - a. Ideally, tapes are provided to CampusTours
  - b. If candidates are found unacceptable, replacements must be found
  - c. After replacements are found, 2 alternates are still needed
4. See “Notes for On-Camera Interviewee Selection” document.
5. Client identifies locations around campus that help support talking points in videos (B-roll)
  - a. Best locations should involve scenes of people, not simple structures
  - b. Arrange b-roll locations in an efficient order around campus to allow for maximum shooting time (minimize distance traveled between locations)
6. Client identifies location where interview taping can occur
  - a. Location Background: A location of campus where the camera angle may be changed and result in diverse backdrops. Locations closer together allow for maximum interview time. Choose a location with a minimum amount of background noise and make producer aware of lighting (sunshine, shade, etc).
  - b. Fixed Location: A quiet, minimal windowed, secluded space is best, at least 15'x15' in size, optimum 20'x25' in size.
7. Verify Interviewee & Location Availability During Scheduled Shoot Days/Times
  - a. Breaks, vacations, trips, projects, exams, etc checked for people.
  - b. Construction, existing meetings, conferences, etc checked for locations

## **Step 3: Verify Content**

*Outcome: Biographies for Interviewees, Final Video List*

1. CampusTours and Client reconciles interviewee, location, and video lists

- a. Have any talking point holes developed based on final interviewees?
- b. Do the locations selected help support the talking points and overall tour themes?
- c. Have any videos become irrelevant after interviewees and location availability?
- d. Do alternate interviewees exist for the most important subject matters?
2. Client Supplies CampusTours with Interviewee Biographies
  - a. CampusTours uses biographies to gain insight into likely responses by interviewees

#### **Step 4: Question & Answer Development**

*Outcome: Question lists for each interviewee to illicit desired answers*

1. Client uses Final Video Outline to provide “desired answers” that interviewees might give to address talking points
  - a. These answers will not be used to prompt or script the interviewee
2. CampusTours uses desired answers and Final Video Outline to craft questions for each interviewee
3. CampusTours and Client discuss questions and answers by phone and email

#### **Step 5: Scheduling**

*Outcome: A Final Schedule for All Days of Shooting, Down to the quarter-hour*

1. Client provides CampusTours with information about relative shoot locations
  - a. Distance between locations
  - b. Difficulty of traversal
2. CampusTours provides Client a schedule of each day of shooting
  - a. Will include 15 minutes of setup time between interviewees
  - b. Will include at least 15 minutes of travel time between locations
  - c. Will not include more than 10 interviews per day (shooting days do not exceed 10-hours, including an hour for lunch)
  - d. Interviews will consume at least 2/3<sup>rds</sup> of the shoot time
3. Client identifies any trouble spots based on interviewee schedules
  - a. A backup schedule or two should be generated in case of unforeseen interviewee conflicts
4. Client verifies with each interviewee and location reservation when final schedule is determined

#### **Step 6: Final Preparations**

*Outcome: All Shoot information is verified*

1. Call, email, and otherwise contact and verify with each interviewee the day before the shoot with time, location, and attire
2. Treat alternates the same as prime interviewees
3. Schedule 2 staff members to assist with setup and lighting at all times during the shoot

#### **Step 7: The Shoot**

*Outcome: Interview and Targeted B-Roll captured.*

1. Priority is given to interviewee capture.
2. In fill spaces or at the conclusion of interviewee capture, b-roll video will be captured.
3. See “Notes on Field Production” document for essential notes.

#### **Step 8: Logging**

*Outcome: Timecoded DVDs for Client Review, Transcripts, B-Roll Logs*

1. Tapes are converted to timecoded DVDs and sent to client
  - a. For parallel review of future scripted content
  - b. For easy reference
  - c. For advance copy of the video material (a proofing and indexing)
2. Interviews are Transcribed
  - a. For easier script mapping
  - b. For easier review of content
  - c. For Closed Captioning if needed
3. B-Roll is Logged for Subject Matter and Scenes
  - a. For easier script mapping

- b. For easier editing

### **Step 9: Script/Sequence Composition**

*Outcome: Final Scripts for Editing*

1. Producer creates first round of scripts. May include wishlist of photos and/or additional b-roll if possible
  - a. See Notes on "Supplying B-Roll" document for essential notes.
2. Client Reviews Scripts and make suggestions based on their preferences and knowledge of the material. Makes specific suggestions for replacement. Client supplies b-roll/photo wish-list.
3. Producer creates second round of scripts
4. Client Reviews Scripts & makes specific recommendations. Client-double checks for proper names and titles of interviewees to be used on lower-thirds titles.
5. Producer creates final round of scripts.
6. Client approves final scripts.

### **Step 10: Editing**

*Outcome: Final Theme/Topical Edited Videos for Placement in the Tour*

1. Editor and Producer work together to produce first round of videos & post them to Project FTP site.
2. Client reviews videos and makes specific recommendations for change.
3. Editor edits second and final round of videos and posts them to Project FTP site.
4. Client approves edited videos.

### **Step 11: Supplemental Interview Collection**

*Outcome: Many small interview clips and Topics to relate to other tour content*

1. Knowledge Integration (KI) Team search through unused video and partially used video for additional commentary to supplement tour content.
2. KI Team creates Topics where commentary video may live in the tour and relates them to main videos and/or other objects in the tour (Buildings, etc).
3. Client accepts or rejects choices of KI Team and makes specific recommendations for changes.
4. Final supplemental videos are posted.

### **Step 12: Integration**

*Outcome: All video content integrated in tour.*