Production
Standard Shooting Format

While there are no rules or restrictions on camera choices and frame rates, consider the following information as a starting point in terms of minimum production standards.

Since September 2008, short form videos for Marketing & Communications have been shot with a 24fps “film look” in HD: 720p/23.976fps at a native resolution of 1280x720 pixels.

Since December 2006, Panasonic P2 handheld camcorders have been the default camera choice for BU producer/editors and multimedia producers. Other camera manufacturers and solutions are constantly being considered to complement or possibly replace BU Productions’ and BU Today’s current fleet of camera, sound, and lighting equipment.

History of Shooting Formats

- **September 2006 – May 2008**: 720x480 4:3 SD format in miniDV and DVCAM formats, shot either onto tape or P2 storage media. Panasonic AG-HVX200 is chosen as default camera. “Film look” of 24fps is incorporated into shooting style.
- **June 2008 – August 2008**: Transitional period. A series of videos for the Admissions website are produced in the 720x480 16:9 (squeezed) SD format.
- **September 2008 – Present**: Video producers adopt the 1280x720 16:9 HD format based on the Panasonic AG-HVX200’s optical capabilities, as well as optimal use of its 720p/23.976fps recording times. The Panasonic AG-HPX170 is later added to the fleet.

Panasonic P2 Handheld Camcorder Settings

While this guide is not meant to restrict or hinder your shooting style, consider a few broad settings for your own defaults:

**Recommended**
- 720P/24PN recording format
- Manual zoom instead of servo
- F6 Cine-D scene file with properly set up pedestal and chroma level
- Default to audio channel 2 for wireless or wired sound source
- Clear Filter to protect lens
- Reset TC to 1:00:00:00 for each project

**Optional**
- OIS (Optical Image Stabilization) **on** for handheld shoots
- OIS **off** for tripod-based shoots
- De-activate User 1, 2, 3 button presets
- Continual use of Focus Assist
Production Package
Equipment Lists
Vendors for Rentals and Expendables

Standard Production Package

- Panasonic P2 handheld camcorder (w/4x batteries)
- Sony MDR-7506 headphones
- Sennheiser G Series wireless transmitters and receivers
- Sennheiser K6/ME66 shotgun microphone (w/optional pistol grip)
- Tram TR50 lavaliere microphones (1/8” and XLR tips)
- Porta Brace camera bag, Kata camera backpack (w/white balance and/or gray card)
- Sennheiser K6/ME66 shotgun microphone (w/optional pistol grip)
- T ram TR50 lavaliere microphones (1/8” and XLR tips)
- Sony MDR-7506 headphones
- Sennheiser G Series wireless transmitters and receivers
- Sennheiser K6/ME66 shotgun microphone (w/optional pistol grip)
- Tram TR50 lavaliere microphones (1/8” and XLR tips)
- Porta Brace camera bag, Kata camera backpack (w/white balance and/or gray card)
- BU business cards

Extended Production Package

Note that BU Productions may provide access to a wider selection of production equipment beyond this list, ranging from HD monitoring to lighting and grip packages. To inquire, call BU Productions at 617-353-3217.

- Lowel Rifa soft light w/stand, diffusion panel, and egg crate (500W or 750W)
- Lowel Pro Light w/stand and barn doors (250W) (2)
- Lowel power cable w/switch for Rifa
- Lowel power cable w/o switch for Pro Light (2)
- Dimmer
- Various correction gels, diffusion
- 3-to-1 electrical extension cable
- Power strip w/surge protection
- XLR cable (short, medium, and long lengths)
- BNC cable (short, medium, and long lengths)
- BNC to RCA adapter
- Portable field monitor (some battery-powered)
- Odd ends: clothes pins, gloves, clamps, spare lamps

Equipment Rental and Expendables Vendor List

Consult with supervisor for use of rental items or purchase of expendable items. Also consult with supervisor for an extended list of vendors for non-expendable purchases, and repair and maintenance.

Rule Boston Camera
395 Western Avenue
Boston, MA 02135
617-277-2200
www.rule.com

High Output
495 Turnpike Street
Canton, MA 02021
781-364-1800
www.highoutput.com

Barbizon
3 Draper Street
Woburn, MA 01801
781-935-3920
www.barbizon.com

Talamas
145 California Street
Newton, MA 02458
617-928-0788
www.talamas.com

Calumet Photographic
65 Bent Street
Cambridge, MA
617-576-2600
www.calumetphoto.com

B&H Photo Video
420 9th Avenue
New York, NY 10001
800-952-1815
www.bhphotovideo.com
Production Strategy

Always ask yourself: “Is this idea actually a video?”

If it is—and you can make the time—you have your assignment. If it isn’t, negotiate a little bit, but reasonably.

Try not to take on a project knowing that you’ll already be starting at a major deficit. Certainly, not all videos are easy to produce. However, a death mission is not anyone’s definition of a good, fair challenge.

As the editor of your own production, you do have control over the content pool from which you are editing. Avoid creating situations where you drown in your project’s scope, or you come up too short for material.

You should always try to conceptualize the video in advance of any production. Think about story and scale. Match your production scale to your video’s turnaround time, its potential shelf life, and its complexity.

Concept Phase / Pre-Production

Consider some or all of the questions below before setting up your production.

The Big Questions
- Is this idea executable with the resources that you have available?
- Most videos consist of interviews complemented with b-roll. Are there interviewees and visuals available for your story to be told?
- How can you make this production easy for yourself?

Production Scale
- How can you scale your production in proportion to the video’s turnaround time and/or shelf life?
- What additional costs should be considered? Will you need freelance editing, equipment rental, or graphic compositing to complement your production?

Production Planning
- What types of interviewees will need to appear on camera to achieve the intended tone of the video?
- How readily available are your prospective interviewees?
- What will these interviewees need to say? What will you need to ask?
- What visual and aural components make this story a video, and not a slideshow or a text article?
- Who needs to be called to secure your logistics (equipment, interviews, locations, crew, etc.)?

Your Unique Perspective
- What kind of angles and perspectives can you offer to the audience?
- What can you do as a producer to bring clarity to the story and its more obtuse points?
- What will make your video different from others that cover the same topics?
- How can you apply your voice to the story?

Pre-Production

With a concept of production in mind, secure the following variables.

- Interviews
- Your and interviewees’ knowledge of subject matter
- Locations
- Assistance of students and/or colleagues
- Additional equipment (beyond Standard Production Package)
- Additional expenses (EX: photography, crew, rental, post production, etc.)
Interview Strategy

Every story and every video has a beginning, a middle, and an end. Not every interview does.

The list of guidelines below outlines the technical components of an interview. It is up to you to generate questions that best serve the story, the desired emotional effect, and the message that you are asked to deliver.

In and Out
- Never leave any interview without securing an “in” and “out” line.
- An “in” does not have to involve an interviewee identifying him or herself. For example, you also almost always need your interviewee to set up the premise of the video.

Clean Sound Bites
- As you conduct your interview, listen for clean points of entry and exit for your video. Many interviewees will give you a lot of “middle” without clear boundaries of the in and out points.
- Pursue a clean sound bite within reason. Even if it yields a less inspired sound bite, ask your interviewee to repeat what he or she just said if necessary.
- Ask leading questions if necessary.

Scale
- Most interviews for 1.5-3 minute videos can be conducted within 15-25 minutes (minus equipment setup and breakdown).
- Most interviews involving clusters of interviewees (EX: event coverage, Man on the Street, Advice) can be conducted within 1-5 minutes.
- Match the number of questions and/or the duration of the interview to the target duration of your edit.

Media Releases/Waivers
- Releases are no longer required for the BU community: students, faculty, staff, alumni, and administrators.
- Permissions should still be pursued for non-BU interviewees.

Sound Recording Guidelines
- Avoid interviews in unreasonably noisy areas, no matter how visually pleasing the background may be.
- Avoid spaces with prominent echo if possible.
- Consider using a shotgun microphone with pistol grip for “run and gun” program formats, such as event coverage, news coverage, and Man on the Street. (See “Typical Program Formats”)
- Use lavaliere for all other situations, especially including primary interviews for your edit.
- Prepare lavaliere neatly.
- The lavaliere and clip may appear on camera. However, always conceal microphone wire.
- Naturally, position lavaliere on interviewee on the side of the direction to which they are speaking.
- If you can remember to do so, gather room tone in at least your settings for primary interviews.

B-Roll Guidelines

Needless to say, video is a visual medium. Interview and voiceover need solid visuals to tell the story. Serve your story with b-roll that precisely complements and enhances the narrative. When gathering b-roll, consider the following variables for maximum shot variety and visual interest.

- Prioritize gathering footage that relates to the story.
- Avoid staying in the same camera position or sight line for too long. Move around the space and present the subject(s) from a variety of vantage points.
- Vary shot types, camera angle, focal lengths, and compositions.
- Bracket for static shots/camera movement, speed of camera moves, and exposures.
- Match camera movement and shooting style appropriately to the story’s tone.
Interview Composition

Bottom line: an interview should be as aesthetically pleasing as possible. Pursue good composition, use of background, lighting, and exposure.

A solidly shot interview provides a good foundation for your edit. While there is room to change up the routine, try not to be too adventurous. Conventions exist for a reason. What is considered good composition has not changed much in the last few centuries. Seek inspiration or reference from something as plain as television news, or as elegant as a classical painting.

For all purposes in this section, interview composition relates here on a technical level to:

- **Camera Position**: height and tilt angle of camera in relationship to the interviewee
- **2D Plane**: overall spatial relationship created amongst position of camera, interviewee, and background
- **Eye Line**: interviewee's eye line with the interviewer in relation to the camera
- **Composition**: the usable "looks" and angles available to you from the camera's vantage point
- **Camera Operation**: shot variety, reframing, and camera movement

**Guidelines**

**Camera Position**
- Position camera lens at equal level to (or very slightly above or below) interviewee's face.
- Do not use more than a slight tilt up or down when positioning camera for framing.

**2D Plane**
- Position the camera, interviewee, and background at different, non-parallel planes.
- Avoid "flat" angles: camera aimed straight on the interviewee, who is straight against a flat wall.
- Avoid any frame that appears as if the interviewee is nearly in profile.

**Eye Line**
- Never have the interviewee look directly at the camera. Exceptions include “On Being” Style videos, content with hosts, and promos (with hosts).
- Provide an eye line for the interviewee using a colleague or assistant.
- If help is not available, having the interviewee make eye contact with the camera operator (who is, most times, also the producer) is acceptable.

**Composition**
- Avoid tight face shots and BTFs (Big Talking Face).
- Avoid cutting off the top of the head in wider shots.
- Do not frame out the head just above the eyebrows or below the mouth in tighter shots.

**Camera Operation**
- Vary shot compositions throughout interview. The trade-off for a pleasant locked down shot is variety, which is welcome and preferable.
- Reframing is thus inevitable. Make these transitional periods brief or usable in the edit.
- Reframe judiciously. In the case of extremes, too little is better than too much.
- Try to reframe shots after a complete phrase or thought.
- Otherwise try to reframe shots with interviewee's gesticulations.
- Commit deliberately to your vocabulary of camera movement. Use the same speeds and styles throughout the entire production. (Ex: one composition per question / fast and precise / slow and gentle)
- If using a tripod, do not “set it and forget it.” Operate and keep the head loose. Take the time to reposition the tripod if it helps shot variety.
Production Strategy

Interview Composition

Outdoor Interview Guidelines

- Try to keep the sky blue.
- Try to position camera and subject with the sun facing the subject.
- Avoid using the sun as a harsh backlight.
- Consider using a reflector to enhance outdoor lighting.

Indoor Interview Guidelines

- Avoid plain white walls. Relocate interview to a better-looking location if possible.
- Avoid mixed light situations where possible. (EX: tungsten interview light w/sunlight in background)
- Light to the best of your abilities. Feel free to seek the help of colleagues.
- Match your lighting scheme to the look of the rest of your shots. If a production is “run and gun” or scrappy, avoid a locked down, completely polished interview. Of course, this policy does not apply if the contrast of styles is the intended effect.
- Hide all elements of your production package from the frame. This includes light reflecting in to eyewear, mirrors, and other reflective surfaces.
- Dress up set with gels, cookies, or other elements if such devices are appropriate.

Multiple Interview Guidelines

- Within the same project, shoot all interviews using one overarching shooting style.
- Especially with regard to the 16:9 frame, most interviews are shot with “look space” to the right or left of the frame. Always alternate interviewees to left and right sides of the frame. This practice will provide some variety across the edit.
- Keep track of how many “major” and “minor” interviews are shot on the left and right sides of the frame.
- Avoid situations where alternating interviewees left/right may feel too contrived, or where “left/right” corresponds too closely to visual themes such as “males/females” or “professors/students.”
Joe Chan’s Gallery of Poor Composition

This section will be just about the only (intentionally) comedic part of this book. Note that these pictures were intentionally shot directly against a flat, dull, white cinder block background: something you should not do.

On a side note, if this book lasts throughout the ages, all people who do video work for Marketing & Communications should know the legend of Joe Chan, Work-Study student with BU Productions for his entire undergraduate career… and a frequently used freelance employee since then. Joe Chan is a good man.

Now, let’s return to the official business of this section.

1. Do not have the interviewee look into the lens. The interviewee’s eye line should not directly engage the audience. See “Guidelines: Eye Line” for exceptions.
2. Avoid cutting off the top of the head when framing a wider shot.
3. Do not angle the interviewee too far into profile. The interviewee’s eye line is not engaging enough.
4. Avoid BTFs (Big Talking Face).
5. Avoid low and high angle shots. The interviewee’s eye line does not engage the audience enough.
6. Avoid using too much headroom.
7. Tight CUs are acceptable, but do not cut off the eyebrow or the chin. Frame out slightly wider for a much more pleasant CU.
8. Avoid tight CUs with Dutch angles.
9. Do not use extreme Dutch angles.

Always seek a good composition in relation to your background. Take your time. Move the camera and your interviewee if these three components are not lining up correctly.

For example, if you wish to put the Law Tower in the right of the background, obviously you cannot move the Law Tower. Move and re-orient your camera and your interviewee accordingly. Position the background, camera, and interviewee at non-parallel planes.
Production Strategy

The Mission

The “Mission”

Tell a good story about someone or something at BU.

Developing and producing compelling, dynamic stories is not only a point of personal pride for you, the video producer; it also delivers to your audience the underlying idea that BU is an institution that is home to an interesting, diverse population of students, faculty, and staff.

In other words, unless your assignment is pre-defined as a promotion or recruitment tool, do not give the audience a sales pitch for the University. Firstly, your job truly is not to be a shill for Boston University. Secondly, always assume that your audience will perceive any ulterior motive—overt or subtle—as a major detraction from the authenticity of your story.

Thirdly, if you do have to “pump up” BU, do it in the most dignified, tasteful manner possible. Strive for a tone that is authentic rather than saccharine, and engaging rather than uplifting. Avoid easy manipulation and juxtaposition that amounts to propaganda. Your video is being seen (presumably) by a discerning, intelligent audience, not a crowd of salesmen at a Las Vegas convention in need of a pep talk.

Of course, always be conscious of highlighting diversity among your interviewees across your works.

Listed below are excerpts from Boston University’s Brand Identity Standards (www.bu.edu/brand) for further definition of the look and feel of an ideal story.

Expect the World of Yourself

- Emphasis on yourself
- Connection to a global community
- Freedom to create your own experience at BU
- Sense of high expectations and unlimited possibilities
- Opportunity to express yourself

Brand Personality

- **Excellent**: World-class liberal arts and professional programs, faculty, and research
- **Modern**: Innovative, forward-looking
- **Dynamic**: Vibrant, fast-moving, stimulating
- **Confident**: Bold, unapologetic
- **Progressive**: Open-minded, inclusive, collaborative, socially conscious
- **Global**: International students, faculty, and programs; engaged in the community and world
- **Diverse**: Kaleidoscope of people, programs, and learning opportunities
Typical Program Formats

When working as what equates to a one-man army, it is easy to lean on the same bag of tricks or the same story beats. Keep things fresh!

Your job is based essentially on creating videos for the Internet. Seek inspiration and ideas from other successful videos on other video-based websites (YouTube, New York Times: Video, Funny or Die, etc.) as you develop story ideas and visual styles.

Below are 16 categories that represent most if not all program formats that have been produced thus far.

**Profile (Student, Staff, Faculty, Alumni)**
- Good Morning, Dream Job
- Breaking the Fast at Ramadan

**Research and Academic**
- Trees of Life
- Parting Gifts

**Event Coverage**
- Paraboloic Pumpkins
- Alice in FitRec Land Takes Movement Off-Stage

**News Coverage (Timely)**
- Playing with Fire at Safety Week
- Coach Jack Parker on Now, and Then

**Man on the Street/YouSpeak**
- YouSpeak: Crossing Comm Ave
- What, Me Study?

**BU Abroad**
- Engineering in Guadalajara
- Finding the Galapagos

**Educational**
- Take a Load Off
- How to Outsmart a Bike Thief

**Institution or Building Showcase**
- Volunteers Find Their Place at FYSOP
- Practice Made Perfect

**“On Being” Style Videos**
- Jonathan Chin—A Poem
- Back on Campus

**Series Content**
- Sargent Choice Cooking
- BU Today Sessions

**Op-Heads**
- Is the Newspaper Dead?
- Should We Limit Corporate Spending?

**Promotional**
- It’s a Party!
- We Want YOU . . . for the Best of BU

**Student Culture / Sports**
- Home Cooking Retooled for School
- The Line

**Abridged Lectures**
- Great Debate
- Good Artists Tend to Be Bad Students

**Content with Hosts**
- Iron Chef BU
- I Love What You’re Wearing

**MarCom Client Products**
- Admissions: Finding My Way
- SHS: Stress/Anxiety
Specific Shooting/Editing Styles

If you are assigned a subject or program format that you are not typically accustomed to working on, refer to your fellow video producers’ collective back catalogue of hundreds of videos to see how they have tackled similar subjects. Certainly feel free to contribute to the improvement of that format as well.

The list below covers styles for some of the more nuanced shooting formats from the list in the previous section.

**Man on the Street/YouSpeak**
- Quantity of interviews, quality of edit
- Collect as many interviews as possible to create opportunity for a multitude of sound bites and fast cuts.
- Highlight the insightfulness, profundity, or humor that the student population has to offer on the topic.
- Use of fun music, light/comedic elements (See “Light/Comedic Elements”)
- See “Title Sequences: Man on the Street Videos”
- See “End Title Sequences: BU Today End Title Sequence: ‘In Order of Appearance’ Page”

**“On Being” Style Videos**
- Deliberate camera movement
- No cutaway shots or stills
- Sharp reframing with zooms and/or pans
- Loose tripod movement
- Jump cuts are sometimes inevitable. However, because you have an entirely white background, try repositioning the interviewee vertically and/or horizontally (in post) to mask jump cut.
- See “Title Sequences: ‘On Being’ Style Videos”
- See “End Title Sequences: Non-BU Today Videos”
- See “End Title Sequences: BU Today End Title Sequence: ‘In Order of Appearance’ Page”

**Series Content**
- Evergreen content
- Highest quality production values possible
- Often shot with multiple cameras and/or several takes
- Possible use of additional help of colleagues, students, and/or freelancers to match scale of production
- Crisp, clean visual presentation and editing
- See “Title Sequences: Series Content”

**Promotional**
- Story-based element, followed by a sales pitch
- Fun, snappy shooting and editing
- Possible use of multiple cameras
- Use of a Call to Action title (See “End Title Sequences: Call to Action”)

**Content with Hosts**
- Take advantage of the fact that you actually have a host!
- Use of voiceover narration by host
- Use of fun music, light/comedic elements (See “Light/Comedic Elements”)

**MarCom Client Products**
- Case by case concept
- Compelling while staying on message
- Clear delivery of the message
- Avoid use of name ID lower thirds if they distract from the message
- See “End Title Sequences: Non-BU Today Videos”
- See “End Title Sequences: Call to Action”
Post Production
Post Production Packages

Coke vs. Pepsi. Avid vs. Final Cut Pro. Mac vs. PC. Everyone will have an opinion on which is better; but between BU Productions and BU Today, both major operating systems and NLE platforms see plenty of use. Each producer/editor and multimedia producer is equipped to edit according to the specifications of his or her respective offices.

However, every producer exports, encodes, and uploads in the same fashion. See “Export Workflow.”

See “Archiving” for BU Productions’ archiving procedures.

NLE

- Avid Media Composer w/Avid Unity (PC)
- Final Cut Studio (Mac)

Post Production Software Package

Other necessary software includes DVD encoding and authoring tools, as well as CD/DVD burning software.

- Apple Quicktime Pro w/iTunes
- Sorenson Squeeze w/On2 VP6 Plug-In
- Adobe Photoshop
- MediaFour Mac Drive (PC)
- Absolute FTP (PC)
- Fetch (Mac)

External Hard Drives

BU Productions producer/editors should consult with Post Production Manager of BU Productions for formatting and distribution of external hard drives.

- LaCie Quadra series (office and archival use)
- LaCie Rugged series (mobile and travel use)
- NOTE: G-Tech G Drive also in circulation at BU Productions
- PC Hard Drive Formatting: NTFS (Primary Partition)
- Mac Hard Drive Formatting: OS Extended
Avid Unity Workspaces

This section applies primarily to producer/editors at BU Productions. Contact the Post Production Manager of BU Productions 1) to gain access to Avid Unity and 2) to learn more about BU Productions’ Avid Unity policies and procedures.

Avid Projects Workspace

Always keep your Avid Project files separate from your media files.

Each producer/editor has his/her own workspace on the Avid Unity for Avid Project files. Workspaces for Avid Project files use the name scheme “Avid Projects Producer/Editor Initials.” (EX: “Avid Projects AW”)

Creating a New Workspace

When creating a new Unity workspace, allocate enough space for your media files. Take the total amount of P2 footage from your shoot, and double that number. Add extra space for import, title, and rendered media. Always choose the “Read/Write Access” and “Protected” options for all users.

Naming Your Workspace and Avid Project

Generally speaking, producer/editors at BU Productions will have four BU Client types:

- BU Today
- Bostonia
- BU.edu
- Non-MarCom (EX: videos for websites produced by BU Interactive Design)

When creating a workspace for your new project’s media files on the Unity, use the following name scheme: BU Client Project Name. If your project may be revisited with a brand new project in the future, append the project’s year where applicable.

For example, a project named Procrastination 2008 (a “sequel” to the original video, produced in 2006) was produced for BU Today. Working within Avid’s filename character restrictions, the workspace for this project’s media files was then named “BU Today Procrastination 08.”

For videos that are not produced for MarCom (BU Today, Bostonia, BU.edu), omit the BU Client. For example, the workspace containing media for a series of videos for BU’s Mental Health Resources website was simply named “SHS Website 2009.”

Other Organizational Suggestions

- If possible, also use identical names for your Avid Project and corresponding Unity workspace.
- Create title media and import all images/video/music at the same video resolution and audio sample rate as your P2 media (DVCPRO HD, 16/48).
- Use a consistent name scheme when backing up your P2 media. For example, name each root folder Tape 1, Tape 2, and so on.
- Store all P2 media backups in the same location. For example, do not leave some “Tape” folders on your local hard drive and others on the Unity workspace.
Editing Guidelines

Any good video will showcase the convergence of a great story, proficient production on a technical level, and smooth construction on an aesthetic level. While this guide is not meant to restrict or hinder your ideas, here are some broad suggestions to consider in your editing process.

Duration / Concision
- The main idea should be made clear within the first 20-30 seconds of the edit.
- Try to keep duration under 3 minutes.
- Avoid fluff. Deliver only what is necessary to the story. Keep the edit as short as possible.
- Do not mistake “keeping the editing as short as possible” for “editing for shortness’ sake.”
- Maintain a naturalistic flow of dialogue. Do not edit dialogue to feel choppy or stretched out.

Changing Topics
- Do not overuse b-roll for lengthy segues and opening sequences.
- Try to create smooth segues from topic to topic.
- If smooth segues are not possible, consider:
  o omitting the topic(s)
  o creating a companion sidebar video for the other topic(s)
  o using the other topic(s) as part of the text story

Other Style Elements
- If you don’t have a good visual that corresponds to a key sound bite, don’t use the sound bite.
- Avoid use of sound bites that need off-camera crew/interviewer audio to fill out their context.
- Opening with an establishing shot is not always necessary.
- Establish precedent for a primary interview and an “on-site” subset of sound bites. Within a short video, alternating between two primary-type interviews with the same person can be confusing.
- Avoid a long denouement. Once your video starts to wind down, the viewer can usually see the end coming a mile away.
- Avoid jump cuts at all costs.
- Avoid most use of title cards and intertitles. (See “Lower Thirds: Title Cards and Intertitles”)

Music Usage

BU Productions and BU Today currently have access to several music production libraries. Email the director of BU Productions to gain access to online passwords and/or physical media.

Guidelines
- Always report usage on a regular basis to the director of BU Productions via email: ideally, monthly.
- Report all usage simultaneously with the “Music Usage” text file, described below.
- Report usage per video in CDID-TrackNumber format. (EX: “LFT026-01”)
- Except for regular theme songs or stingers, never use music that has been used already in another video. Enough good music is out there for thousands of videos to be produced without using the same track twice!

Tracking and Verifying Unique Music Usage
- Use the “Music Usage” text file in the “Video Elements” folder on the BU Today server to track usage.
- List all music cues in the “Music Usage” text file in CDID-TrackNumber format.
- Only list music cues in this text file. Listing producer names and/or project titles is unnecessary.
- When in doubt, use the “Find” function in conjunction with the “Music Usage” text file to verify that your prospective music cue has not already been used in another video.
- NOTE: Prior to February 2010, the “Music Usage” text file did not exist. To verify further if a music cue has already been used, consult with your fellow video producers and/or refer to past videos.
Post Production
Edit Construction “Wrapper”

Edit Construction

When constructing your edit for Marketing & Communications use, use the following formula to assemble your program material into the standard “wrapper”:

1. 2 seconds of black
2. Fade in
3. Program material
4. Fade out or hard cut
5. If applicable: Black gap (5 frames), End Title Sequence with Fade Out (See “Titles and End Sequences: End Title Sequences”)
6. 2 seconds of black

Here is a sample Avid timeline that is prepared properly for export.

Two Seconds of Black: Head and Tail

Always tack on 2 seconds of black at the head and tail of any edit.

There should be no gap between the 2 seconds of black at the head of the cut and the first frame of program audio or video. Likewise, the 2 seconds of black at the tail should follow the last frame of program audio, even if there is no picture, or vice versa.

Program Material: Fade In and Fade Out

Always fade in. For safety in Avid, you can use the Fade from/to Color option.

Begin with “Standard Fade Lengths” for the duration of any fade in or fade out. Only deviate if the dissolve appears “sticky” with the opening or closing image. See “Appendix: Standard Dissolve Lengths” for metrics and other dissolve lengths.

Standard Fade Lengths
• 2 frames or 8 frames (24fps)
• 3 frames or 10 frames (30fps)

Hard Cut to Black
• Acceptable if it is appropriate for the edit

Fade Lengths for Slower Paced Edits
For the unusual slower paced edits, you can explore:
• 12 frames or 16 frames (24fps)
• 15 frames or 20 frames (30fps)
Lower Thirds and Titles
Lower Thirds and Titles

This section will cover the construction, use, and identification formats for Marketing & Communications’ standard lower thirds for short format video.

Templates for all lower thirds and title sequences outlined in this book are available via 1) PSD files, 2) Avid title templates (PCT format), and 3) Avid bin files containing pre-built templates for lower thirds and title sequences. See Appendix for location and usage of these template files.

Listed in the following section are two types of standardized lower thirds and titles: standard and “special use.”

**Standard Lower Third Categories**

*Standard lower thirds* will cover most situations where identification of a name, place, idea, montage, or event is needed. See individual sections for identification formats of headings and subheadings.

- ID Heading with Subheading
- Single Line ID

**“Special Use” Lower Third Categories**

*“Special use” lower thirds* are created with the feel and spirit of the standard lower thirds. These titles are used much less frequently and are employed in situations where the two standard lower thirds are not sufficient.

- Dual ID Heading with Subheading
- Subtitles
- The “Fact Bar”
- Pop-Up Text (See “Light/Comedic Elements”)
- One-Time Use Titles (See “Light/Comedic Elements”)

Lower Thirds and Titles
Standard Font, Sizes, and Colors

Standard Font and Weight
- Use only Whitney typeface in Semibold weight.
- No small caps (EX: SMALL CAPS)
- No italic or underline
- No drop shadow on type using Title Bar
- Freestanding text: 2pt drop shadow on lower right of text (black, 100% opacity)
- Fonts available for download at www.bu.edu/brand

Standard Font Color
- White
- Yellow (see right)

Standard Font Sizes
- 48pt: Titles
- 36pt: Titles, The “Fact Bar”
- 30pt: Heading ID and Subtitles
- 24pt: Subheading ID

Exceptions and Other Situations
- See “Lower Thirds: Subtitles”
- See “Title Sequences”
- See “End Title Sequences”
- See “Light/Comedic Elements: Pop-Up Text” (all versions)

Text Size Recalculation for Adobe Photoshop
- In all cases of 1280x720 video (HD), calculate the equivalent font size in Adobe Photoshop.
- The approximate ratio from Adobe Photoshop to Avid/Final Cut Pro is 1.45.
- For example, 43pt in Adobe Photoshop is equivalent to 30pt in Avid/Final Cut Pro.
**Standard Title Alignment**

Most videos produced by Marketing & Communications video producers are created specifically for the web. As such, the alignment of all standard titles and text is designed with respect to the full frame of the video.

The department standard for the web—albeit non-traditional—uses the Action Safe area to define margins for title alignment.

**Standard Title Alignment Guidelines**

- **Action Safe**: all videos for the web
- **Title Safe**: non-web traditional use such as DVD, broadcast, installation, and internal video use (projection at Orientation, broadcast on BUTV10, BU Experience, etc.)

**Appendix Guidelines**

- See Appendix for definition of Action Safe area
- See Appendix for alignment of Title Safe titles for non-web use

**Title Cards and Intertitles**

There is generally no need for the use of title cards at the head of an edit or as an intertitle, either to 1) title your video or 2) change the focus of the video. (See “Post Production: Editing Guidelines”)

The main idea of the video should be made clear within the first 20-30 seconds of the edit. Changes in topic should be either made via smooth, natural segues, or perhaps creating a separate video on the disparate topic(s) altogether.

**Exceptions and Other Situations**

- See “Title Sequences”
- See “End Title Sequences”
Lower Third: ID Heading with Subheading

This is the standard lower third for name IDs. Note that the lower third has been scaled down just slightly for 16:9 from its original scale in 4:3. Do not modify the overall presentation of the Title Bar and text.

Guidelines

- Use this lower third only for name identifications.
- In all other cases (location, description, or a factoid), use single line ID or the “Fact Bar.”
- Keep the subheading as simple as possible. Never use more than one line for a subheading in this lower third. Avoid lengthy subheadings.
- Keep text within Action Safe area. Never let text go beyond the right margin.

Lower Third Editing and Duration

- Use this lower third on the first appearance of the interviewee that runs at least 1 second.
- If possible, edit to allow for the first appearance of the interviewee to run at least 1 second.
- The term “first appearance” applies to the first appearance that interviewee is speaking on camera.
- Start lower third on the cut. See “Dissolve Use and Duration” below for situations where the subject appears part of the way in to the shot.
- Do not use this lower third across multiple shots.
- Minimum duration: 1 second
- Average duration: 2 seconds
- Maximum duration: 3 seconds
- For two-part lower thirds, a minimum opening of 4 seconds must be created for the lower third to occur. Run each of the lower thirds for 2 seconds apiece. Separate the lower thirds with a 4-frame dissolve. Cut or dissolve away from the two-part lower third as normal. See “Dissolve Use and Duration.”

Dissolve Use and Duration

- Standard dissolve length: 2 frames (24fps), 3 frames (30fps)
- If subject appears part of the way in to the shot, fade in 2 frames to lower third. Ideally time your fade in with the camera move.
- Do not fade out lower third if the shot duration is 3.5 seconds or shorter. Allow lower third to end on the cut.
- Do fade out all titles otherwise.
Construction

See Appendix for 1) definition of Action Safe area and 2) alignment of Title Safe titles for non-web use. See Appendix for construction of 4:3 titles.

Title Bar, Font and Color, Text Size, and Alignment

**Title Bar**
- Title Bar is 118-120 pixels in height
- Background for Title Bar is black, 80% opacity
- Title Bar is aligned vertically to the bottom margin of the Action Safe area, or 36 pixels from the bottom of the 1280x720 image

**Font / Font Color**
- Use only Whitney typeface in Semibold weight in white
- No drop shadow on type

**Text Size**
- Avid, Final Cut Pro: 30pt heading / 24pt subheading
- Adobe Photoshop: 43pt heading / 35pt subheading

**Text**
- Use an 8 pixel spacing between the heading and subheading.
- Vertically align text centered within Title Bar.
- Horizontally align along the left margin of the Action Safe area.
- **Never** horizontally align the ID away from this prescribed left margin.
- Keep text within **Action Safe** area. Never let text go beyond the right margin.
Headings

Full Names, Titles, and Other Situations
• Use the full first and last name.
• Use a full name with middle name or initial upon request of the interviewee.
• Use a title only with uniformed personnel. Otherwise, place the person’s title in the subheading.
  o **DO USE:** Captain Robert Molloy
  o **DON’T USE:** Dean Virginia Sapiro, Coach Jack Parker, Dr. David McBride, Chef Walter Dunphy
• If you are comfortable with the decision, make subjective use of the person’s name. This does not apply generally to upper-level administrators or more austere faculty, except upon request of the interviewee.
  o **DO USE:** Mike Smith, Jeffrey “Venga” Elliot, Joe Chan
  o **DON’T USE:** Bob Brown, Kenn Elmore, Tom Fiedler

Subheadings: Current Students

As of March 2011, all subheadings for students, faculty, staff, and alumni must include the words “Boston University,” and not BU. While some lower thirds are now clarified and truncated for the better, this mandate has also created the use of two-part lower thirds. See “Lower Third Editing and Duration” for timing and editing.

This section is meant to address nearly every lower third situation that may arise. However, tricky situations or exceptions always seem to be inevitable. Instead of potentially creating an inaccurate or inefficient lower third, consult with the most senior producer for all questions and clarifications.

Undergraduate Students
• Use the abbreviated school/year format. Separate multiple school affiliations with a comma and space.
  o Typical Subheading: Boston University (CAS’11)
  o Affiliation with Two Schools: Boston University (CAS’11, SHA’11)
  o CGS Students: Boston University (CGS’09, SMG’11)
• In many cases, you may not be aware that the student had gone to CGS. It is generally acceptable to omit this information if the student failed to identify himself as a CGS student.
• In videos where athletics are the focus, you may affiliate the student directly with his/her team. Don’t use the player position, or the word “Team.”
  o **DO USE:** Boston University Women’s Lacrosse (SHA’11)
  o **DON’T USE:** Attack, Boston University Women’s Lacrosse Team (SHA’11)
• For students whose job title will help clarify their role in the video, use a two-part lower third. First, use the subheading designated for students; then use the lower third designated for non-BU interviewees.
  o **DO USE:** Boston University (CFA’12) → Scenic Designer, “Roméo et Juliette”
  o **DON’T USE:** Scenic Designer, Boston University (CFA’12)

Graduate Students
• Use the same format above, with the student’s expected graduation year.
• Expected graduation year can be supplied to you either by the student or through the registrar’s office.
• There is typically no need to make note of a currently attending graduate student’s previous undergraduate affiliation with BU. (EX: CAS’10, GSM’12)
• However, such an affiliation should be used for alumni.
Subheadings: Faculty and Staff

Faculty

- Use the official job title. While it is sometimes helpful, there is not much actual need to qualify a professor as a “Professor of Journalism.”
  - DO USE: Assistant Professor, Boston University (CAS)
  - DON'T USE: Professor of Biology, Boston University (CAS)
- If a professor works for two schools, separate the abbreviated affiliations with a comma and space.
  - DO USE: Assistant Professor, Boston University (MED, SDM)
- For faculty with additional job titles under the scope of a particular school or college, place Boston University and the abbreviated affiliation(s) after the job title.
  - DO USE: Director of Narrative Nonfiction, Boston University (COM)
- For faculty with additional job titles under the University as a whole, incorporate Boston University in to the name of the department or program.
  - DO USE: Program Director, Boston University Los Angeles Programs
  - DON'T USE: Director of Content Management, Boston University Marketing & Communication
- For faculty with lengthy job titles, either under a particular school or college, or under the University as a whole, use a two-part lower third. Separate job titles with only an ampersand.
  - DO USE: Boston University Anatomical Gift Coordinator & Laboratory Manager (MED)
  - DON'T USE: Anatomical Gift Coordinator & Laboratory Manager, Boston University (MED)

Staff

- Use the following format, and include Boston University in the department, college, or company name: Full Title, Department / College / Company. (EX: Production Manager, Boston University Productions)
- For staff with longer job titles, you may have to use a two-part lower third.
  - DO USE: Boston University Director of Content Management, Marketing & Communication
  - DON'T USE: Director of Content Management, Boston University Marketing & Communication
- Unless a job position is actually affiliated with the entire university, don’t simplify staff job titles to be affiliated with Boston University.
  - DON'T USE: Director of Content Management, Boston University
  - DO USE: District Executive Chef, Boston University
- If staff members are affiliated with a specific college or department, treat the lower third similarly to faculty with additional job titles.
  - DO USE: Public Relations and Marketing Associate, Boston University (CFA)
  - DO USE: Program/Internship Coordinator, Boston University (SHA)
- BU Today staff (or certain puppets) used as on-camera hosts can either be titled traditionally, or simply with the subheading of “BU Today.” The latter option creates a more inviting feel to the subheading.
- Use your discretion to keep a person’s title readable in a short period of time.
- If a staff member has more than one title, choose the title that is most pertinent to the story.

Faculty/Staff (appearing briefly as an interviewee)

- This scenario applies to situations such as faculty/staff appearing briefly in a series of interviews. (EX: YouSpeak, National Anthem audition, etc.)
- For staff, use the subheading of “Boston University Staff.” Particularly because lower thirds in these types of videos tend to go by rather quickly, do not use a staff member’s full job title.
- For faculty, use the faculty member’s job title. Try to keep the title to one lower third. Don’t use “Boston University Faculty.”
Lower Thirds

Heading with Subheading: Identification Formats

Subheadings: Upper-Level Administration

• Use the following format, and include Boston University in the department, college, or company name: Full Title, Department / College / Company. (EX: Dean of Students, Boston University)
• Boston University’s schools and colleges sometimes have lengthy names. Thusly, under the current mandate, job titles for administration such as “Assistant to the Dean, Boston University School of Hospitality Administration” will not fit in to one readable lower third.
• In order to maintain a consistent name scheme, always use a two-part lower third.
  o **DO USE:** Boston University → Dean, College of Arts & Sciences
  o **DON’T USE:** Dean, Boston University College of Arts & Sciences

Subheadings: Alumni, and Alumni on Staff

• Use a two-part lower third. First, use the subheading designated for students; then use the lower third designated for non-BU interviewees.
  o **DO USE:** Boston University (CFA’82) → Chief Classical Music Critic, New York Times
  o **DON’T USE:** Chief Classical Music Critic, New York Times (CFA’82)
• If the alumni’s job title is irrelevant to the video, do not use the second lower third.
• Append the abbreviated school/year affiliation to the staff member’s job title only for staff profile videos with a specific alumni angle. Be sure that the words Boston University are part of this job title. If a two-part lower third is necessary for alumni on staff, use the two-part lower third as described above.
• Use the most current school name for schools that have been renamed.
  o **DO USE:** Boston University (COM’84)
  o **DON’T USE:** Boston University (SPC’84)
• Use the correct abbreviated school/year format for any closed colleges. Never attempt to approximate the closed school to any arbitrarily contemporary equivalent.
  o **DO USE:** Boston University (UNI’02)
  o **DON’T USE:** Boston University (UHC’02)

Subheadings: BU Community and Non-BU Interviewees

• Use the following format: Full Title, Department / College / Company. (EX: Owner, T. Anthony’s)
• Parents of students can be listed as “Boston University Parent.”
• Company names are unnecessary for interviewees whose affiliation is inconsequential to the video, or nonexistent. (EX: “Pedestrian” / “Bicyclist” / “Street Musician” / “Mascot”)
• Alternatively, interviewees may be associated with their home towns and cities. (EX: Allentown, PA)
Visual Examples of ID Heading with Subheading

- **Student**
  - Katie Stack
  - Boston University (CAS '11)

- **Student athlete**
  - Erica Baumgartner
  - Boston University Women's Lacrosse (SHA '11)

- **Alumni or student with pertinent job title (part 1)**
  - Anthony Tommasini
  - Boston University (CAS '82)

- **Alumni or student with pertinent job title (part 2)**
  - Anthony Tommasini
  - Chief Classical Music Critic, New York Times

- **Alum on staff (in a video with a focus on alum status)**
  - Brian Duncker
  - Head Coach, Boston University Women's Hockey (SJD '16)

- **Faculty**
  - Stephen Prothero
  - Professor, Boston University (CAS)

- **Faculty affiliated with a particular school/college**
  - Isabel Wikerson
  - Director of Narrative Nonfiction, Boston University (CCOM)

- **Faculty affiliated with the university as a whole**
  - Bill Liniman
  - Program Director, Boston University Los Angeles Programs

- **Faculty/staff with a long job title (part 1)**
  - Rob Fouchie
  - Boston University

- **Faculty/staff with a long job title (part 2)**
  - Rob Fouchie
  - Anatomical Gift Coordinator & Laboratory Manager (MED)
Visual Examples of ID Heading with Subheading (continued)

Staff as a primary or featured interviewee

Upper level administration

School and college administration (part 1)

Member of the community

General interviewee

Staff appearing briefly in a series of interviews (EX: You Speak)

Upper level administration

School and college administration (part 2)

Boston University parent

Member of the BU Abroad community
Lower Third: Dual ID with Subheading

Sometimes two people will appear on camera and speak almost simultaneously, like one single viewpoint on a situation. Other times, their appearance will happen only one time during the entire video, thus making that moment your only opportunity to apply a lower third.

In either case, these situations may necessitate a dual ID lower third.

Avoid using this lower third unless it is absolutely necessary. In most cases, ID only the person who is speaking on camera.

If you must make use of this unusual ID, align the headings and subheadings directly below the left side of the subjects. Use your best judgment when aligning the headings and subheadings. Always keep text in Action Safe area. For example:

In summary, using this ID should be a last resort.

See below for an example of a very unusual exception. (Many exceptions here seem to happen for the “light/comedic” videos). In this case, the video features hosts, which is already unusual. It was important to ID both hosts up front; hence the usage. Also note the unusual “playful” use of the subheading for “comedic” value.
Lower Third: Single Line ID

This is the standard lower third for establishing a place, a montage, a series of images, or a multiple step process. Note that the lower third has been scaled down just slightly for 16:9 from its original scale in 4:3. Do not modify the overall presentation of the Title Bar and text.

This lower third is not to be used for subtitles or factoids. See “Subtitles” or “Fact Bar.”

Situations for Use

- Establishing shots that need to be identified (EX: “Middlebury, VT”)
- Description of a shot or a montage (EX: “Kendo Club” / “Dress Rehearsal”)
- Description of a series of shots and/or still images
- Description of a sequence (EX: “Step 1: Cut” / “Step 2: Paste” / “Step 3: Laminate”)
- Very rarely, a name ID with no subheading

Guidelines

- Never use more than one line for this lower third.
- Keep the descriptions simple. Avoid using the entire line.
- Boston University and its colleges do not usually need to be identified.
- If necessary, name the specific places. Do not abbreviate. In most cases, do not include BU in the title.
  - DO USE: Fitness & Recreation Center, Hillel House, Warren Towers, Mugar Memorial Library, Boston University Police Department, etc.
  - DON’T USE: BU FitRec, FitRec, BU Police Department, BUPD, StuVi, etc.
- With U.S. cities, use state abbreviations. (EX: “New York, NY” / “Los Angeles, CA”)
- With international cities, use the full title. (EX: Buenos Aires, Argentina / Paris, France)
- Keep text within Action Safe area.
Lower Third Editing and Duration

- Start lower third on the cut
- You may use this lower third across multiple shots except for name ID use
- See “Lower Third: ID Heading with Subheading, Lower Third Editing and Duration” for name ID use
- Minimum duration: 2.5 seconds
- Average duration: 3 seconds
- Maximum duration: 4 seconds

Dissolve Use and Duration

- Standard dissolve length: 2 frames (24fps), 3 frames (30fps)
- In general, fade out this single line ID lower third
- If the situation seems right, end lower third on the cut
Construction

See Appendix for 1) definition of Action Safe area and 2) alignment of Title Safe titles for non-web use. See Appendix for construction of 4:3 titles.

Title Bar, Font and Color, Text Size, and Alignment

Title Bar
- Title Bar is 72 pixels in height
- Background for Title Bar is black, 80% opacity
- Title Bar is aligned vertically to the bottom margin of the Action Safe area, or 36 pixels from the bottom of the 1280x720 image

Font / Font Color
- Use only Whitney typeface in Semibold weight in white
- No drop shadow on type

Text Size
- Do not use multiple sizes within lower third
- Avid, Final Cut Pro: 30pt
- Adobe Photoshop: 43pt

Text
- Vertically align text centered within Title Bar.
- Horizontally align along the left margin of the Action Safe area.
- Never horizontally align the ID away from this specified left margin.
- Keep text within Action Safe area. Never let text go beyond the right margin.
Lower Third: Subtitles

Subtitles are one of the few lower third categories that use freestanding text. Instead of a drop shadow, a thick black outline is used to enhance readability.

Situations for Use

• Translation to English
• Short sound bites heavily obstructed by background noise
• Heavily accented English that is nearly impossible to comprehend instantaneously
• Sign language accessibility

Guidelines

• Use no more than two lines per page.
• Keep text within Title Safe area.
• Balance text so that Line 1 is always longer than Line 2.
• Incorporate sound bites heavily obstructed by background noise only when necessary. Otherwise, omit those sound bites or find another way to deliver your point.
• Be very judicious before applying subtitles to heavily accented English. Use subtitles as a last resort.
• Break text for the sake of balance. For example, avoid having one or two words “dangle” on Line 2.

Lower Third Editing and Duration

• No dissolves, only straight cuts
• Duration of subtitle should match duration of audio being subtitled
• You may use this lower third across multiple shots
Construction

The Avid Title Tool should offer all parameters necessary to construct a subtitle.

Font / Font Color
- Use only Whitney typeface in Semibold weight in white
- Use Border Width Tool to create outline for text (See “Construction” above)
- Do not mix font colors within the same video or video series

Text Size
- Subtitle: 30-32pt
- Do not use multiple sizes within lower third
- Text sizes specified for construction within title tools for Avid and Final Cut Pro
- Do not mix text sizes within the same video or video series

Text
- Subtitles are aligned vertically to the bottom margin of the Title Safe area, or 36 pixels from the bottom of the 1280x720 image
- Horizontally center text
- Keep text within Action Safe area
Lower Third: The “Fact Bar”

The fact bar was created to overlay information atop video montage in a compelling manner. Unlike the standard Single Line ID and ID Heading with Subheading lower thirds, there is opportunity for 1) a “snazzier” fade in/out and 2) movement with this lower third.

However, as this is an element created more out of necessity (and sometimes novelty), use this lower third very sparingly. This is especially relevant for non-web output where the “Fact Bar” will need to be scaled down to live safely within Title Safe area at all times.

Do not modify the overall presentation of the Title Bar and text.

Situations for Use

- A fact that has neither corresponding nor compelling video
- Appropriate, complementary accent for a montage
- Truncation of video duration by parlaying a drier sound bite in to a factoid

Guidelines

- Use very sparingly.
- Use only for medium- to fast-paced videos where a lower third will not disturb the tone of the edit.
- Never use more than two lines for this lower third.
- The text should occupy the width of the Title Safe area. Also align text to the left margin of the Action Safe area. This will allow room for the horizontal scrolling movement of the text.
- Design the first line of the factoid to fill the Title Safe area. Likewise, for the sake of presentation, do not leave fewer than two words “dangling” on the second line.

Lower Third Editing and Duration

- Start and end lower third on the cut or on an appropriate beat. (EX: not 3 frames just before the cut)
- Average duration: 3.5-4.5 seconds
- For editing two factoids together in series, see “Two-Window ‘Fact Bar’”
Lower Thirds
The “Fact Bar”

Construction

See Appendix for 1) definition of Action Safe area and 2) alignment of Title Safe titles for non-web use. See Appendix for construction of 4:3 titles.

Title Bar, Font and Color, Text Size, and Alignment

**Title Bar**
- Title Bar is 175 pixels in height
- Background for Title Bar is black, 80% opacity
- Title Bar is aligned vertically to the bottom margin of the Action Safe area, or 36 pixels from the bottom of the 1280x720 image

**Font / Font Color**
- Use only Whitney typeface in Semibold weight in white
- No drop shadow on type

**Text Size**
- Avid, Final Cut Pro: 36-38pt
- Adobe Photoshop: 54-56pt

**Text**
- Use 16 pixel spacing between the heading and subheading.
- Vertically align text centered within Title Bar.
- Horizontally align text along the left margin of the Action Safe area.
- **Never** horizontally align text away from this specified left margin.
- Keep text within Action Safe area. **Never** let text go beyond the right margin.
**Editing: Title Bar**

As you can see on this Avid timeline, there are two tracks of titles above the edited video montage on track V1. Track V2 contains the Title Bar. Track V3 contains the text for the “kangaroo fact.”

![Avid timeline screenshot](image)

The Title Bar fades in and out using standard 3-frame dissolves within the head and tail of the “black bar” title.

**Editing: Keyframing the “Fact Bar” Title**

Getting the “kangaroo fact” title to appear on screen will require some keyframing, which you will have to approximate if you are operating in a non-Avid environment.

Using Effect Editor in conjunction with your “kangaroo fact” title, you now must plot 4 keyframes along the Position Bar in the Composer window: 1) head, 2) head +3 frames, 3) tail -3 frames, and 4) tail.

Setting keyframes at the same points of the Title Bar fading in and out will allow the title to scroll in and out simultaneously with the Title Bar fading in and out.

![Kangaroo image](image)

In addition to being inexpensive (in Australia), kangaroo is high in protein and 98% fat free.

Next, you will plot the horizontal movement of the “kangaroo fact” title using keyframes.
Editing: Keyframing the “Fact Bar” Title (continued)

The desired effect is to have the title 1) scroll in with the dissolve of the Title Bar from out of nowhere to the left margin of the Action Safe area, 2) scroll left to right at a smooth, readable pace for the duration of the “Fact Bar,” and 3) then disappear with the dissolve and to the right.

Open the text (“kangaroo fact”) using the Effect Editor (pictured right) to create the scroll. Open the Position tab and type in the following horizontal coordinates.

(NOTE: In this case, the V Pos is set at -5 to align to center text vertically within the Title Bar)

Keyframe Entry #1 (head)
-999: the farthest left of the H Position.

Keyframe Entry #2 (head +3 frames)
0: normal

The text is aligned at the original position along the left margin of the Action Safe area.

Keyframe Entry #3 (tail -3 frames)
30-40 depending on 1) desired speed of scrolling and 2) width of text

The right border of the text should be just along or only slightly past the Title Safe area.

Keyframe Entry #4 (tail)
999: farthest right of the H Position

Examples of Proper Text Alignment during “Fact Bar” Title Scroll

1) Keyframe Entry #1

2) Keyframe Entry #2 (note “normal” left position of text)

3) Keyframe Entry #3 (note right position of text)

4) Keyframe Entry #4
Lower Third: The Two-Window “Fact Bar”

Sometimes using one page of factoids will not cover the entirety of the information that needs to be conveyed. This section will cover the animation involved in using two windows instead of one. All of the construction elements such as the font sizes, Title Bar, and dissolve lengths remain the same.

Lower Third Editing and Duration

• Start and end lower third on the cut or on an appropriate beat (EX: not 3 frames just before the cut)
• Never use more than two windows of text
• Optimal duration: 4.5-6 seconds, divided in half for each window

Behavior of the Two-Window “Fact Bar”

The Two-Window “Fact Bar” behaves slightly differently from the standard “Fact Bar.” Two windows of text appear in equal durations: the first window scrolls left to right, and the second window scrolls right to left (or vice versa). A 6-frame overlap provides a snazzy transition between the two windows of text.

As such, the desired effect for the animation is:

• Factoid #1 appears from out of nowhere to the left margin of the Action Safe area, simultaneously with the Title Bar dissolving in
• Factoid #1 scrolls left to right at a smooth, readable pace for the first half of the “Fact Bar”
• Factoid #1 disappears to the right as Factoid #2 simultaneously appears from out of nowhere to the left
• Factoid #2 scrolls right to left at a smooth, readable pace for the second half of the “Fact Bar”
• Factoid #2 disappears to the left, simultaneously with the Title Bar dissolving or cutting out

Editing: Title Bar and Factoid Placement

As you can see on this Avid timeline, there are three tracks of titles above the edited video montage on track V2. Track V3 contains the Title Bar. Track V4 and V5 contain the text for the two statistics on Crohn’s disease.

Note the other major difference here from the single window “Fact Bar”: a 6-frame overlap between the two titles, which are of equal durations. This means that 3 frames were trimmed forward from the A side of the edit, and 3 frames backward from the B side of the edit.

Also note in this case that the “Fact Bar” ends on the cut with the end of the montage on track V2.
Lower Thirds
The Two-Window “Fact Bar”

Editing: Keyframing the Two-Window “Fact Bar” Title

To account for the 6-frame overlap between one factoid going to the next, note the 6-frame lead-out on Track V4 and the 6-frame lead-in on Track V5.

- **Track V4 contains factoid #1 (of 2). Note the 6-frame lead-out.**

- **Track V5 contains factoid #2 (of 2). Note the 6-frame lead-in.**

Open the titles containing the text on Tracks V4 and V5 using the Effect Editor to create the scroll. Open the Position tab and type in the following horizontal coordinates.

Note that the speed at which the text moves for the Two-Window “Fact Bar” is adjusted for the shorter timeframe in which each window of text appears.

**Keyframe Entry: Factoid #1**

- **Keyframe Entry #1-1 (head)**
  -999: the farthest left of the H Position

- **Keyframe Entry #1-2 (head +3 frames)**
  0: normal

  The text is aligned at the original position along the left margin of the Action Safe area.

- **Keyframe Entry #1-3 (tail -6 frames)**
  25-30 depending on 1) desired speed of scrolling and 2) width of text

  The right border of the text should be just along or only slightly past the Title Safe area.

- **Keyframe Entry #1-4 (tail)**
  999: farthest right of the H Position

**Keyframe Entry: Factoid #2**

- **Keyframe Entry #2-1 (head)**
  999: the farthest right of the H Position

- **Keyframe Entry #2-2 (head +6 frames)**
  25-30 depending on 1) desired speed of scrolling and 2) width of text

  The text is aligned at the original position along the right margin of the Action Safe area.

- **Keyframe Entry #2-3 (tail -3 frames)**
  0: normal

  The left border of the text should be just along or only slightly past the Title Safe area.

- **Keyframe Entry #2-4 (tail)**
  -999: farthest left of the H Position
Examples of Proper Text Alignment during Two-Window “Fact Bar” Title Scroll

1) V4, head: Title Bar dissolves in

2) V4, head +1: text window 1 scrolls in L-R w/dissolve

3) V4, head +2: text at position 0, Title Bar scrolled in

4) V4, tail -5: note overlap of text windows

5) V5, head +5: text window 2 scrolls R-L from right edge

6) V5, tail -2: text at position 0

7) V5, tail -1: text window 2 scrolls R-L to far left

8) V5, tail: text window 2 all scrolled out, text bar remains
Light/Comedic Elements
Light/Comedic Elements

Created with the intention of keeping the mood of a video light and comedic, several standard devices are available for videos of a lighter or humorous tone.

These elements can accent or highlight anything from the odd things that people say on camera, to an absurd instant replay, to a selling point from Dean Elmore.

For use of picture-in-picture effects—as well as the introduction of new transitional elements—consult with the most senior video producer.

**Categories**
- Pop-Up Text
- Pop-Up Text with Still Graphic
- Sound Effects
- Non-Traditional Transitions
- One-Time-Use Titles
Pop-Up Text

In the “early days” of BU Today, these lower thirds were generated to hit a point home; large text accents a humorous moment or a selling point. Sometimes, sound effects are employed. See “Sound Effects.”

Note the evolution of Pop-Up Text. Yellow text is now the standard, drop shadow ensures readability, and the text remains a bit silly.

Situations for Use

- Quirky web promo
- Humorous student-oriented video
- Humorous video featuring host

Guidelines

- Keep your idea as simple as possible. Use only one line of text if possible.
- Try to use text that quotes the interviewee directly. Otherwise, use text that properly accents the idea.
- Parentheses and exclamation points are actually encouraged.
- Use two lines only if necessary. Keep text simple, and scale font size appropriately.
- Use all lower-case lettering (even proper nouns).
- Keep text within Title Safe area.
Construction

Unlike many lower thirds created for the web, keep Pop-Up Text within Title Safe area.

Font and Color, and Text Size

Font / Font Color
- Use only Whitney typeface in Semibold weight in yellow (#E6CC00, RGB: 230, 204, 0)
- 2pt drop shadow on lower right of text (black, 100% opacity)

Text Size
- Do not use multiple sizes within lower third
- Avid, Final Cut Pro: 55-60pt
- Adobe Photoshop: 80-87pt

Lower Third Editing and Duration
- Do not use this lower third across multiple shots
- Lower third should appear at the same time that the accented line of dialogue is delivered
- See “Sound Effects” for corresponding usage
- Minimum duration: 1 second
- Average duration: 2 seconds
- Maximum duration: 2.5 seconds

Dissolve Use and Duration
- Do not dissolve in
- Dissolve out if possible
- End on the cut if the edit is less than two seconds
- Standard dissolve length: 2 frames (24fps), 3 frames (30fps)
Pop-Up Text (Still Graphic)

Sometimes, to enhance the humor or absurdity of a moment, a still graphic is used in conjunction with the Pop-Up Text. A person may be talking about an item or idea that requires something a bit more inventive than a standard cutaway shot.

Situations for Use

- Series of shots or ideas where stock or downloaded images are more effective than cutaways
- Use of image and minimal text to convey a succinct idea

Lower Third Editing and Duration

- Never dissolve in or out
- Minimum duration: 18 frames (24fps), 20 frames (30fps)
- Maximum duration: 48 frames (24fps), 60 frames (30fps)

Construction

- See “Pop-Up Text: Guidelines” for text usage
- See “Pop-Up Text: Construction” for font, font size, font color, and text alignment
- See “Sound Effects” for possible use of sound effects
- Keep text within Title Safe area

Background and Image

- Use black background.
- Allow for substantial black negative space around image.
- Text may overlap slightly with image. Use your best judgment.
- As white is one of the BU Today website’s key swatch colors, white backgrounds may be used only for BU Today promos.
Pop-Up Text (Small Version)

This lower third is seldom used; even in the lighter, comedic videos for which it was designed. Use this lower third extremely sparingly and judiciously.

Situations for Use

- Quick ID that does not require a full name ID (EX: “the door guy,” “the bartender”)
- Trivial info that helps the story

Guidelines

- Use only one line of text
- No accompanying sound effect
- **Always** use arrow pointing to subject
- Use *only* in light and/or comedic videos
- Keep text between 1 to 4 words
- Use all lower case letters (even proper nouns)

Font and Color, Text Size, and Alignment

**Font / Font Color**

- Use *only* Whitney typeface in Semibold weight in white
- Use Wingding typeface for arrow
- 2pt drop shadow on lower right of text (black, 100% opacity)

**Text Size**

- Avid, Final Cut Pro: 18pt
- Adobe Photoshop: 26pt

**Text**

- Place text close to subject without obstructing face or key information
- Keep text within **Title Safe** area
Lower Third Editing and Duration

- Start lower third on the cut. If this is not possible, dissolve in.
- Do not use this lower third across multiple shots.
- Minimum duration: 1.5 seconds
- Average duration: 2 seconds
- Maximum duration: 2.5 seconds

Dissolve Use and Duration

- Standard dissolve length: 2 frames (24fps), 3 frames (30fps)
- Do not fade out lower third if the shot duration is 2 seconds or shorter. Otherwise, allow lower third to end on the cut.
- Do fade out all titles otherwise.
Sound Effects

A small number of sound effects have been selected for a range of scenarios. These files are available for download from either the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace.

Use sparingly for the most effective accent to an edit.

All effects come pre-dissolved at the tail. Place the sound effect precisely. Set the sound effect at an appropriately audible, non-overwhelming level.

Primary Sound Effects
- Ding: correct answer, additional accent for Pop-Up Text
- Buzzer: wrong answer, can be accented with a black and white freeze frame (1.5 seconds maximum)
- Record Scratch: cliché situation where an off-base moment comes out of nowhere, causing all background music to cut to Record Scratch

Crowd-Based Sound Effects
- Applause: stereo image of crowd cheering
- Awww: stereo image of crowd feigning sympathy, sarcastically
- Crickets: the joke didn’t work

Non-Traditional Transitions

The following Avid transitions have been selected for use in these videos of a light or humorous tone. Refer to Avid transitions when seeking an equivalent effect in a non-Avid editing or compositing platform.

Do not change any of the effects’ default parameters.

Standard Transition Length
- 6 frames (24fps and 30fps)
- Transition should be centered on cut

Edge Wipe
- Horizontal Open
- Lower Left Diagonal
- Lower Right Diagonal
- Upper Left Diagonal
- Upper Right Diagonal

Push
- Left to Right
- Right to Left

Shape Wipe
- Circle
- Clock
One-Time-Use Titles

The lower thirds listed thus far will generally cover most needs. However, sometimes new elements need to be created to complement a story.

For example, a video featuring a student survey about Valentine’s Day used a small “scoreboard” to keep tally. Because of the title’s construction and presentation, the resulting work blended in well with the family of standard lower thirds that were also used in the video.

In all cases, these one-time-use titles should be created in the spirit of the standard lower thirds outlined in this guide. When exploring your options, consult with the most senior video producer.

Guidelines

As a starting point, this title should be informed by the following guidelines:

**Title Bar**
- If used, Title Bar should allow for a 12-18 pixel perimeter around text
- Background for Title Bar is black, 80% opacity
- Title Bar is aligned vertically to the bottom margin of the Action Safe area, or 36 pixels from the bottom of the 1280x720 image

**Font / Font Color**
- Use only Whitney typeface in Semibold weight
- Use white or yellow (#E6CC00, RGB: 230, 204, 0)
- No drop shadow on type within Title Bar
- Drop shadow on type as freestanding text
- 2pt drop shadow on lower right of text (black, 100% opacity) for freestanding text

**Text Size**
- Do not use multiple text sizes within the lower third
- Begin with standard text sizes: 48pt, 36pt, 30pt, 24pt (and equivalent in Adobe Photoshop)

**Text**
- Vertically align text centered within Title Bar
- Horizontally align along the left margin of the Action Safe area
- Keep text within Action Safe area. Never let text go beyond the right margin
- Always design lower thirds to be easily retrofitted within Title Safe area
Title Sequences
Title Sequences

Title cards and intertitles are unnecessary for typical Marketing & Communications videos. (See “Lower Thirds: Title Cards and Intertitles.”) However, there are a small handful of exceptions for the use of title sequences, listed below.

See “End Title Sequences” for an explanation on the various uses (or non-uses) of end title sequences.

Standard Title Sequence Categories

- “On Being” Style Videos
- YouSpeak Videos
- Man on the Street Videos
- Series Content

Standard End Title Sequence Categories

- BU Today End Title Sequence
- External Use
- Call to Action
- Non-BU Today Acknowledgments
- Series Content

Explanation for Standard Title Sequences

While most videos are created to exist in a vacuum—that is, without the need for an accompanying text article or blurb to set up the video’s premise—it is still generally implicit that most videos created for the web will be accompanied by text on their respective websites. Regardless, there are times when a video’s premise needs text from within the video itself to give the viewer a definite understanding of what is happening.

The particular categories, listed above, can sometimes be quite conceptual or broad. There is often no visual analog to anchor discussion of Thanksgiving or St. Patrick’s Day to a series of talking faces. Likewise, a white screen and an otherwise anonymous student tells you nothing about the video that is about to occur.

As a result, some thought has to be placed towards creating title sequences that match the feel of the aforementioned program formats. Because these concepts are used semi-regularly, the title sequences must be extremely consistent.
Title Sequences
“On Being” Style Videos

“On Being” Style Videos

These videos refer to the Washington Post video series that inspired a slew of various types of video series that are produced at Boston University using a large white seamless background paper.

Video Categories
- Points of Departure
- Advice (departing seniors, incoming freshmen)
- Orientation, alumni event, and Open House videos (the client often chooses the white screen concept for its affordability and simplicity, both in production and presentation)
- Fresh Starts
- Next Steps
- LGBT Voices

While the transitional element or title sequence is minimal and simple in nature, its construction is not so simple.

Placement in Program Material

Typically, the premise for the video will be established either with a cold open or a brief set of opening thoughts. A transitional element, placed either 1) at the very beginning of the program material or 2) following this opening, comes in the form of 1) a title sequence or 2) a simple dip to black.

Total Duration

Total duration for the title sequence should be between 4.5 and 5.5 seconds.

Heading and Subheading Guidelines

If a title sequence is used, the sequence is meant to be minimal and simple. The person’s name appears, and then the topic appears. A dip to black brings us back into the minimal white set on a well-chosen beat.

Much like a standard lower third, the title sequence consists of a heading and subheading.

Heading
- Use full first and last name. See “Lower Thirds: Heading and Subheading: Identification Formats: Headings” for naming schemes.
- After full first and last name, place the student’s schools (no graduation year) in parentheses. EX: Jane Smith (SED) / John Smith (CGS, CFA)
- If two people are featured, create a new video track and title for the second name ID.
- Do not use more than two name IDs.

Subheading
- Never use more than one line for the subheading.
- Always place subheading in quotes.
- Always use text that quotes the interviewee directly. Keep the quote as short as possible. One word will sometimes work.

Exceptions
- If the video features several interviewees for a format such as Advice, use the heading and subheading instead like the hed and dek of a text story.
- If the video features several interviewees for a non-Marketing & Communications client, use the name of the client’s office as the head. Either use a quote (as specified above in “Subheading”) or the video’s title for the subheading. (EX: Orientation, Open House)
Construction: Single Name ID

Each heading and subheading will require its own title card to be created. Title cards should be created within your title tools for Avid or Final Cut Pro.

Construction: Two Name IDs

Horizontal and vertical alignments, as well as spacing, remain the same. Here, text should be staggered evenly.
Title Sequences
"On Being" Style Videos

Font and Color, Text Size, and Alignment

Note that in scaling the standard text sizes (30pt head / 24pt subheading) from SD to HD in the Avid Title Tool, font sizes have been scaled up to atypical sizes for HD (1280x720) use.

Note that Advice videos are the only type of “On Being” Style video that uses black text on a white background.

Font / Font Color
• Whitney typeface in Semibold weight in white
• Whitney typeface in Semibold weight in black (only for Advice videos)
• No drop shadow on type

Background Color
• Black
• White (only for Advice videos)

Text Size
• Heading 36pt / Subheading: 28pt (HD)
• Heading 30pt / Subheading: 24pt (SD)

Text Alignment
• Vertically align all text elements to the center, or just above center.
• Keep text within Title Safe area. Never let text go beyond the right margin.
• Use 12-pixel spacing between headings and subheading.

Examples of Individual Title Elements (Single Name ID)

Examples of Individual Title Elements (Two Name IDs)
Edit Construction: Dissolve Types and Durations

For the sake of simplicity in describing the various components of the title sequence, assign the following dissolve types and durations to each phase of the title sequence.

Metrics are based on 1/3 second and 1 second, calculated for both 24fps and 30fps. Using 5 frames for the Black Gap is truthfully quite arbitrary, but it serves as a short spacing between the video and title sequence.

End of Opening Video*
- Fade to Color, ending at cut
- 5 frames (24fps and 30fps)

Black Gap*
- 5 frames (24fps and 30fps)

Beginning of Heading
- Fade from Color, starting at cut
- Dissolve duration: 1 second
- No dissolves for Heading 2 (if used)

Beginning of Subheading
- Placement: 1 second after Beginning of Heading
- Dissolve, starting at cut
- Dissolve duration: 1 second

Dip to Color
- Dip to color, centered on cut
- Dissolve duration: 1 second

Program Material
- End with either 1) Fade to Color or 2) Hard Cut to Black
- See “Post Production: Program Material: Fade In and Fade Out” for standard fade lengths

* = Use only if title sequence begins after cold open / set of opening thoughts.

Edit Construction: Animation

At the same speed, the heading crawls left to right, and the subheading crawls right to left.

In the event of two headings, the second name ID appears simultaneously with the first name ID; but the second name ID crawls left to right at a slightly faster speed overall.

Open title media using the Effect Editor to create the horizontal scroll behavior for each title card. Open the Position tab and type in the following horizontal coordinates.

Start Frame
- Heading 1: 0
- Heading 2: 0
- Subheading: 30

End Frame
- Heading 1: 30
- Heading 2: 35
- Subheading: 0
Title Sequences
“On Being” Style Videos

Edit Construction: Starting with Title Sequence

Sometimes opening with the title sequence may seem to make the most sense. The program material should begin shortly after the title sequence begins, or concurrently with the title sequence.

Refer to “Edit Construction: Dissolve Types and Durations” for corresponding information.

1. Beginning of Heading
2. Beginning of Subheading (1 second after beginning of Heading)
3. Dip to Color
4. Program Material

Edit Construction: Title Sequence Follows Opening

Using a cold open or an opening set of thoughts is sometimes the best option. If so, use a title sequence that follows this brief video opening. Maximum duration for opening video should be 10-15 seconds.

Refer to “Edit Construction: Dissolve Types and Durations” for corresponding information.

1. End of Opening Video
2. Black Gap
3. Beginning of Heading
4. Beginning of Subheading (1 second after beginning of Heading)
5. Dip to Color
6. Program Material
**Edit Construction: Title Sequence with Two Name IDs**

Unlike a title sequence that uses one name ID, a title sequence with two name IDs uses one additional video track for Heading 2, which is placed on a video track below Heading 1.

The duration of Heading 2 should be the same as Heading 1.

However, the value for the final frame of Heading 2’s horizontal position should be about 5-10 units faster than both Heading 1 and the Subheading, thus yielding a slightly faster left-to-right crawl.

**Edit Construction: No Title Sequence**

This format is an option only for MarCom Client Products. (EX: Orientation, Open House, etc.)

While the title sequence is not always necessary for those videos, a “marker” giving the audience a visual cue between the opening and “meat” of the video is sometimes necessary.

See “Edit Construction: Dissolve Types and Durations” for corresponding information.

1. End of Opening Video
   - NOTE: 1 second instead of 5 frames
2. Black Gap
   - NOTE: 1/3 second instead of 5 frames
   - 8 frames (24fps)
   - 10 frames (30fps)
3. Fade from Color, starting at cut: 1 second
4. Dip to Black
   - NOTE: There is no Dip to Black
5. Program Material
First, let's focus on the YouSpeak Videos.

While the content of a YouSpeak video is essentially identical to the Man on the Street production format, the title sequence for a YouSpeak video is a simplified and modified version of its Man on the Street counterpart. See “Man on the Street Videos.”

Three titles appear. First is the YouSpeak logo. The second title sets up the question with the phrase, “For this week’s YouSpeak, BU Today asks...” The third title shows us the question.

### Guidelines (Titles #1-3)

- The YouSpeak logo is available for download from either the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace.
- Keep the YouSpeak logo and all text within Title Safe area.
- Use b-roll “backgrounds” that best relate to each Title.
- **Title #1:** YouSpeak logo (imported as a matte) superimposed above b-roll
- **Title #2:** Always use the phrase, “For this week’s YouSpeak, BU Today asks...” Insert the line break as depicted above.
- **Title #3:** Pose a question that encompasses the YouSpeak video’s theme. Keep the question basic and simple. Use no more than three lines of text.

### Font, Color, and Size

- Use only Whitney typeface in Semibold weight in yellow (#E6CC00, RGB: 230, 204, 0)
- 2pt drop shadow on lower right of text (black, 100% opacity)
- Font Size: 72pt (HD), 60pt (SD)
- Recalculate equivalent font sizes for Adobe Photoshop
Edit Construction

This title sequence should serve as the beginning of the program material. Because the titles may be edited based on your background music, the total duration for this title sequence should be between 6 to 8 seconds. A dip to black of sorts (using two fades and 5 frames of filler) brings us to the program material.

1. Title #1
2. Transition to Title #2
3. Title #2-3
4. Fade to Color
5. Black Gap
6. Fade from Color

Here is an example of a sample Avid timeline that is prepared properly.

Transition Types and Durations

For the sake of simplicity in describing the various components of the title sequence, please assign the following transition types and durations to each phase of the title sequence. Metrics are based on 1/3 second, calculated for both 24fps and 30fps. The 5 frame interval is truthfully quite arbitrary.

**Title #1**
- See “Post Production: Edit Construction: Program Material: Fade In and Fade Out” for fade lengths
- Average duration: 2-2.5 seconds

**Transition to Title #2**
- Shape Wipe: Clock, centered on cut
- Transition duration: 6 frames (24fps and 30fps)

**Titles #2-3**
- Average duration: 2.5-3.5 seconds (each)
- Use durations that 1) allow the text to be readable in that period of time and 2) follow the rhythm of your edit and/or your background music track

**Fade to Color**
- Fade to Color, ending at cut (1/3 second)
- Transition duration: 8 frames (24fps), 10 frames (30fps)

**Black Gap**
- 5 frames (24fps and 30fps)

**Fade from Color**
- Fade from Color, starting at cut (1/3 second)
- Transition duration: 8 frames (24fps), 10 frames (30fps)
Title Sequences
Man on the Street Videos

Man on the Street Videos

For this program format, text is especially helpful in setting up the premise to the viewer. While the title sequence as described in this section may not help all Man on the Street situations, it is still a sequence that has been used several times thus far.

Three titles appear. The first zooms out from the center of the frame; it sets up BU Today posing a question. The second title shows us the question. The third and final title makes some sort of benign remark in parentheses.

Note that the third title is unnecessary, but it helps pay respect to the Rule of Threes.

Overall in concept, this tile sequence feels similar to Pop-Up Text. See “Light/Comedic Elements, Pop-Up Text.” As such, never use this title sequence for videos of a non-humorous nature.

Guidelines (Titles #1-3)

- Use b-roll “backgrounds” that best relate to each Title.
- Use no more than three lines of text per Title.
- Keep all text within Title Safe area.
- **Title #1**: Set up that BU Today is asking something to someone, somewhere. Always end text with ellipses.
  - On this cold day, BU Today asks...
  - BU Today asked students across campus...
- **Title #2**: Show us the question. Keep the question short. Always use question format.
  - Is it better to break up before or after Valentine’s Day?
  - What are you watching this fall TV season?
- **Title #3**: Give the viewer a snarky, benign, and short observational remark. Always use parentheses.
  - (Do you even enjoy Valentine’s Day?)
  - (Apparently, nobody watches new shows.)
- Optionally, use a camera move that resolves on a static frame for Title #1’s b-roll “background.”
Edit Construction

Much like the “On Being” Style video title sequence, this transitional element may be placed either at the beginning of the program material, or shortly after a brief, opening montage. Maximum duration for montage is 3-7 seconds. A dip to black of sorts (using two fades and 5 frames of filler) brings us to the program material.

1. Transition to Title Sequence
2. Titles #1-3
3. Fade to Color
4. Black Gap
5. Fade from Color

Here is an example of a sample Avid timeline that is prepared properly.

Transition Types and Durations

For the sake of simplicity in describing the various components of the title sequence, assign the following dissolve types and durations to each phase of the title sequence.

Metrics are based on 1/3 second, calculated for both 24fps and 30fps. The 5 frame interval is truthfully quite arbitrary.

**Transition to Title Sequence**
- Shape Wipe: Circle transition, centered on cut
- Transition duration: 6 frames (24fps and 30fps)
- Otherwise, choose a transition from “Light/Comedic Elements: Non-Traditional Transitions”
- Use no transition if you open the video with the title sequence
- Use no transition if you open with camera movement that takes away the need for a transition

**Titles #1-3**
- Average duration: 2.5-3.5 seconds (each)
- Use durations that 1) allow the text to be readable in that period of time and 2) follow the rhythm of your edit and/or your background music track

**Fade to Color**
- Fade to Color, ending at cut (1/3 second)
- Transition duration: 8 frames (24fps), 10 frames (30fps)

**Black Gap**
- 5 frames (24fps and 30fps)

**Fade from Color**
- Fade from Color, starting at cut (1/3 second)
- Transition duration: 8 frames (24fps), 10 frames (30fps)
Font, Color, and Text Size

Font / Font Color
- Use only Whitney typeface in Semibold weight in yellow (#E6CC00, RGB: 230, 204, 0)
- 2pt drop shadow on lower right of text (black, 100% opacity)

Text Size
- 72pt (HD)
- 60pt (SD)

Editing: Keyframing Title #1

The desired effect is to have text for Title #1 appear from out of nowhere, zooming out from the center of the frame. The title then remains static until the cut to Title #2.

Edit your Title #1 in to your sequence. Choose appropriate edit point for Title #1 so that it appears on the correct beat.

Next, open Title #1 using the Effect Editor:

- First keyframe should occur at start of Title 1
- Set the second keyframe to the frame where you want the animation for the text to end
- Set duration of zoom effect between first and second keyframes between 6 to 20 frames (24fps and 30fps)
- The text will now be scaled to its actual size from the second keyframe until the last keyframe, which occurs at the end of Title #1 in your sequence
- Do not set any other keyframes

Use the Effect Editor (pictured right) to create the zoom effect. Open the Scaling tab. Highlight “Fixed Aspect.” Type in the following parameters:

- First keyframe: 0
- Second keyframe: 100
- Last keyframe: 100
**Series Content**

This category applies to video series that feel more like television programming, except of course, the videos are short format. Examples include the “BU Today Sessions” and “Sargent Choice Cooking” series, both of which provide programming that is distinctly different from the typical interview-based video.

Series Content branding is differentiated from typical Marketing & Communications videos by using a heading/subheading format that deviates from the standard Semibold weight within the Whitney family.

As these series often require more resources in terms of staffing and planning than most typical videos, a corresponding end credit sequence should be used to credit the crew.

---

**Series Name**

- Consult with your client or supervisor before naming your series
- Use heading for series name
- Use subheading for any pertinent, qualifying information, such as the host or location (EX: With Patrick Kennedy, Live from The FitRec Dance Theater)

---

**Title Sequence: Construction**

- Keep the sequence brief (4-10 seconds)
- Use simple and consistent imagery
- Be consistent in concept and execution across all videos in the series
- Do not change title sequence format on later videos (within the same season) unless this change is applied retroactively to the previous videos
Title Sequence: Font and Color, Text Size, Placement, and Animation

**Font / Font Color**
- Use only Whitney typeface in white or black
- No drop shadow on type

**Text Size**
- **Heading:** Whitney Medium, 38-42pt
- **Subheading:** Whitney Semibold, all caps, 20-22pt
- Text sizes are specified for construction within title tools for Avid and Final Cut Pro

**Text Placement and Animation**
- Align heading and subheading together to the left.
- Keep titles within Title Safe area.
- Place heading and subheading in any practical part of the frame where text is fully readable.
- Text is either stationary or crawls left to right. Do not combine behaviors.

End Credit Sequence: Construction

The end credit sequence for Series Content is provided as a PSD file located for download from either the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace. Please respect the original formatting of the text that you replace.

Do not use “by” credits. For example, use “Producer” instead of “Produced By.”

End Credit Sequence: Duration and Dissolve Lengths

See “Post Production: Edit Construction.” This end credit sequence corresponds to Step #5. Metrics are based on 1/3 second, 1 second, and 1 + 1/3 seconds, calculated for both 24fps and 30fps. Note that in this case, the black gap is 1/3 second, not 5 frames. Use the following formula to assemble your end credits:

1. End of Program Material (See “Post Production: Edit Construction: Fade In and Fade Out”)
2. Black Gap: 8 frames (24fps), 10 frames (30fps)
3. First credit page
   - **Duration:** 32 frames (24fps), 40 frames (30fps)
   - **Dissolve type:** Fade from Color, starting at cut
   - **Dissolve length:** 8 frames (24fps), 10 frames (30fps)
4. Credit pages: 2 seconds each
5. Last credit page
   - **Duration:** 32 frames (24fps), 40 frames (30fps)
   - **Dissolve type:** Fade to Color, ending at cut
   - **Dissolve length:** 8 frames (24fps), 10 frames (30fps)

Here is an example of a sample Avid timeline that is prepared properly for export.
End Title Sequences
End Title Sequences

In February 2010, after years of existing in no-man’s-land, a standard BU Today end title sequence policy was finally developed.

- For BU Today and Bostonia Online videos, always use the standard BU Today End Title Sequence.
- In all other cases, unless specified otherwise, use end title sequences only if necessary.

Construction of titles in the case of non-BU Today end titles still remains a bit hairy. The goal should be to minimize the variety of end title sequences. Despite restricting end titles to two different formats, construction is still at the unmonitored discretion of each editor.

In addition to outlining standard end title sequences, this section will provide guidelines for the construction of the two standard end title formats in the hopes of yielding consistency.

**Standard End Title Sequences**
- BU Today
- External Use
- Series Content

**Standard End Title Formats**
- Call to Action
- Non-BU Today Acknowledgments

Depending on the client and scenario, a Call to Action may serve as the end of the video itself, or it may lead in to the BU Today or External Use End Title Sequence.

Use of End Title Sequences in Non-BU Today Videos

Avoid use of end title sequences if possible. The only exception to all of these situations is when a message needs to be delivered at the end, and a Call to Action must be made. If necessary, a non-BU Today end title sequence may be used (following the Call to Action) for acknowledgments.

**Never Use**
- Promotional Content (except Call to Action)
- MarCom Client Products
- “On Being” Style Video (only videos focusing on one or two interviewees)

**Always Use**
- Series Content
- See “Series Content: End Credit Sequence: Construction”

Unless requested, never apply credits via an end title sequence for Promos and MarCom Client Products. End title sequences listing production credits weaken the video’s message.

Likewise, never use end credit sequences for “On Being” Style videos that focus on one or two interviewees. Text at the end distracts the viewer from the subdued, minimal nature of the video’s concept.
A Visual History of BU Today End Titles

Below are titles for end credits and acknowledgments in BU Today videos prior to February 2010.

Thank You, one column (1 of 1)
“Dining Gets Retro at Rhett’s”

Thank You, two columns (1 of 1)
“This New High Rise”

Full Credit Page, two columns (1 of 1)
“A Garba-Raas Dance Explosion”

Series Content Credit Page, one column (2 of 3)
“Sargent Choice Cooking: Parfait”

In Order of Appearance + Thank You Page
“I Love You (Not)”

Call to Action (non-comedic, white) (1 of 1)
“Playing with Fire at Safety Week”

Call to Action (comedic, yellow)
“BU’s Got Talent” Promo

“On Being” Advice Credit Page (1 of 2)
“Advice Aplenty”
End Titles: Call to Action

Besides typical use in promotional content, Call to Action end titles can be used in a variety of situations: research videos, event coverage, and news coverage. Use a Call to Action at the end of or just before the end of your program material.

Situations for Use

- Simple URL offering more information on research, a news story, or an event
- Information for a product, contest, or event in the middle or at the end of promotional content

Guidelines

- Keep text simple and direct.
- Ideally, use one page. Use no more than two pages.
- If a concept is obtuse, use either the video or the accompanying text to explain this concept instead.
- Use 617-555-1234 format for phone numbers.
- Use January 1, 2000 date format. Do not include day IDs. (EX: do not use “Saturday January 1, 2000”)
- Only use simple URLs. Otherwise, allow text accompanying your video to provide links.

Lower Third Editing and Duration

- Separate program material from end title sequence using a 5 frame black gap. (See “Post Production: Edit Construction”)
- During program material: based on voiceover duration, 8-10 seconds maximum
- End of program material: 2.5-4 seconds

Dissolve Use and Duration

- Standard dissolve length: 8 frames (24fps), 10 frames (30fps)
- Use equal fade lengths at the beginning and end of the end title sequence
End Title Sequences
Call to Action

Construction

Never retrofit a Call to Action title to a production credits page within the BU Today End Title Sequence.

Always use a static, out of focus shot when using a video background behind Call to Action text. If necessary, darken the video background to enhance readability.

Video Background

- Use video backgrounds only during program material.
- Always use black background for videos ending with a Call to Action.
- Ideally, use one video background shot behind Call to Action text.
- Otherwise, use no more than two video background shots.
- When using two background shots, use one of the following dissolve lengths between the two shots: 1, 1.5, or 2 seconds.

Font and Color, Text Size, and Alignment

Font / Font Color
- Use only Whitney typeface in Semibold weight in white or yellow (#E6CC00, RGB: 230, 204, 0)
- Black background: No drop shadow on type
- Video background: 2pt drop shadow on lower right of text (black, 100% opacity)

Font Color Usage
- Use white font for non-light/comedic videos.
- Use yellow font for light/comedic videos and most promotional content.
- Do not mix font colors within or among end titles.
- Maintain consistent font colors. For example, if Pop-Up Text was used in your edit, use a yellow font.

Text Size
- Standard font sizes: 48pt, 36pt
- Use only font sizes between 18pt and 60pt
- Recalculate equivalent font sizes for Adobe Photoshop

Alignment
- Center all text vertically and horizontally.
- Keep text within Title Safe area.
End Titles: Non-BU Today Acknowledgments

Some videos not created for BU Today (MarCom Client Products, Orientation, Open House, etc.) may require acknowledgments or a brief end title sequence.

Avoid use of production credits for these non-BU Today videos. Only use “In Order of Appearance” or Thank You credits if necessary. Keep the credits as simple and concise as possible.

Situations for Use

- “On Being” Style videos (only videos focusing on more than one or two interviewees) created as MarCom Client Products
- See “BU Today End Title Sequence” for BU Today videos

Guidelines

- Standard headings and order: In Order of Appearance, Thank You.
- Ideally, use one page. Use no more than two pages.
- With the exception of “On Being” Style videos, if you can make use of name ID lower thirds, avoid use of “In Order of Appearance” credits.
- Never use headings such as “In Order of Appearance (Continued)” for second page of credits. Instead, use the same heading again: “In Order of Appearance.”
- Use abbreviated school/year format for student or alumni name IDs. EX: “Bob Smith (SAR’94).”
- Do not re-word standard headings. Do not re-word or create other headings.
- If production credits are necessary, credit colleagues and students in the Thank You credits.

Lower Third Editing and Duration

- Separate program material from end title sequence using a 5-frame Black Gap. (See “Post Production: Edit Construction”)
- Minimum duration: 2 seconds
- Maximum duration: 3 seconds
End Title Sequences
Non-BU Today Acknowledgments

Dissolve Use and Duration

• Standard transition: Fade from/to Color
• Standard dissolve length: 8 frames (24fps), 10 frames (30fps)
• Only use a hard cut between credit pages: no dissolves
• Use equal fade lengths at the beginning and end of the end title sequence

Construction

• Always capitalize headings: In Order of Appearance, Thank You.
• Only use a black background.
• For the “In Order of Appearance” end title, use two columns only if acknowledgments exceed 10 names.
• Always align left text column to the right, and right text column to the left.
• Approximate a spacing of one capitalized character between columns.
• For the Series Content End Title Sequence, use only the template provided (included in the “Video Elements” folder).

Font and Color, Text Size, and Alignment

Font / Font Color
• Use only Whitney typeface in Semibold weight in white or yellow (#E6CC00, RGB: 230, 204, 0)
• No drop shadow on type

Font Color Usage
• Use white font for non-light/comedic videos
• Use yellow font for light/comedic videos and most promotional content
• Do not mix font colors within or among end titles
• Match font color to other font colors used in video
• For example, if Pop-Up Text was used in your edit, use yellow font for end titles

Text Size
• Use an approximate 5:4 or 4:3 scale for credit category and name ID (EX: 40pt/30pt)
• Standard font sizes: 48pt, 30pt, 24pt
• Use only font sizes between 18pt and 48pt
• Recalculate equivalent font sizes for Adobe Photoshop

Alignment
• Center all text vertically and horizontally
• Keep text within Title Safe area
BU Today End Title Sequence

The BU Today End Title Sequence was designed to provide consistency in branding and the presentation of end credits. Ideally use one end credit page, but you may use up to three credit pages. The first credit page can be followed by an additional credit page and/or an “In Order of Appearance” acknowledgments page.

For all purposes here, video content created for Bostonia Online falls under the BU Today “umbrella,” and thus these guidelines.

Situations for Use

- All BU Today videos
- All Bostonia Online videos

Guidelines

All text elements for the BU Today End Title Sequence are available as a single PSD Template for download from either the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace. Additionally, several MOV files are available for the background of your end title pages.

Text Entry

- Do not modify the formatting of the original template.
- Use only one line for the headline.
- Request headline from the executive editor and/or the editor of BU Today before constructing end titles.
- Use the fewest credits possible. Avoid excessive credits and thank yous if possible.
- Order and prioritize credits as specified (See “Credit Categories and Priority”).
- If other credits are necessary, do not use “by” credits. (EX: “Producer,” not “Produced By”)
- Keep text within Title Safe area.

Page Limitations

- Always try to use only one page of credits.
- Including Call to Action (if applicable), use a maximum of 3 end titles for the end title sequence.
- Sequence: Production credits, Thank Yous, “In Order of Appearance” acknowledgments.
- Use no more than one separate page for “In Order of Appearance” acknowledgments.
- Use no more than two pages for production credits.
- Never create a situation where a Call to Action is followed by 3 pages of end titles.

Other Specifications

- Music from program material can either continue into end title sequence, or end just before it.
- See “Visual Balance” for aesthetic arrangement of text.
- See Appendix for BU Today byline information and suggestions.
Using the PSD Template

Using the PSD Template provided for all BU Today end titles, create a new PSD file containing all credit pages for the BU Today End Title Sequence. If applicable, a Call to Action page can be created within your NLE’s title tool. Otherwise, create the Call to Action page in Adobe Photoshop and include it in this single PSD file.

The goal is to create a PSD file that 1) contains layers that can always be revised in Adobe Photoshop at a later time, and 2) consolidates each credit page to one element apiece that can be imported easily into Avid.

The three Layers windows above (from Adobe Photoshop) display the progression of construction. Only use additional columns and Credit Pages if necessary and applicable.

- Left: PSD Template's default set of Layers and Groups. Save template as a new file before construction.
- Middle: “CREDIT PAGE 2” Group created from a duplicate of “CREDIT PAGE 1.”
- Right: Final edited PSD. Smart Group Layers are used to combine Column Layers for Avid import.
  - Avid Import: Headline (Layer), “CREDIT PAGE 1” and “CREDIT PAGE 2” (Smart Object)
  - Photoshop Editing: Headline (Layer), “CREDIT PAGE 1” and “CREDIT PAGE 2” (Group)

Construction in Adobe Photoshop

The easiest way to set up multiple pages is to duplicate the “CREDIT PAGE 1” Group containing Column 1 and 2 for each Credit Page.

Using Smart Groups/Objects in Adobe Photoshop facilitates simple import of the PSD into Avid. Each Credit Page Group should function in Avid as its own matte, rather than using two mattes to represent each of the two Columns of credits.

1. Save PSD Template as a new file with an appropriate filename corresponding to your video. Never overwrite the default PSD Template.
2. For each additional credit page used, right click the “CREDIT PAGE 1” Group and select Duplicate Group.
3. Rename the duplicate Groups accordingly. (EX: “CREDIT PAGE 2” or “CREDIT PAGE 3”)
4. Remove “copy” from the Layers' names. Rename the “COLUMN 1 copy” and “COLUMN 2 copy” in each duplicated folder to “COLUMN 1” and “COLUMN 2.”
5. Construct each credit page according to the specifications of this section.
6. Duplicate each “CREDIT PAGE” Group. Remove “copy” from the duplicate “CREDIT PAGE” Groups’ names. (EX: “CREDIT PAGE 2,” not “CREDIT PAGE 2 copy”)
7. Right click and select Convert to Smart Group for each duplicate “CREDIT PAGE” Group.
Importing End Title Elements

Because only certain layers of the PSD template are involved in this credit sequence, importing and then editing can be slightly tricky. First, import an MOV background file from the options provided. After you have entered credits into your copy of the PSD Template, import the PSD Template (layers specified below) into Avid.

1. Right click bin used for import and select “Import.”
2. Click the Options button. Select the following parameters, pictured right. Click OK to finish.
3. Select your copy of the end title PSD. Click Open.
4. A dialog box should appear. Click “Select Layer…”
5. Choose the following layers: CALL TO ACTION (if applicable), HEADLINE, and all CREDIT PAGE layers.
6. Delete sequence of matte layers created by Avid. Edit the components to the specifications below.

Edit Construction

This end title sequence is currently only available for edits shot in the 1280x720 HD 24fps format. All transitions below are listed in 24fps. When in doubt, refer to the Sample MOV files included with the PSD template and MOV background files. Including the Call to Action, use a maximum of 3 end titles!

Except for the Call to Action title specified below, use hard cuts (no dissolves) between each Credit Page.

1. Black Gap: 5 frames
2. Call to Action (if applicable)
   - Fade from Color: 8 frames, starting at cut
   - Duration: between 2 to 3 seconds
   - Fade to Color: 8 frames ending at cut
   - Black Gap: 5 frames
3. Fade from Color: 8 frames, starting at cut
4. Credit Pages
   - Duration: 3 seconds (1 page), 2.5 seconds each (2-3 pages)
   - V3: CREDIT PAGE 1, 2, 3 from PSD template
5. Background / BU Today Headline
   - Duration: throughout all Credit Pages (not including Call to Action)
   - V2: HEADLINE from PSD Template
   - V1: MOV background file (use only one MOV background file)
6. Fade to Color: 8 frames, ending at cut

Always place credit sequence after the last frame of program material. See “Post Production: Edit Construction.”
Credit Headings and Priority

Use only the applicable credit headings in the order specified. Do not alter these production credit headings.

Each video should have one clear principal. Use only one name for the “Producer and Editor” category.

- Producer and Editor
- Videographer,* Camera Operator,* Additional Camera*
- Co-Producer, Co-Editor*
- Hired Crew & Professionals (Sound, Production, Designer, Gaffer, etc.)
- Associate Producer,* Assistant Editor
- Production Associate (BU staff), Production Assistant (BU student)
- Additional Video, Photography, Audio
- Archival Footage, Stock Footage
- Production Music
- Thank You

Headings with the asterisk (*) should be reserved for professionals or hired crew only. See “Crediting Professionals, Students, and Colleagues.”

NOTE: All videos using music from the 5 Alarm Music Library must credit “5 Alarm Music” using the Production Music credit heading.

All photography credits apply only if photography was used within the video: not for photography used alongside the text story, website, or preview pane image for the video player.

By no means are Thank You credits the least important! If used, Thank You credits should be placed after all production credits. However, always try to use only one page of credits. If you have truly run out of space and need to add more production and Thank You credits, use no more than a second page.

Credit Headings and Priority: Example

The order listed above should help to inform the priority of your credits. Sometimes you may have to omit certain non-essential acknowledgments. For example, below are two different credit pages for the same video.

Note that either credit is correct. The option on the left makes use of the real estate in Column 2 to thank more people. The option on the right uses the same real estate to credit the production music vendor.
Consolidating Credits

Instead of crediting a colleague with two separate Additional Camera and Co-Producer credits, perhaps choose only the Co-Producer credit. Otherwise, you should consider consolidating the credits to avoid the person’s name appearing twice on the same credit page. Likewise, consolidate similar categories for additional contributions in your video.

Consolidate up to two credits using a forward slash in order of the priority listed above. For example, a combined editor and associate producer credit given to Rachel Richmond would be “Editor / Associate Producer.” Likewise, a combined category for video and additional photography would be “Additional Video / Photography.”

Crediting Professionals, Students, and Colleagues

Regarding the limited list of headings above, BU Today videos, which are relatively small in scale, presumably will not require a full crew. Obviously, you should incorporate credits for professionals if they were hired specifically for a task not listed above: Sound, Writer, Production Designer, etc.

Never credit a student or a colleague on staff as a professional (EX: Dolly Grip, Gaffer, Production Manager) unless he or she was hired specifically for that task. Please be respectful to the men and women who do specialized jobs in the industry at a highly professional level.

The “Production Associate” credit has been assigned to distinguish the contributions of a fellow BU colleague in your production.

For example, if a BU Today writer was holding the microphone and interviewing students throughout your shoot, he or she would still be considered a production associate: not a sound recordist, boom operator, associate producer, or assistant producer.

Exceptional, technical contributions toward the overall concept and execution of your shoot could warrant a Co-Producer credit, but be extremely judicious about your credit scheme.

Other Guidelines

• Use the credit of Writer only for someone who contributes to the scripted portion of your video content.
• If both a colleague on staff and a student are to be credited respectively as Production Associate and Production Assistant for the same video, credit them together as Production Associates.
• There is no need to credit the writer of your text story unless he or she helped with your production.
• If any non-production credit of your writer is necessary, use a Thank You credit.

Use of Abbreviated School/Year Format with Name ID

• All current students and alums
• Not for alums on faculty/staff or freelance unless it is pertinent to the focus of the video
• In Order of Appearance
• Production Assistants (BU students)
• Thank You
End Title Sequences
BU Today End Title Sequence
Construction

Like the end credit sequence used for Series Content, the branding for the BU Today End Title Sequence is differentiated from typical Marketing & Communications videos by using a heading/subheading format that deviates from the standard Semibold weight within the Whitney family.

Although a PSD template has been provided to build each end title, use this section as a reference for the template’s construction.

Font Weights, Sizes, and Colors (Adobe Photoshop)

- BU Today Headline: 48pt, Whitney in Semibold weight, black
- Heading (Credit Heading): 24pt, Whitney in Semibold weight, white (all caps)
- Subheading (Name ID): 42pt, Whitney in Medium weight, white
- Leading for Heading/Subheading: 40pt

Font Size Readjustment: Subheading (Name ID)

Inevitably, due to the use of abbreviated school/year format with student or alumni name IDs, credit pages will begin to look crowded and messy. More importantly, sometimes name IDs—especially those using the abbreviated school/year format—may run outside the Title Safe area.

The design of the end titles must then be flexible to account for aesthetics.

- Accordingly, subheadings (name IDs) may be scaled down to a font size between 38pt and 42pt.
- All other subheadings (name IDs) on the same page must be scaled to that designated font size.
- All spaces between credit headings must also be scaled down to that designed font size.
- Though recommended, matching font sizes for subheadings on all other pages of the end title sequence is not required.
- Never readjust font sizes for BU Today Headline.
- Never readjust leading for Heading/Subheading.
Visual Balance

Always try to create credits that are simple and aesthetically pleasing. Be efficient with your credit scheme. Follow the order of credits listed in “Credit Headings and Priority” when prioritizing information that may have to be omitted from your credits.

For example, your supervisor, colleague, or fellow producers may be the first to go if what they offered was a minor suggestion or contribution to your story that they would otherwise offer day-to-day in your work.

- Weigh text towards Column 1 rather than Column 2.
- In the situation of credit pages that use both columns, do not use one credit apiece for Column 1 and Column 2. Always use at least two credits and/or thank yous on both columns.

Construction: Visual Balance (Example 1)

Note that either credit below is correct. The credit headings and their order are prioritized and aligned properly. However, it is preferable to balance the credits visually: text weighted towards Column 1 rather than Column 2.

For example, had Column 1 only consisted of a credit for Robin Berghaus, perhaps a different scheme—or an additional, slightly gratuitous credit below Robin’s—might have been necessary for Column 1.

Perhaps a nagging feeling arises to fill out Column 1. Video producers are often a neurotic bunch. A Production Music credit could be used to fill out Column 1; but since no music was used, Line 3 of Column 1 remains blank.

Now, consider that this video by Robin Berghaus is very different from most BU Today videos. The video was semi-scripted, uses Rhett the Terrier Puppet, and features some “acting.”

As a result, a casual “As Himself” credit has been given to David McBride on the credit to the right. Please be extremely judicious about using such credits. Always consult with the most senior producer for any questions regarding non-traditional credit schemes.

Construction: Visual Balance (Example 2)

Although not completely balanced, the example to the left could work. The example to the middle is acceptable if the goal is to make use of both columns; it uses at least two credits in both headings.

However, the example to the right is simpler and preferable.
Construction: Second Page of Production Credits

If possible, avoid using more than one page of credits.

However, for a larger scale project with production credits using most of or the entire production credits page, a second page may be necessary.

- Do not use more than two pages of production credits.
- Use the guidelines of visual balance and priority when constructing a second page of production credits.

Note the first page of credits below. Column 1 orders credits slightly differently than normal. In this case, Column 1 credits the team that traveled to Kenya to produce the video. Column 2 credits the post production staff.

Now, note the second page of credits. Because of the larger set of credits—it is otherwise relatively unusual to use more than a team of three for an average on-campus BU Today video—a separate Thank You page was created. Note that this Thank You page is weighted towards Column 1. Also note that the credits are not distributed evenly between Column 1 and 2 due to the separate affiliations of the people being thanked.

In all situations, never use a second Thank You heading in Column 2 if one already exists in Column 1. Instead, leave a blank line of text.

On the other hand, note that it is also correct to arrange the second page with credits distributed evenly between Column 1 and Column 2.
Construction: “In Order of Appearance” Page

“In Order of Appearance” credits should always come last: after all production credits and Thank You credits.

Situations for Use

• Man on the Street videos where pacing of edit is too fast for consistent use of individual name IDs
• “On Being” Style videos with multiple interviewees
• Only use “In Order of Appearance” credit page for videos featuring six or more interviewees
• If edit allows for name ID lower thirds, avoid use of “In Order of Appearance” credits
• See “Lower Thirds: Heading ID with Subheading: Lower Third Editing and Duration”
• See “Production Strategy: Typical Program Formats: Specific Shooting/Editing Styles”

Guidelines

• When using fewer than 6 interviewees, always apply name ID lower thirds to interviewees. A video featuring fewer than 6 interviewees should allow for an edit where name ID lower thirds can be used.
• If all else fails, a separate “In Order of Appearance” page is not necessary. Place “In Order of Appearance” credits as a normal heading after all production and Thank You credits.

Construction

• Never alter the “In Order of Appearance” heading.
• Use two columns only if credits exceed 8 names.
• Never use a second “In Order of Appearance” heading in Column 2. Instead, leave a blank line of text.
• Use the guidelines of visual balance and priority when constructing an “In Order of Appearance” page.
• See “Crediting Professionals, Students, and Colleagues” for use of abbreviated school/year format.
• See “Font Size Readjustment: Subheading (Name ID)” to account for addition to name ID of abbreviated school/year format.
• Avoid using more than one line for one name. For double majors with two college affiliations, use only one school/college unless both schools fit.
End Title Sequences

BU Today End Title Sequence

“In Order of Appearance” Page

More Than 14 Interviewees

If you use more than 14 interviewees—the maximum number of IDs available on a BU Today end title—you may combine these acknowledgments with Column 2 of the previous page of production credits.

To date, no more than 20 interviewees have been used this way in a single video. As shown below, “In Order of Appearance” acknowledgments begin on the first page and continue to the second page.

Note that “In Order of Appearance” credit heading remains unchanged between the first and second pages.
Examples of End Title Sequences

Depicted below are the six acceptable configurations for the BU Today End Title Sequence. Avoid situations where a Call to Action can potentially be followed by three pages of end titles!

1) Production Credits (Single Page)

2) Production Credits (Page 1), Thank You (Page 2)

3) Call to Action, Production Credits (Single Page)

4) Call to Action, Production Credits (Single Page), In Order of Appearance

5) Production Credits (Single Page), In Order of Appearance

6) Production Credits (Page 1), Production Credits (Page 2), In Order of Appearance

NOTE: Despite vertical space on credit page 3, school/college affiliation for Colleen Huysman (CAS’10, COM’10) was readjusted to (CAS’10) for the sake of space within the column.
External Use Credit Sequence

While similar to the BU Today End Title Sequence, this end title sequence has been created to provide standard credits for videos that are encoded for external sites that are neither operated nor administrated by Boston University. Use only for BU Today and Bostonia Online videos.

The first page fades in, gives us the headline, and credits BU Today, the story’s headline, and the personnel involved. This title dips to black, dissolves to the Boston University logo, and fades out.

The major differences between the BU Today End Title Sequence and the External Use Credit Sequence are 1) the duration for each credit page, and 2) the simplification of presentation for external use. Except for “In Order of Appearance” credits, always reduce credit scheme to one page of production credits.

Situations for Use

- Non-BU external sites
- Always consult with supervisor before sharing your content with non-BU entities
- See “Export Workflow: Export for Non-BU Websites (Non-BU Clients)”

Guidelines

Use the same templates, background files, guidelines, construction, import procedures, and other specifications that are used in the BU Today End Title Sequence for the construction of the External Use Credit Sequence.

- Use only one page of production credits. Reduce credits to the bare minimum.
- If the video used a separate “In Order of Appearance” page, use two pages of credits.
- Otherwise, never use more than one page of production credits.
- Do not modify the formatting of the original template.
- Always replace the BU Today End Title Sequence with the External Use Credit Sequence.
- If a Call to Action page was used in the video, replace only the production credit pages of the BU Today End Title Sequence with the External Use Credit Sequence.

Construction

To construct this “condensed” end title sequence, modify the existing PSD used for the BU Today End Title Sequence. Create a new PSD from this template. Do not destroy or alter the original BU Today End Title credits. Add the suffix of “EXTERNAL USE” to the filename, and always use the Save As function before editing credits.

The Boston University logo is a separate PSD element (named “BU LOGO”) available for download from the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace.
End Title Sequences
External Use Credit Sequence

Edit Construction: One Page of Credits

In addition to importing the modified “EXTERNAL USE” PSD, import the “BU LOGO” PSD.

Note that this credit sequence is currently only available for edits shot in the 1280x720 HD 24fps format. All transitions below are listed in 24fps. When in doubt, refer to the “sample.mov” included with the PSD template and MOV background files. Including the Boston University logo, use a maximum of 3 end titles!

1. Black Gap: 5 frames
2. Fade from Color: 8 frames, starting at cut
3. Credit Pages
   - Duration: 4 seconds
   - V3: CREDIT PAGE 1, 2 from PSD Template
4. Background / BU Today Headline
   - Duration: throughout all Credit Pages
   - V2: HEADLINE from PSD Template
   - V1: MOV background file (use only one MOV background file)
5. Dip to Color: 16 frames, centered on cut
6. BU Logo: 2 seconds
   - V1: “BU LOGO” PSD Template
7. Fade to Color: 8 frames, ending at cut

Always place credit sequence after the last frame of program material. See “Post Production: Edit Construction.”

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Edit Construction: Two Pages of Credits

When using two pages of credits, the duration for each credit page is adjusted to 3 seconds rather than 4 seconds. A hard cut is used between each credit page. Do not use dissolves.

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NOTE: The BU Today End Title Sequence uses 3 seconds for a single credit page and 2.5 seconds for multiple credit pages. The External Use Credit Sequence uses 4 seconds for a single credit page and 3 seconds for multiple credit pages.
Export Workflow
Export Workflow

Once an edit reaches a state for approval, it is exported, encoded, and then uploaded. After some revision (if any) and final approval, the edit is ready for delivery. Further exporting and encoding ensues. Depending on your “client” (BU Today, Bostonia, BU.edu, Admissions, etc.), the number of exports, encodings, and uploads may be fairly simple or relatively time consuming.

This section is meant to keep track of the various workflows used to export, encode, and upload videos to various internal outlets such as BU Today, BU.edu, BUniverse, and Bostonia.

Workflow for BU Today Videos
- HD Export Workflow (16:9)
- SD Export Workflow (16:9)
- SD Export Workflow (4:3)

Workflow for BU Productions Lecture/Event Videos
- BUniverse: SD Lecture/Event Export Workflow (16:9)
- BUniverse: SD Lecture/Event Export Workflow (4:3)

General Procedures
- Filename Guidelines
- BU Productions Review Site
- Approval Email Procedure

Uploading BU Today Videos to BUniverse
- FTP Location and Email Information
- TIF Export for BU Today
- Tight Deadlines for BU Today
- Quick Export Workflow

Export and File Drop for Other Websites
- Uploading to iTunes
- Uploading to Facebook
- Common File Drop Locations and Guidelines
- Non-BU Websites (Non-BU Clients)
- Non-Web Export
Workflow Settings

FLV and MP4 encoding settings for Sorenson Squeeze are provided together in a ZIP file available for download from either the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace.

Do not change templates without consulting with the most senior producer.

- It is the responsibility of both Interactive Design and the Post Production Manager of BU Productions to work with Information Services & Technology to measure and develop optimal video compression settings for all BU.edu websites.
- It is the responsibility of both the Post Production Manager of BU Productions and the most senior producer to develop optimal video compression settings for all non-BU websites.
- It is the most senior producer's responsibility to aid Interactive Design and the Post Production Manager of BU Productions in the development and distribution of encoding schemes and workflows.

Sound Mix and Color Correction

If you have the skill set and the time, you are always encouraged to apply all finishes possible to yield a thoroughly realized product.

A sound mix—even if rough and simply to even out levels and the ratio between interview audio and music—should always occur.

Sound Mix Guidelines
- Avoid oversaturated sound levels (clipping and distortion).
- Overall levels should be comparable to other programs that are on the web.
- Music should be panned wide, and dialogue should be centered.
- Always check your work for correct pans and level adjustments before exporting!

Few cameras deliver footage that looks “finished” as-is. For the most part, however, you can get away with no color correction, or very light work to adjust exposure levels and color balance.

If you have confidence in your monitoring, feel free to “tighten up” and unify the picture by applying color correction to your entire program. Note that extreme adjustments that introduce noise or remove detail from darker parts of the image will yield poor exports and encodings.

Monitoring Environment
- As the web is the primary means of delivering your video content, check your work on a variety of computer monitors.
- However, make sure that your corrections look right on NTSC monitors as well.

Color Correction Style
- Only apply light, naturalistic color corrections.
- Do not apply stylized color corrections unless the assignment calls for it.
- Avoid crushing blacks and losing detail.
- Avoid blown out gain adjustments, or overly noisy gain adjustments.
- Avoid unnatural contrast and gamma adjustments.

NTSC Legalisation
- Legalizing to NTSC specifications is not required.
- However, maintain black levels at 16 RGB (7.5 IRE).
- If your program is repurposed for broadcast or DVD use, it is strongly recommended that you at least legalize your entire program to NTSC specifications.
Edited video
DVCPRO HD (720p/24pn)
1280x720

Export settings
Compression Type: Sorenson Video 3
Frame Rate: Current
Key Frames: Automatic
Quality: Best
Data Rate: Automatic
Width x Height: Size to Fit
Color Levels: RGB
Aspect Ratio: Native Dimensions

BU Today: HD Export Workflow (16:9)

BU Today MOV
550x310

BUniverse HD MOV
1280x720

iTunes SD MP4
MP4_BUToday iTunes 640x360 (16x9)
Audio Codec: Coding Technologies aac
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: Sorenson H264 Pro
Video Data Rate: 1200 Kbps, 2 pass VBR
Frame Size: 640x360, maintain
Frame Rate: 1:1

Add metatags

iTunes upload

BUniverse HD MP4
MP4_BUniverse 1280x720 (HD 16x9)
Audio Codec: Coding Technologies aac
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: Sorenson H264 Pro
Video Data Rate: 5000 Kbps, 2 pass VBR
Frame Size: 1280x720, maintain
Frame Rate: 1:1

BUP review

BU Today FLV
FLV_BU Today 550x310 (16x9)
Audio Codec: Fraunhofer MP3
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: On2 VP6 Pro
Video Data Rate: 464 Kbps, 2 pass VBR
Frame Size: 550x310, unconstrained
Frame Rate: 1:1
Keyframe: 150 frames

BUniverse FTP
Export Workflow
SD Export Workflow (16:9)
BU Today

BU Today: SD Export Workflow (16:9)

Edited video
720x480 (480i)

Export settings
Compression Type: Sorenson Video 3
Frame Rate: Current
Key Frames: Automatic
Quality: Best
Data Rate: Automatic
Width x Height: Size to Fit
Color Levels: RGB
Aspect Ratio: Native Dimensions

BUUniverse SD MOV
852x480

iTunes SD MP4
MP4_BU Today iTunes 640x360 (16x9)
Audio Codec: Coding Technologies aac
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: Sorenson H264 Pro
Video Data Rate: 1200 Kbps, 2 pass VBR
Frame Size: 640x360, maintain
Frame Rate: 1:1

Add metatags

iTunes upload

BUUniverse HD MP4
MP4_BUUn 852x480 (SD 16x9)
Audio Codec: Coding Technologies aac
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: Sorenson H264 Pro
Video Data Rate: 1200 Kbps, 2 pass VBR
Frame Size: 852x480, maintain
Frame Rate: 1:1

BU Today MOV
550x310

BU Today FLV
FLV_BU Today 550x310 (16x9)
Audio Codec: Fraunhofer MP3
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: On2 VP6 Pro
Video Data Rate: 464 Kbps, 2 pass VBR
Frame Size: 550x310, unconstrained
Frame Rate: 1:1
Keyframe: 150 frames

BUP review

BUUniverse FTP
Export Workflow

SD Export Workflow (4:3)

BU Today

Edited video
720x480 (480i)

Export settings
Compression Type: Sorenson Video 3
Frame Rate: Current
Key Frames: Automatic
Quality: Best
Data Rate: Automatic
Width x Height: Size to Fit
Color Levels: RGB
Aspect Ratio: Native Dimensions

BU Today: SD Export Workflow (4:3)

BU Today MOV
550x412

BU Today FLV
FLV_BU Today 550x412 (4x3)
Audio Codec: Fraunhofer MP3
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: On2 VP6 Pro
Video Data Rate: 464 Kbps, 2 pass VBR
Frame Size: 550x412, unconstrained
Frame Rate: 1:1
Keyframe: 150 frames

Add metatags

iTunes upload

BUP review

BU Today SD MOV
640x480

BU Today MOV
550x412

iTunes SD MP4
MP4_BU Today iTunes 640x480 (4x3)
Audio Codec: Coding Technologies aac
Audio Data Rate: 128Kbps, 16/48 stereo
Video Codec: Sorenson H264 Pro
Video Data Rate: 1200 Kbps, 2 pass VBR
Frame Size: 640x480, maintain
Frame Rate: 1:1

Add metatags

iTunes upload

BUniverse FTP
BUniverse: SD Lecture/Event Export Workflow (4:3)

BU Productions lecture/event uploads are currently standard definition (SD) only. For more information on this export workflow, consult with the Post Production Manager of BU Productions.

Edited video
720x480 (480i)
(Native or Downconverted from HD)

Export settings
- Compression Type: Sorenson Video 3
- Frame Rate: Current
- Key Frames: Automatic
- Quality: Best
- Data Rate: Automatic

- Width x Height: Size to Fit
- Color Levels: RGB
- Aspect Ratio: Native Dimensions

BUniverse SD MOV
640x480 (4:3)

iTunes SD MP4
MP4_BU Today 640x480 (4:3)
- Audio Codec: Coding Technologies aac
- Audio Data Rate: 128Kbps, 16/48 stereo
- Video Codec: Sorenson H264 Pro
- Video Data Rate: 1200 Kbps, 2 pass VBR
- Frame Size: 640x480, maintain
- Frame Rate: 1:1

BU Today FLV
FLV_BU Today 640x480 (4:3)
- Audio Codec: Fraunhofer MP3
- Audio Data Rate: 128Kbps, 16/48 stereo
- Video Codec: On2 VP6 Pro
- Video Data Rate: 464 Kbps, 2 pass VBR
- Frame Size: 640x480, unconstrained
- Frame Rate: 1:1
- Keyframe: 150 frames

Add metatags

BUP review

iTunes upload
(upon request)

BUniverse FTP
(FLV for FLV and MP4 file paths)
BU Productions lecture/event uploads are currently standard definition (SD) only. For more information on this export workflow, consult with the Post Production Manager of BU Productions.

**Export settings**
- Compression Type: Sorenson Video 3
- Frame Rate: Current
- Key Frames: Automatic
- Quality: Best
- Data Rate: Automatic

Width x Height: Size to Fit
Color Levels: RGB
Aspect Ratio: Native Dimensions

**BUUniverse SD MOV**
- 852x480 (16:9)

**iTunes SD MP4**
- MP4_BU Today iTunes 640x360 (16x9)
- Audio Codec: Coding Technologies aac
- Audio Data Rate: 128Kbps, 16/48 stereo
- Video Codec: Sorenson H264 Pro
- Video Data Rate: 1200 Kbps, 2 pass VBR
- Frame Size: 640x360, maintain
- Frame Rate: 1:1

**BU Today FLV**
- FLV_BU Today 852x480 (16x9)
- Audio Codec: Fraunhofer MP3
- Audio Data Rate: 128Kbps, 16/48 stereo
- Video Codec: On2 VP6 Pro
- Video Data Rate: 464 Kbps, 2 pass VBR
- Frame Size: 852x480, unconstrained
- Frame Rate: 1:1
- Keyframe: 150 frames

**Add metatags**

**BUP review**

**iTunes upload**
- (upon request)

**BUUniverse FTP**
- (FLV for FLV and MP4 file paths)
Filename Guidelines

This filename scheme is derived from practices used at BU Productions.

- Use all lower case letters.
- Use hyphens instead of spaces or underscores.
- Keep filenames relatively short.
- Use a consistent naming scheme. Name files in numerical order if applicable.
- If the concept for your video may be revisited in the future, tack on a year to the filename. Again, be consistent with your naming scheme.
  - Filenames “procrastination” and “procrastination-2008” display a revisiting in 2008 of the original video (produced in 2006)
  - Filename “quidditch-08” leaves the possibility for another Quidditch video to be produced in the future
- If video is part of a series of any kind, create a series name. In this case, incorporate either the year or season number up front as well.
  - dunphy01-cod, dunphy01-scallops
  - srvid08-ace-jenkins, srvid09-nathan-ryan
  - bands01-grimis-01, bands01-grimis-02
- If a filename has already been used, rename your file. Do not rename existing files on the FTP server.

BU Productions Review Site

Often, a client will need to view your edit in the approval process. A website (pictured right) has been established for client review.

Contact the Post Production Manager of BU Productions to gain upload access to this review site.

FTP Location
Hostname: webdev.bu.edu
Initial Directory: /web/a/v/av/buproductions/review

Client Login
Username: bup
Password: client

Space on this FTP site is limited. Remove your files from the Review folder regularly: files for completed projects and/or files that you are sure that the client will no longer need to see.

Approval Email Procedure

Once an FLV has been encoded and uploaded to the BU Productions Review site, your supervisors and the Vice President for Marketing & Communications should be contacted for approval. Any other parties that are necessary for rough cut approval can be CCed as well.

Supply them at the very least with the following information in the body of your email. Do not affix the FLV file extension to the URL below. For example, instead of “filename-here.flv,” use “filename-here.”

http://www.bu.edu/dbin/buproductions/review/?stream=filename-here

user: bup
pass: client
TRT X:XX
Uploading Videos to the BUniverse FTP

All videos produced for BU Today are initially posted to BUniverse before being published to BU Today. Contact the lead administrators of BUniverse to gain upload access to BUniverse’s FTP site.

FTP Location
Hostname: webdev.bu.edu
Initial Directory (FLV): web/a/v/av/buniverse/

Once logged in to the FTP site, choose the directory of the current year, or the year corresponding to the video’s publishing date. Upload FLV and MP4 files to that folder’s corresponding FLV and MP4 folders. Note that the MP4 folders are a temporary holding area for MP4 files to be uploaded to YouTube via BUniverse.

- It is the responsibility of each video producer to export and encode MP4 and FLV files, and to upload those files to the BUniverse FTP.
- Each video producer must also supply the information specified below to BU Today.
- It is the responsibility of the Production Manager and Production Coordinator of BU Today to add BU Today video content to BUniverse.
- It is the responsibility of each video producer to modify his/her own BUniverse videos if changes, substitutions, or re-edits are necessary.

BU Today Email Procedure

Always complete your exporting by 11 a.m. at least 24 hours prior to the video’s publishing date on BU Today. Email the Production Manager and Production Coordinator of BU Today with the following information:

Information to Email
- FLV file path
- MP4 file path
- Title
- Description
- Tags
- Location of TIF and JPG files

File Paths, Title, and Description
- FLV file path: /av/buniverse/2010/flv/filename-here.flv
- MP4 file path: /av/buniverse/2010/mp4/filename-here.mp4
- Title: Use the BU Today headline.
- Description: One graph. Keep it short and simple.

Tags
- Choose tags that may attract the widest range of search results that would apply to your video.
- Separate tags with commas.
- If you use a tag such as “study abroad,” do not include separate tags for “study” and “abroad.”
- Use course IDs where applicable. (EX: COM FT 565)
- Omit tags for BU, Boston University, BU Today, college, etc. Boston is usable if applicable.

TIF and JPG Files
- See “TIF Export for BU Today.”
- Export a 550x310 JPG (100% quality) for the preview pane of the BUniverse video player.
- Post your JPG to the Pics & Cutlines folder on the BU Today server (Groups: Editorial: BU Today: BUT Pics & Cutlines: Publishing Date).
Export Workflow
TIF Export for BU Today
Tight Deadlines

TIF Export for BU Today

Still images—either photographs or screen captures from your edit—must be supplied to BU Today to complement any video that you post. Consider high quality photography as part of your video shoot if you foresee the video being featured in print or on the BU.edu homepage.

Still images should come either from your final edited sequence, or high quality photographs in your possession. If BU Photography was also present at your video shoot, contact the Production Manager and Production Coordinator of BU Today to file a photo request. Otherwise supply them with 3-5 screen grabs in TIF format.

- TIF format (8-bit uncompressed)
- Full display dimensions (not native dimensions)
- RGB color levels

See “Filename Guidelines” for naming scheme. For example, TIF screen grabs supplied for a video about Quidditch could be named: quidditch-1.tif, quidditch-2.tif, and so on.


Tight Deadlines for BU Today

Sometimes videos must be turned around in a very short period of time. Depending on the situation, the approval process may be accelerated or bypassed altogether. Regardless, always assume that there will be an approval process. Plan your production schedule accordingly.

It would also be courteous to supply the Production Manager and Production Coordinator of BU Today with the following information ASAP. This information may have to be supplied prior to editing.

- Your text for the BU Today story
- Quotes and facts (if applicable, email to your text story’s writer)

Once your edit is completed and your FLV and MP4 files are uploaded to the BUniverse FTP site, email the Production Manager and Production Coordinator of BU Today with the following information ASAP.

- FLV file path
- MP4 file path
- Title
- Description
- Tags
- Location of TIF and JPG files

For all purposes, nothing is different in terms of the information that you are sending.

However, if time is at a premium, you may have to export your MP4 and/or add your video to BUniverse in an atypical fashion.

- See “Tight Deadlines for BU Today: Quick Export Workflow”
- See “BUniverse: Quick Upload to BUniverse”

Regardless of fast turnaround time, always upload to iTunes within a reasonable timeframe.
Tight Deadlines for BU Today: Quick Export Workflow

Use this workflow only when time is absolutely at a premium. Note that the adjustments specified in this section apply only to MP4s and not FLVs. FLV files should be uploaded in typical fashion.

Quick MP4 Export

In order to add a video to BUUniverse, you must have at least an MP4 file for upload to YouTube. Unfortunately, the time necessary to encode a high quality MP4 can prove to be counterintuitive and frustrating. Whereas exporting and dubbing to tape occurs in real time or slightly slower, typical MP4 encoding times for a short 2-5 minute video can take 45-60 minutes.

The following steps can be made to hasten the exporting of an MOV file and its encoding to MP4.

Export of MOV (NLE)
- Bypass the slower intermediary Sorenson 3 Quicktime export as specified in the typical Export Workflows.
- Instead, use Same as Source specifications.
- See “Archiving: Same as Source Quicktime Export.”

Encode to FLV and MP4 (Sorenson Squeeze)
- Using Sorenson Squeeze, load the Same as Source MOV file for encoding both the FLV and MP4.
- Apply the same FLV and MP4 settings (minus the iTunes MP4 setting) that would be typically specified for the file type that you are encoding.
- Double-click the applied MP4 setting. Double-click the video compression setting (pictured below).
- Change the Codec from the default Sorenson H264 to the faster, lower quality Sorenson MPEG4 Pro.
- Click OK to save changes. Note that these changes will not affect your original MP4 template.

Note that it is strongly recommended that you eventually replace this quickly exported MP4 file with a typical, high quality one once more time is available. See “BUUniverse: Modifying an Existing BUUniverse Video.”
Export Workflow
Uploading to iTunes
Uploading to Facebook

Uploading to iTunes

This section applies to MP4s uploaded to Boston University’s iTunesU page. **Metatags must be added** to all MP4 files that will be uploaded to iTunes.

**Adding Your File to iTunes**
- Use “Add File to Library” to import your MP4 in to iTunes.
- Go to the Movies section of the Library. Select your MP4. Right click and select Get Info.
- A window will pop up. Go to the Info tab and enter the information as specified below.

As you add metatags, please refer to the BU Today story that corresponds to your video.

**Info Tab Parameters**
- **Name**: Use BU Today headline
- **Artist**: Use byline info
- **Year**: Use year of production, or year of publishing date
- **Album**: Use the “BU Today: Subcategory” format (EX: “BU Today: Science & Technology”)
- **Grouping**: Boston University
- **Composer**: Copyright Trustees of Boston University (YYYY)
- **Comments**: Abridge the original text story to 250 characters
- **Genre**: Podcast

Always check your work. Copy your newly updated MP4 to the “iTunes Project” folder on the BU Today server.

**Uploading to iTunesU**
- Log on to http://www.bu.edu/itunesu/admin.
- Contact the Production Coordinator of BU Today for administrative privileges.
- iTunes should automatically open to Boston University’s iTunesU page.
- Scroll down to the BU Today category. Click on the subcategory to which you are adding your MP4.
- Click on the “Uploading and Manage Files” link to the upper right of the window in iTunes. You will now be led to a website in your web browser.
- Scroll to the bottom of this content management page. Click Add New File. Upload your MP4.
- Click Done and confirm that your MP4 has been uploaded correctly.

Uploading to Facebook

The Production Coordinator of BU Today is currently responsible for uploading videos to Facebook. He or she will select BU Today videos for upload to that site. Be prepared to supply the Production Coordinator with MP4 files (using default iTunes or BUniverse settings) for upload.
Export Workflow

BU Websites
Non-BU Clients, Non-Web Use

Export and File Drops for BU Websites

In general, other BU websites using your work will use the same export files that you prepared for BU Today. See the corresponding workflow for MOV and FLV export specifications.

Typical non-BU Today outlets for your work include Bostonia and other BU websites being created by Interactive Design. Especially with videos that have already been published on BU Today, always communicate with your colleagues at Interactive Design to discuss whether or not your FLV needs to be re-encoded to a different specification, or re-uploaded to a different location.

Here are some typical locations for dropping such files (FLV, TIF, JPG, MOV, etc.):

- **Bostonia**: Groups: Editorial: Bostonia Online: Corresponding Issue: Multimedia Dropbox
- **BU.edu**: Groups: Projects: MarCom: BU Homepage
- **Interactive Design**: typically on the Shared server, or a location specified by your colleague at Interactive Design

Export for Non-BU Websites (Non-BU Clients)

Sometimes content is requested by non-BU websites for use. Always consult with your supervisor before providing these sites with your content.

If you are given permission, be aware that non-BU websites tend to have specifications that you cannot predict. As such, create files for these sites on a case by case basis.

- Always use the External Use Credit sequence when preparing these exports. (See “Title and End Sequences: External Use Credit”)
- Use all existing lower thirds. Do not remove name IDs for students.
- Do not entertain requests to use non-Marketing & Communications lower thirds. Branding as specified by this book should remain on any files exported for non-BU use.
- If the client is using content for broadcast use, re-align titles for Title Safe use. See Appendix for alignment of Title Safe titles for non-web use.

Export for Non-Web Use

Sometimes content is requested by both BU and non-BU affiliated organizations for re-use in various situations. Always consult with your supervisor before providing these organizations with your content.

**Examples of Non-Web Export**

- DVD for clients and/or interviewees
- Slideshow presentations for Orientation, Open House, etc.
- BU Experience presentation
- Broadcast on BUTV10
- Jumbotron / Commencement pre-show closed circuit use
- General broadcast and/or tape dubs

Perform exports, dubs, and delivery on a case by case basis. For example, the Dean of Students office often requests WMVs for Powerpoint presentations. Delivery varies sometimes from email to a data DVD-R.

Use all existing lower thirds. Do not remove name IDs for students.

If your client is using your content for broadcast or projection use, re-align your titles for Title Safe use. See “Appendix: Alignment of Titles for Non-Web Use.”

For disc label printing templates, see either the Production Manager or Post Production Manager of BU Productions.
BUiverse
BUniverse

Originally a video repository site hosting BU's lectures and event coverage, a retooled BUniverse debuted in April 2010. The website now also hosts video content uploaded by students, faculty, staff, and alumni.

Most pertinent for video producers associated with BU Today, BUniverse functions as a central repository for all BU Today video content.

All videos produced for BU Today are initially posted to BUniverse before being published to BU Today. FLV remains the primary medium to deliver video content to BU's websites. However, a significant portion of the site’s infrastructure relies on YouTube. Thusly, an MP4 file (YouTube's preferred container for video upload) must be available for all video content added to BUniverse.

Adding Video Content to BUniverse

Officially speaking, the Production Manager and/or Production Coordinator at BU Today should be adding your BU Today video content to BUniverse. To clarify this book's definition of adding and uploading:

- **Adding** a video to BUniverse refers to the process of creating a BUniverse page for the MP4 and/or FLV, text, and still image that represent a video.
- **Uploading** refers to the process of transferring MP4 and/or FLV files to BUniverse’s FTP site (also referred to as the BUniverse FMS, or Flash Media Server).

Regardless of who is uploading and adding videos, this section will outline the procedures for adding or modifying video pages on BUniverse. To perform these tasks, you will need:

- An administrator account
- Upload access to the BUniverse FTP
- Login/password information for BU's YouTube channel (www.youtube.com/BU)

An administrator account will provide you with privileges to upload FLVs and assign a preview pane image (in JPG format) to the video player.

Contact the lead administrators of BUniverse for access and privileges.
Adding a New Video to BUniverse

Instead of adding a video using the typical Upload button, use the Add Video (Admin) function.

Add Video (Admin)
- Log in to BUniverse by clicking on the “My Videos” link on the upper right of the BUniverse website.
- Click on the Admin link, which should now be on the upper right corner of the page. Then click on the Add Video (Admin) link.

Choose Video Location
- In order to add a video to BUniverse, you must have at least an MP4 file for upload to YouTube.
- Below the field for the FLV path, it would be typical to select the Upload to YouTube option.
- Insert the MP4 file path (EX: /av/buniverse/2010/mp4/filename-here.mp4)
- However, if the video already exists on YouTube, insert the corresponding YouTube URL into the field Already on YouTube.

Add a Thumbnail
- Export a 550x310 JPG (100% quality) for the preview pane of the BUniverse video player.
- Load the file directly from your designated media storage or workspace.

Details and Category
- Author: Use your BU Kerberos login name.
- Title: Use the BU Today headline.
- Description: One graph. Keep it short and simple.
- Category: Check one box only. Typically, you would select BU Today.

Tags
- Choose tags that may attract the widest range of search results that would apply to your video.
- Separate tags with commas.
- If you use a tag such as “study abroad,” do not include separate tags for “study” and “abroad.”
- Use course IDs where applicable (EX: “COM FT 565”)
- Omit tags for BU, Boston University, BU Today, college, etc. Boston is usable if applicable.

Add Video, Upload Status, and Link
- Once your work is complete, click the Add Video button.
- Once the uploading process is complete, the top of the BUniverse page will indicate your Upload status.
- After the uploading process has completed, a green icon and a message should state that your video was uploaded successfully. If this is the case, go to the corresponding BUniverse video page.
- Click on the Share button within the BUniverse video player. Click on the Link field to copy the URL.
- Distribute the URL accordingly.

Failed Upload
- If a yellow or red icon and a message state that your video failed to upload, investigate the reason for your failed upload.
- Click on the My Videos link at the top of the BUniverse site.
- On the My Videos pages, click on Your Recent Upload Activity.
- Messages and suggestions can be found at the bottom of the Your Uploads page.
- Adjust your files and settings accordingly, and re-add your video to BUniverse.
Modifying an Existing BUniverse Video

Sometimes, changes must be applied to an existing video on BUniverse. For example, lower thirds and/or edits need to be tweaked or corrected. Fortunately, the existing BUniverse link for that video can and will remain static as long as the proper steps are taken.

NOTE: It is the responsibility of each video producer to modify his/her own BUniverse videos if changes, substitutions, or re-edits are necessary.

FLV Substitution (BUniverse FTP)
- The new FLV file should have the same filename and identical file path on the BUniverse FTP.
- Replace the existing FLV on the BUniverse FTP with the new FLV file.
- Check your work on BUniverse. There should be no need to use the Edit Details admin function.

FLV Filename or File Path Change (BUniverse FTP and BUniverse)
- If you have decided to change the filename or file path of the new FLV file, follow the steps below.
- On the BUniverse video page that you wish to modify, click on Edit Details, which is located below the section containing the Love It, Comments, and View Count.
- In the Flash Media Server Path field, insert the new FLV file path. Click the Save Changes button.
- Once you have checked your work and confirmed your substitutions, you may now delete the original FLV file on the BUniverse FTP.

MP4 Substitution: New YouTube Upload (YouTube)
- Instead of uploading an MP4 file to the BU YouTube channel via BUniverse, you must instead upload the video directly to YouTube.
- Log in to the BU YouTube channel (www.youtube.com/BU). Click Upload.
- Select Upload Video and load the new MP4 file.
- As the MP4 file is uploading, you may now enter the the same Title, Description, and Tags that you used on the existing BUniverse video page.
- Selecting a category is optional, but unnecessary. Select the “Share your video with the world” Privacy option, and click Save Changes.
- Once the video is uploaded, check your work. Copy the YouTube URL to your clipboard.

MP4 Substitution: Edit Details (BUniverse)
- You must be logged in to BUniverse. On the BUniverse video page that you wish to modify, click on Edit Details, which is located below the section containing the Love It, Comments, and View Count.
- In the YouTube URL field, insert the YouTube URL from your clipboard. Click the Save Changes button.

MP4 Substitution: Delete Old YouTube Upload (YouTube)
- Once you have checked your work and confirmed your substitutions, you may now delete the original video file on YouTube.
- Click on the “BU” user link at the top right of the YouTube site (next to the Sign Out button). Click on the My Videos link.
- Locate the original video file that you have replaced. Delete the video.
Quick Upload to BUniverse

Note that the adjustments specified in this section apply only to MP4s and not FLVs. FLV files should be uploaded in typical fashion.

Typically, with the luxury of time, you would upload the MP4 to the BUniverse FTP and add the video through BUniverse. However, uploading to an FTP site and then uploading a video to YouTube via BUniverse will create intermediary steps that will add to the overall processing time. With time at a premium, the fastest way to add a video to BUniverse would be to upload the video directly to YouTube.

If time is absolutely at a premium, consider encoding the MP4 through a faster (lower quality) codec. See “Export Workflows: Tight Deadlines for BU Today: Quick Export Workflow.”

**Upload to YouTube**
- Log in to the BU YouTube channel (www.youtube.com/BU). Click Upload.
- Select Upload Video and load the new MP4 file.
- Bypass using the BUniverse FTP, and upload the MP4 file from your local media storage or workspace.
- As the MP4 file is uploading, enter the Title, Description, and Tags that you would use on BUniverse.
- Selecting a category is unnecessary. Select the “Share your video with the world” Privacy option, and click Save Changes.
- Once the video is uploaded, check your work. Copy the YouTube URL to your clipboard.

**Add the Video to BUniverse**
- Log in to BUniverse by clicking on the “My Videos” link on the upper right of the BUniverse website.
- Click on the Admin link, which should now be on the upper right corner of the page. Then click on the Add Video (Admin) link.
- Below the field for the FLV path, it would be typical to select the Upload to YouTube option. Instead, select the Already on YouTube option.
- Insert the YouTube URL from the clipboard to the MP4 file path.

Continue adding the video to BUniverse by following the steps outlined in “Adding a New Video to BUniverse” from “Add a Thumbnail” to “Failed Upload.”

Deleting Videos from BUniverse

Typically, only lead administrators of BUniverse should delete videos. You may delete only your own videos if necessary, but do so with extreme caution. Your video may be embedded prominently on internal BU sites and/or external sites such as blogs and news websites.

- Go to the BUniverse video that you wish to delete and click on Delete Video, which is located below the section containing the Love It, Comments, and View Count.
- To finalize deletion, you must also delete 1) the FLV from the BUniverse FMS and 2) the YouTube video from the BU YouTube channel.
- Locate the FLV on the BUniverse FMS and carefully delete only the FLV in question.
- To delete the YouTube video, log in to the BU YouTube channel (www.youtube.com/BU).
- Click on the “BU” user link at the top right of the YouTube site (next to the Sign Out button). Click on the My Videos link.
- Locate the video that you wish to delete. Delete the video.
Archiving
Archiving

This workflow applies primarily to producer/editors at BU Productions.

Because your footage is captured tapeless to P2 and then stored on hard drives, the need to protect your media is paramount. Project files cannot simply be stored away to be reconstructed from tape later. Obviously, there is no tape. Redundancy is necessary. Organization and thoroughness must be meticulous. Once a file is errantly deleted—especially from the Avid Unity where no Trash or Recycle Bin is in place—that file may be gone forever.

When “tape” copies of P2 media are stored on to the Avid Unity and then imported, there is some level of protection there, thanks to the Unity’s architecture. However, media cannot live on the Unity forever. Old projects must be removed to make room for new ones. Files must leave in an organized fashion, just as they came in. Hence this archiving workflow was created.

Only archive projects that are completely finished.

As of this writing, no asset management system is in place to support an automated archiving. Therefore, a file system using regular system folders has been created to establish a standard hierarchy through which all files for a single project are sorted. Collectively, these projects are grouped for each producer/editor by semester and stored away on an external hard drive.

In theory, each project folder should contain each and every file—byte for byte—that was used for that project.

Once an archival hard drive is confirmed as completed, that hard drive is then duplicated byte for byte. Although hard drives are by nature a very fragile storage medium that are practically destined for eventual failure, these two hard drives would then represent the only locations for the project files that they contain!
Archiving

Drive Structure

Drive Structure

Begin with a hard drive that has been confirmed as 1) safe for archiving and 2) formatted correctly by the Post Production Manager of BU Productions.

- The Post Production Manager of BU Productions should supply you with two hard drives.
- The drives must be the same capacity.
- The drives also must be of the same make and manufacturer.

These two hard drives will ultimately contain duplicate copies of your work, sorted by project, filed by semester.

The hard drive itself needs to be labeled physically.

- Using a label maker, create a label with the following name scheme: “Unity Archive Producer/Editor Initials - Number A/B.”
- For example, “Unity Archive AW - 3A.”
- This tells us that this is the third hard drive archiving Alan Wong’s work, and that it is the first of two duplicates.
- The second duplicate would then be marked “Unity Archive AW - 3B.”

The disk volume also needs to be labeled internally. To accommodate filename character restrictions for PCs, you would then name that hard drive’s disk volume “Unity AW 3A.”

Next, create a root folder with the following name scheme: “Semester Year – Producer/Editor Initials” (EX: “Fall 2008 – AW”). This folder will now contain projects for the corresponding semester.

It is recommended that you keep all work for a single semester on a hard drive or that you make the proper annotations regarding projects for that semester that are stored elsewhere. See “File Hierarchy: Annotations.”

Drive Structure for Large Scale Projects

All international projects (that is, larger scale projects shot in other countries) are stored on a separate family of external hard drives in order of their shoot date. Replace the Unity Archive category with BU Abroad.

- Name the hard drive as specified above in the “Drive Structure” section. (EX: “Intl Archive DH - 1A”)
- Sort all files as you normally would. See “File Hierarchy.”
- Make the proper annotations. See “File Hierarchy: Annotations.”
File Hierarchy

A template for the standard project folder (pictured right) is available on the “BU Today Elements” workspace. Copy this template for each project being archived. Obviously, rename “_TEMPLATE” to your project’s name.

If your existing project name may not make sense to others trying to find your project at a later date, rename the project folder’s name.

Also, add a prefix in MM-DD format to sort the projects in order of shoot date. (EX: “10-18 - BU Today Sessions Season 1”)

Within this template are seven categories, in numerical order of workflow. Within some categories are also several subcategories. This hierarchy of folders should cover every type of file used in any given project.

01 – Avid Projects
Copy all Avid Project folders related to your project to this folder. Copy all corresponding Unity Attic project folders into the “Unity Attic” subfolder.

02 – Original P2 Media
Copy all “Tape” folders representing the project’s original P2 cards into this folder. If the media is not P2, rename the folder to indicate media type. (EX: “Original XDCAM Media” / “Original P2 & SD Media”)

03 – Avid MediaFiles
Copy the entire Avid MediaFiles (and OMF MediaFiles folder, if applicable) to this folder. It is very important to maintain the original file structure of these folders for future use. Never change the file and folder structures!

04 – Music
Copy all music and sound effects to this folder. Sound effects may also be copied in to the “05 – Imports” folder.

05 – Imports
Copy all files that were imported into Avid (not P2, XDCAM, or other tapeless media) to this folder. Examples include still images, video files, sources for video files (EX: VOB from which an MOV was created for Avid import), sound effects, scripts used for Script Integration / ScriptSync, and compositied video files. If there are a cluster of files that could be grouped together in to a subfolder, create a subfolder and name it clearly.

06 – Paperwork
Copy all documents used for your project here. Examples include Microsoft Office documents, informational PDFs that a client or colleague may have sent, reference photos, and any story text that you may have written.

07 – Exports
Categorize all export files with subfolders. Corresponding to file types from the Export Workflow, the following subfolders are supplied by default. See “Same as Source’ Quicktime Export” and “Same as Source’ Quicktime Storage” for detailed export and storage procedures for MOV (Same as Source) exports.

- FLV: All FLVs created for approval and publishing/upload
- MOV: All smaller, compressed Quicktimes created for FLV and MP4 encoding
- MOV (Same as Source): Cleanest, least compressed MOV in the following formats
  - Default: No realignment or removal of titles, everything as-is. No suffix.
  - Title Safe: All titles realigned to fit within Title Safe area for broadcast/projection use. Add the suffix of “TITLE SAFE” to filename.
  - No Title: All title media (minus end credits) removed. Add the suffix of “NO TITLE” to filename.
- MP4: MP4 or M4V files created for upload to 1) iTunesU and 2) YouTube
- TIF: Still images (including JPG files used for BUUniverse) sent to clients and sites for print/web use
Archiving

File Hierarchy: Annotations and Exceptions

“Same as Source” Quicktime Storage

File Hierarchy: Annotations

Archival hard drives should contain every project (and its files) for each producer/editor, sorted by semester. Sometimes certain files may have gone missing. In most other cases, certain projects will not be stored in the archival hard drive corresponding to that project’s semester. For example, international projects are stored separately from regular projects.

In either case, annotations must be made. Use a simple TXT file that is readily readable by anyone who is viewing your archival hard drive.

- Create a TXT file and place a simple note within the filename, using all caps.
- Use simple, direct language.
- Do not include text within the TXT file itself.
- For example, within Devin Hahn’s Fall 2008 semester folder, a TXT file would be included to make note of his international work in Europe.
- This TXT file would be named: EUROPE 2008 - SEE BU ABROAD DH - 1A.txt.

File Hierarchy: Exceptions

Certainly, situations do arise where a project cannot be neatly bundled. For example, a project for the Mental Health Services website involved an unusual workflow of compositing and reconstructing the files outside the NLE. As such, the hierarchy had to be tweaked.

Once edits were completed in Avid, exported Quicktime files had to be uploaded and downloaded for compositing. The work was actually not completed on Avid for this particular project; composites Quicktime files and audio files were being reconstructed outside the NLE using Quicktime Pro.

Thus, the most logical way of structuring the archive was to keep all of these files together: pre-composited edits, composite files, and Quicktime reference files that used the audio from the former and the video from the latter.

In summary, develop a file folder hierarchy that 1) most logically categorizes and contains the files that you need to archive, and 2) follows the general scheme of the default project folder template.

“Same as Source” Quicktime Storage

In addition to archival storage, all “Same as Source” Quicktimes must also be copied to shared storage. This applies to all MOV files stored in each project’s “MOV (Same as Source)” folder.

Storage Location and Organization

- Also store all “Same as Source” MOVs (default, title safe, no title) on BU Productions’ “BU Today QT Archive” Avid Unity workspace.
- Sort files into separate folders by semester and producer/editor.
- Name these folders by year, semester, and producer/editor initials. (EX: “2008 Fall AW”)
- Do not create subfolders within these folders.
- Do not create subfolders to re-sort MOV files by project or export type.

Export Types / Encoding

- See “File Hierarchy: 07 – Exports: MOV (Same as Source)” for types of “Same as Source” exports.
- See “‘Same as Source’ Quicktime Export” for export settings.
“Same as Source” Quicktime Export

For archival purposes, a “Same as Source” Quicktime is an ideal, compact means to store away final edited sequences for 1) archival storage and 2) day-to-day storage.

A “Same as Source” Quicktime also provides some assurance that any future re-encoding, repurposing, or general reuse of these MOV files is being done from the cleanest, least compressed source possible.

To ensure a uniform export, always create title media and import all images/video at the same video resolution and audio sample rate as your source media (EX: DVCPRO HD, 16/48). Always check your pan and audio level adjustments before exporting!

Pictured above are (nearly identical) export settings respectively for standard definition and high definition.

- Export as “Quicktime Movie”
- Deselect “Use Marks” and “Use Enabled Tracks” to ensure entire sequence is exported
  - Otherwise, select options as needed to represent your entire edited sequence.
  - For example, if the top video track of your sequence uses a Resize effect for Letterbox export, you should omit that effect for archival export. The “Same as Source” Quicktime—exported without the Resize effect—can be letterboxed again if such re-encoding is requested.
- Select “Same as Source.” Select “Use Avid DV Codec”
- Select “Video and Audio”
- Use RGB Color Levels
- Deselect “Create Preview”
- Always use Native Dimensions (for both 16:9 and 4:3 projects)
- For SD projects using miniDV or standard definition P2 media, choose 720x480 native dimensions

Note that the Avid DV codec has been selected in both cases. Because the Avid DV codec is integrated into Quicktime on all systems using the Avid platform, use of the Avid DV codec will generally provide a “no hassle” experience when playing back and handling these files in encoding software such as Sorenson Squeeze.

Final Cut Pro users should select the highest quality DV/DVCPRO and DVCPRO HD codecs respectively for standard definition and high definition “Same as Source” export.

Always export using Native Dimensions. Native pixels can always be re-read and processed correctly by Quicktime, your NLE, or encoding software.
Archiving
Confirming Transfer

Confirming Transfer

Be thorough in combing through your files to ensure that every file relating to the project is copied into this archival hard drive.

Once every file has been confirmed as copied and sorted correctly into the archival hard drive's project folder, begin comparing the contents of each folder to see:

- If the File Sizes collectively match, byte for byte
- If the number of files and folders matches

This can be done quickly and easily by right clicking and lassoing the files and folders in question 1) on the original workspace or hard drive and 2) on the archival hard drive. Select the Properties option to bring up dialog boxes similar to the two pictured below:

Pictured above left and right are respectively the original workspace (L) and the archival hard drive (X).

While the Size on Disk differs between the original workspace and the archival hard drive, the File Sizes match up byte for byte. The number of files and folders is also identical. This tells us that the files have been copied correctly.

Obviously, this confirmation method is far from perfect. Without other measures in place to check a file's integrity before and after transfer, file corruption is a risk that has to be taken. Do your best to minimize chances for corruption by ensuring that transfers happen in a safe, stable computing environment with clean cables and clean connections. Operate with extreme caution, meticulousness, and thoroughness.
Archiving
Confirmation, Duplication, Deletion
Drive Location and Data Retrieval

Confirmation, Duplication, and Deletion

Once files are confirmed as transferred, copy the project’s folder to its corresponding location on the duplicate “B” drive. Once all files and folders are copied, confirm that the project’s collective File Size and its number of files and folders is an exact match. See “Confirming Transfer.”

If everything checks out, then you have confirmed duplication.

Once both hard drives are safely removed, disconnected, and stored away, you may delete the original Unity workspaces and working files (local and external hard drives that are not part of the Avid Unity).

Never delete original Unity workspaces or working files until:

- The projects are confirmed as transferred
- The project is duplicated on both the A and B drives
- The Post Production Manager of BU Productions is notified or present

It is extremely important that you have confirmed all transfers and duplication before any deletion occurs.

Location of Archival Hard Drives

The Post Production Manager of BU Productions is responsible for the safe location of your archival hard drives. He or she will inform you of their location. See the Post Production Manager of BU Productions for all questions and concerns.

- Always store A and B archival hard drives in separate locations.
- Only use hard drives to retrieve files, or to perform light non-editing tasks.
- Never delete or modify files on the archival hard drive unless absolutely necessary.
- If changes are made, those changes must be reflected in duplicate on both corresponding “A” and “B” archival drives.
- Never use both hard drives simultaneously except for duplication, even if the chances for catastrophe to both drives are presumably minute.

Reconstructing Archived Files in Avid

The file hierarchy as specified in this section is designed to make finding files from past projects quick and easy. Quick, easy access is especially important when old projects may need to be re-edited, or a Quicktime needs to be re-encoded to a different specification.

In the case of bringing a project “back from the dead,” files can return to the Unity just as swiftly as they were removed. Create a new Unity workspace for the project that you wish to restore.

- Copy the Avid MediaFiles and/or OMFI MediaFiles folders from the “03 – Avid MediaFiles” folder directly into the root folder of the new workspace.
- Once completed, confirm that the transfer is complete by comparing the File Size and folder/file count on 1) the archival hard drive and 2) the new Unity workspace.
- Copy the Avid Project folder from the “01 – Avid Projects” folder into your current Avid Projects workspace.
- Open the project. Most if not all of the project’s files that were online prior to archiving should still be online. Otherwise, re-import and re-digitize media if necessary.
- Once you have completed your work, save any new changes by transferring all revised and new files (Avid Project folder, Avid MediaFiles database and media files, newly introduced original media and export files, etc.) to identical locations on both A and B archival drives.
- Confirm all transfer and duplication before deleting the workspaces.
Appendix
Appendix

This appendix is designed to explain the metrics used in determining standard margins, durations, and other calculations used in the creation of lower thirds, titles, graphics, dissolves, and general visual effects.

This section also outlines alignment of lower thirds and titles for non-web and 4:3 uses; past policies; and names and abbreviations for Boston University's past and present schools and colleges.

- Metrics
- Templates for Lower Third and Titles
- Alignment of Titles for Non-Web Use
- Standard Definition Video
- Construction of 4:3 Titles
- BU Today Byline Suggestions
- History of Discontinued Policies
- Boston University School and College Abbreviations
Action Safe

Action Safe is defined here as the inner 90% of the frame, or the area excluding the outer 10% of the frame.

For example, the horizontal left/right margins of a standard 1280x720 HD image are 64 pixels from the edge of the frame, and the vertical top/bottom margins are 36 pixels from the edge of the frame.

To keep the titles within this area for web use, titles are thus aligned 1) to 65 pixels in from the left and right margins, and 2) 37 pixels from the top and bottom margins.

Title Safe

Title Safe is defined here as the inner 80% of the frame, or the area excluding the outer 20% of the frame.

For example, the horizontal left/right margins of a standard 1280x720 HD image are 128 pixels from the edge of the frame, and the vertical top/bottom margins are 72 pixels from the edge of the frame.

To keep the titles within this area for web use, titles are thus aligned 1) to 129 pixels in from the left and right margins, and 2) 73 pixels from the top and bottom margins.

Standard Dissolve Lengths

Standard dissolve lengths are based on the following intervals: 1/4 second, 1/3 second, 1/2 second, and 2/3 second.

Fast dissolve lengths (for use with typical edits) are defined here as under a half-second. Slow dissolve lengths (for use with slower edits) are defined as equal to and above a half-second.

Base your calculations on the frame rate of the original footage, which is typically recorded at 24fps (or 23.976fps) or 30fps (or 29.97fps). For example, 1/3 second translates to 8 frames at 24fps, or 10 frames at 30fps.

The fastest visible dissolves possible are used generally for name ID lower thirds and Pop Up-Text. These dissolve lengths have been determined to be 2 frames (24fps) and 3 frames (30fps).

Black Gap

Used in several Title and End Title Sequences, the Black Gap essentially provides an extended spacing between program material and title sequences, thus creating the visual equivalent of a stretched out Dip to Color. The Black Gap is based on either a 5 frame or 1/3 second interval.

Drop Shadow

Drop shadow is only used on freestanding text such as Pop-Up Text. Drop shadow is 2pt on the lower right of text. Use black at 100% opacity.

Font Color: Yellow

In 2006, yellow for lower third and title use was originally specified as #FFCC00 or RGB: 255, 204, 0.

The color proved to be slightly too vibrant for large text, and the reds were toned down. Later that year and since then, yellow as for lower third and title use was revised and re-specified as #E6CC00 or RGB: 230, 204, 0.
Appendix

Lower Third and Title Templates
Types, Flexibility: Pros and Cons

Templates for Lower Third and Title Sequences

Templates for lower thirds and title sequences are available for download from either the “Video Elements” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace.

It is the most senior producer’s responsibility to develop and distribute any additions or updates for all three template types for lower third and title sequences.

When creating title media for lower thirds and title sequences “from scratch” per the specifications of this book, please respect the original formatting of the lower third or title.

Template Types

Never modify or overwrite existing templates! Always save your modified template as a new file.

All templates have been provided in three different formats.

- To accommodate the consistent use of title media in Avid and Final Cut Pro, PSD templates have been supplied for all standard lower thirds and titles.
- Two Avid bin files have been created for “drag and drop” use in Avid: “Lower Thirds” and “Title Sequences.” Avid bin files are the only of the three template formats that offers templates for title sequences.
- Avid title template files in PCT format—not to be confused with Apple Quicktime’s PCT format—have been created for easy use within the Avid Title Tool. Text cannot be realigned for these files.

Flexibility: Pros and Cons

The three template formats were created to provide flexibility for a variety of editing software and user preferences. However, there are several pros and cons to each of these template formats. A universal format for templates would be ideal, but currently none is available.

It is recommended that Avid Unity users copy and link the templates to their own “Avid Projects” workspaces for convenient use of the templates. This practice negates the perpetual necessity of 1) mounting the “BU Today Elements” Avid Unity workspace, or 2) linking template files to the BU Today server and thus Boston University’s VPN. The latter is troublesome for use of workstations that cannot be linked to Boston University’s networks.

PSD Templates

- **Pros:** Uniform, universal formatting for use among most NLEs.
- **Cons:** Text size re-calculation always required. Not “in the box.” External files created and imported.

Avid Bin Files

- **Pros:** No import of PSD files required. Pre-built templates for standard title sequences. Independence from the Avid Title Tool’s Templates function. Fastest and easiest realignment of titles for non-web use.
- **Cons:** Ability and potential to misalign text.

Avid PCT Templates

- **Pros:** Quick, easy access from Avid Title Tool. Inability to misalign text. No import of PSD files required.
- **Cons:** Setup and update (when applicable) of templates and template location per workstation setup. When re-creating or modifying titles created with the Avid Title Tool’s Templates function—from offline media on a workstation where templates have not been used—Avid will prompt the user for the location of templates. If templates are unavailable, so is the ability to re-create the title media! Inability to realign text for non-web use.
“Localizing” and Using Templates

In all cases below, it is recommended that you copy the template files—located in the “Lower Third Templates” folder on the BU Today server or BU Productions’ “BU Today Elements” Avid Unity workspace—to your own Avid Projects workspace on the Avid Unity.

Templates have been provided for the following lower thirds. Note that several additional PCTs were created to account for the PCT format’s rigid nature:

**Lower Thirds**
- ID & Subheading
- Single Line ID
- Subtitle
- Pop-Up Text
- Fact Bar

**Additional PCT Elements**
- Subtitle (Single Line)
- Pop-Up Text (Two Lines)
- Fact Bar—Title Bar

This section will outline further 1) the pros and cons and 2) usage of the three types of templates for lower thirds and titles. Note that this section generally applies to Avid users.

Using Templates via Avid Bin Files

Avid bin files are highly recommended for creating lower thirds, titles, and even title sequences. Firstly, you are not bound by the rules or hindrances of PCT templates and importing multiple layers for PSD files. Secondly, title sequences are pre-built for easy editing and re-titling; for the most part, construction of title sequences from scratch is unnecessary.

**Lower Thirds and Titles**
- If the Standard Lower Thirds bin hasn’t already been integrated into your Avid Projects template, you will have to open the bin from a location outside your current Avid Project.
- Within Avid, use the Open Bin function (Ctrl+O) to open the bin from its designated location within your Avid Projects workspace.
- Open the Avid Title Tool. Drag and drop the Title Media template that you wish to edit.
- Edit the text, but avoid any realignment or resizing of text.
- Use the Save As function (Ctrl+Shift+S) to save edited Title Media as its own new title.

**Title Sequences**
- Within Avid, use the Open Bin function (Ctrl+O) to open the bin from its designated location within your Avid Projects workspace.
- Drag and drop the sequence that you wish to use into the Source side of the Source/Record monitors.
- Insert the title sequence into your existing edit.
- Use Effect Editor to edit all title media.
- Edit the text, but avoid any realignment or resizing of text.
- Use the Save As function (Ctrl+Shift+S) to save edited Title Media as its own new title.
Using Avid PCT Templates

PCT templates are fast and easy to use. These templates also remain locked, thus negating errors in text alignment or font sizes.

However, there are two major cons for use of PCT template files. Firstly, new titles must be re-typed and re-created altogether for Title Safe use. Secondly, as noted in the previous section, the templates must be accessible to re-create offline title media that was originally created using PCT templates. Re-creating titles without the original PCT templates will prove to be nearly impossible.

Thirdly, different PCT templates must be used to account for lower thirds with multiple vertical alignments, such as a subtitle using a single line, or two lines of Pop-Up Text.

With those risks in mind, if you choose to use PCT templates in Avid, below are instructions to set up the Templates function in the Avid Title Tool.

- Open the Avid Title Tool and click on the Templates button.
- To set the default location for your templates, select “Include Template” and locate your PCT templates folder within your Avid Projects workspace.
- Use the Include or Remove Template functions for general construction of lower thirds and titles.
- To maintain consistent use of templates, avoid use of the Edit and Save Template functions.

Using PSD Templates

For Avid use, it is not recommended that you create title media using Adobe Photoshop.

Creating title media through the Avid Title Tool is the easiest option. Staying “in the box” neither requires the creation and importing of external files, nor the use of several matte layers for each PSD imported. For any PSD title media using the Title Bar, the Title Bar must be imported separately for the matte’s 80% opacity to function correctly.

If you choose to create and import title media from Photoshop into Avid, use the following import settings:

- Image Size Adjustment: Resize image to fit format raster
- File Pixel to Video Mapping: Computer RGB (0–255)
- Alpha Channel: Invert on Import (white = opaque)
- Frame Import Duration: 300 seconds
- Import and then edit mattes as a Sequence of Layers (all titles using Title Bar)
- Import matte as a Flattened Image for freestanding text (Pop-Up Text, Subtitles)
Alignment of Titles for Non-Web Use

When edits are requested for DVD video, broadcast, or projection use, all lower thirds and titles must be realigned for Title Safe use. This realignment is a fairly simple procedure to execute. Always check your work thoroughly for any errors in alignment.

- See “Export Workflow: Export for Non-Web Use” for situations for realignment
- See Appendix for definitions of Title Safe and Action Safe area

Standard Lower Thirds to Realign for Non-Web Use

- ID Heading with Subheading
- Single Line ID
- Subtitles
- The “Fact Bar” (all versions)
- One-Time Use Titles
- End Title Sequences (if applicable)

Realignment Procedures

All titles listed above are typically constructed within the title tool for Avid or Final Cut Pro. If your titles were not created within your NLE, transpose the directions below for Adobe Photoshop. If your titles were created using Avid PCT templates, you must create a new set of Title Safe titles and substitute all of the existing ones.

- Never realign titles without saving your original sequence first. Duplicate your original sequence. Add the suffix of “TITLE SAFE” to your sequence. (See “Archiving: File Hierarchy: 07 - Exports”)
- Open and revise each lower third within your sequence using the Effect Editor.
- Highlight the Selection Tool. Hit Ctrl+A to select all title elements: Title Bar, heading, and subheading.
- Using the up and down arrows, move all title elements vertically until the letters are just within the bottom margin of the Title Safe area.
- Deselect the Title Bar (if applicable). Only the text elements should now be selected.
- Using the left and right arrows, move all text elements horizontally until the letters are just within the left margin of the Title Safe area.
- Use “Save As” (Ctrl+Shift+S) for all revised titles. Add the suffix of “TITLE SAFE” to each revised title.
Realignment Procedures: The “Fact Bar”

In addition to the procedures listed in “Realignment Procedures,” the “Fact Bar” requires a different set of text resizing and alignment to fit within the Title Safe area.

If your factoids were created using Avid PCT templates, you must create a new set of Title Safe titles and substitute all of the existing factoid titles.

Never realign titles without saving your original sequence first. Duplicate your original sequence. Add the suffix of “TITLE SAFE” to your sequence. (See “Archiving: File Hierarchy: 07 - Exports”)

Factoid
• Open and revise each factoid within your sequence using the Effect Editor.
• With the Selection Tool highlighted, hit Ctrl+A to select factoid.
• Resize text to 32-33pt.
• Using the up and down arrows, move text vertically until the letters are just within the bottom margin of the Title Safe area.
• Using the left and right arrows, move text horizontally until the letters are just within the left margin of the Title Safe area.
• Use “Save As” (Ctrl+Shift+S) for all revised titles. Add the suffix of “TITLE SAFE” to each revised title.

Title Bar
• Use Effect Editor to open the Title Bar.
• In the Composer window, hit Ctrl+A to select all keyframes. In theory, there should only be two keyframes marking the start and end of the Title Bar.
• As the text has scaled down for fit within the Title Safe area, the Title Bar will be shortened to match.
• Open the Crop tab and enter the value -70 for B (bottom).

Checking Your Work
• Check crawl movement. Text should always stay within the Title Safe area throughout the entire crawl.
• If the factoid does not appear to be vertically centered within the Title Bar, adjust the value for B accordingly.
Main Category
Standard Definition Video
Construction of 4:3 Titles

Standard Definition Video

Standard Definition (SD) (720x480, 30fps) has been phased out for regular use by BU producer/editors and multimedia producers. All videos should adhere to the specifications provided in “Production Package: Standard Shooting Format.”

Be aware that some lower thirds and pre-built title sequences specified in this book may not be readily available for standard definition 4:3 or 16:9 use.

As all HD video is typically delivered in the 16:9 format, 4:3 shall be considered synonymous with SD video use at 30fps and its native dimensions of 720x480 pixels.

Construction of 4:3 Titles

Recalculate borders of Title Safe and Action Safe relative to a 720x480 frame.

- All rules regarding alignment of text within either the Title Safe or Action Safe areas remain in effect for each lower third type.
- Use font sizes specified for each lower third type. Otherwise, approximate using standard font sizes. See “Lower Thirds and Titles: Standard Font and Weight.”
- Adjust all dissolve durations and metrics (as specified in this book) for 30fps.
- If a 4:3 resized edit is being constructed from previously edited 16:9 material, adjust all lower thirds to fit within the 4:3 frame. Shorten headings and subheadings appropriately where necessary.
- To recalculate pixel heights for Title Bar and line spacing, multiply HD value by 2/3 for SD value.

Examples of 4:3 Titles

Although some lower third headings and subheadings below are lengthy, they still do not use the entire line.
BU Today Byline Suggestions

Videos are almost always posted to BU Today (and Bostonia Online) with an accompanying text story. A byline is involved, and this byline should credit key players for any video appropriately. However, bylines—print and web—can get nuanced or overly particular very quickly. Consider the following information as you submit suggestions for bylines to BU Today, Bostonia Online, or any other BU print/web publication.

Typically, you will receive a complete byline credit if 1) you wrote text for your story, and 2) produced and edited the story’s video. (EX: “By Edward A. Brown”)

Otherwise, a Video byline will be used alongside the writer of the story’s text in order of your and his/her contribution to the story. (EX: “Video by Alan Wong. Text by Katie Koch” for Sargent Choice Cooking series)

There is some degree of debate allowed if you feel that the order of bylines was incorrect. Contact the Production Manager of BU Today with those concerns.

Bylines for Additional Contributions/Collaborations

Respect the contribution of others to your story. Particularly note major contributions to your video such as:

- Small team (2-4) sent on a travel assignment. The team is small enough that everyone should be credited somehow.
- Freelance producer and/or editor, either co-credited or independent of your contributions.
- Colleague or student whose contribution to the video was significant, and/or without which the video could not have been completed.

Byline Schemes for Additional Contributions/Collaborations

In addition to a Video byline (Video by), consider the other following byline schemes. They are listed in order from most to least contribution to your video.

Note the “Below Body of Text” category. Rather than a byline, italicized credits are added below the body of text. Be judicious about using this category, particularly in the case of colleagues on staff (opposed to freelancers and student workers).

Case by Case

- Always consider a byline for major contributions to a video by colleagues on staff.
- Use your discretion on a case by case basis between bylines and italicized credits (below body of text) for freelance colleagues and collaborators.
- In spite of the natural tendency to spend more time in editing than production, contributions to production and editing should be considered equal toward the use of bylines.

Byline

- Video by X and Y: Shared byline where Y’s contributions bear nearly identical weight to X’s.
- Video by X with Y: Shared byline displaying X as a principal and Y as a major contributor.
- Videography by: For colleagues whose camera work and/or contributions to production were distinctly indispensible to your video.

Below Body of Text

- Additional Videography by: A small handful of useful—but not highly significant—b-roll shots that aren’t your own were used. Consider this credit as well for a) freelance shooters/videographers/camera operators, and b) smaller scale projects where the videographer is clearly in a camera operator role under your direction.
- Additional Editing by: Another term for assistant editor, or perhaps co-editor used in a minor capacity.
Appendix

History of Discontinued Policies

In November 2006, upload to self-operated external sites was added to the export workflow of all BU Today videos. The lineup included YouTube, Google Video, and MySpace Video. Shortly thereafter, Apple iTunesU was included. Special care was also paid to the privacy of the student population. As the times have changed, so has the policy on the use of media releases and lower thirds on external video sites.

Changes in Internet trends and services offered by these external websites—as well as the introduction of the retooled BUniverse website in 2010—have led to the removal of all external video sites from the export workflow. The introduction of BUniverse has also led to cessation of use of the BU Today video1 FLV folder.

When an existing BU Today external video website account is removed from the export workflow, the account is neither closed nor deleted. However, passwords must be retained for future maintenance, or for the occasional requests to remove past videos from BU Today and its external video sites.

BU Today FLV Server

With the introduction of BUniverse, video upload has now been centralized even further. Use of the BU Today video1 folder has been discontinued. However, the video1 folder remains active; do not delete existing files!

Contact the Production Manager of BU Today to gain upload access to this FTP site.

FTP Location
Hostname: webdev.bu.edu
Initial Directory: /web/a/v/av/today/slideshows-and-audio/video1

Exporting for BU Today External Video Sites / Media Release Forms

In 2006, a meeting was held with lawyers at Boston University to discuss student privacy on BU Today self-operated external sites such as YouTube, MySpace, Google Video, and iTunes. It was determined that lower thirds and name IDs for students (EX: name IDs used within end titles) should be removed for all videos being posted to any self-operated non-BU website.

As such, a WEB export had been added to the workflow with a suffix of “WEB” for corresponding export files. This policy—along with the need for media releases from members of the BU community (students, faculty, staff, and administrators)—was discontinued in February 2010.

Google Video (November 2006 – January 2009)

Google Video’s services ceased shortly after Google’s acquisition of YouTube. Videos previously uploaded to Google Video are currently neither available for viewing nor maintenance.

Google Video Login
Username: rhettbu
Password: Rhett1234

Videos uploaded to this site were the same MP4s used for upload with YouTube. Information for Title, Description, and Category were the same for MySpace as they were on YouTube. Tags were not available. Up to three categories were available, as was the ability to credit the video producer by name and positions. This was done with the “producer initials—job title” format. (EX: “NB—Multimedia Producer”).

In the unique case of Google Video, a header was added with the BU Today URL (http://today.bu.edu) on a separate line above the normal entry for Description.
Appendix

History of Discontinued Policies

MySpace Video (November 2006 – February 2010)

Video producers voted to discontinue use of MySpace Video due to the general lack of response to videos uploaded to that site. Uploading has ceased, but the account currently remains active.

MySpace Login
Username: RhettBU@gmail.com
Password: BU1234

Videos uploaded to this site were the same MP4s used for upload with YouTube. Information for Title, Description, Category, and Tags were the same for MySpace as they were on YouTube; though fewer characters were available for the tags.

YouTube (November 2006 – April 2010)

Due to the introduction of BUUniverse, which itself uses YouTube to make videos more readily available on the web and on handheld mobile devices, uploading to BU Today’s YouTube channel was discontinued.

YouTube Login
Username: rhettbu
Password: Rhett1234

Videos uploaded to this site at first were FLVs. By mid-2007, upload via high-quality or high-definition MP4s became the standard. Outlined here are the procedures to upload to the BU Today YouTube channel.

Log on to YouTube (www.youtube.com). To upload, click on the Upload button on the upper right of the YouTube homepage. Upload the MP4 that you created with the corresponding template in Sorenson Squeeze. As the MP4 file is uploading, you may now enter some information about your video.

Title
• Use hed from BU Today.
• If BU Today hed and dek combined are not too wordy, include the dek. Separate the hed and dek with a colon. (EX: “Pottymouths Rejoice: Swearing Can Relieve Stress, Pain”)
• Capitalize all text.
• Do all that you can to help a potential viewer find your video. If BU Today hed and/or dek are too vague, rename the title to something that is simple and direct.
• For further clarification on the preceding point, consult with most senior producer.

Description
• Use text story from BU Today. If no text story is available, write a short paragraph.
• If you feel that the text story is too long, abridge the text story with care.
• On a separate line at the bottom of the description, add the following text: “For more Boston University news and videos, check out http://today.bu.edu.”

Category
• Choose the category that best matches your video.

Tags
• Always begin with tags: “BU Today” and “Boston University.”
• Add additional tags that may attract the widest range of search results that would apply to your video.

Privacy / Broadcasting and Sharing Options
• Until you have completed text entry corresponding to your upload, set Privacy to “Private (Viewable by you and up to 25 people).”
• Do not change Privacy to “Share your video with the world” until all data entry is completed.
• See “Uploading to YouTube: More Edits” for more data entry.
Appendix
History of Discontinued Policies

YouTube: More Data Entry

Add this secondary set of information to your video once your upload to YouTube has completed. To do this, click on BU Today at the top of the page. Click on the My Videos tab. Find your video in the Uploaded Videos menu and click on the Edit button.

Description
• Because YouTube does not recognize “smart quotes” such as the quotation marks and apostrophes used on BU Today, check your text to add the correct punctuation marks to your text story. Otherwise, adjust text prior to upload process.

Video Thumbnail
• Choose the best available thumbnail that matches your video.

Date and Map
• Date: Use the first known shoot date. Otherwise use the video’s publishing date on BU Today.
• Location: Use an accurate location such as “775 Commonwealth Avenue, Boston, MA.” Otherwise, use “Boston University” or the city where your video was shot. Complete by clicking the Search button.
• Altitude: Leave this blank.

Broadcasting and Sharing Options
• Select the Video Responses tab and change selected value to “No, don’t allow video responses.”
• Once work is completed with your data entry, change Privacy to “Share your video with the world.”
• To complete your work, click the Save Changes button at the bottom right of the page.

Text Description Footer for External Video Sites

Note that all current and past external sites used this footer as a separate line at the bottom: “For more Boston University news and videos, check out http://today.bu.edu”
### Boston University School and College Abbreviations

This section comes courtesy of the Editorial Style Guide section from Boston University’s Brand Identity Standards. For more information, including Boston University Terminology and Usage, see www.bu.edu/brand.

Older colleges/earlier names are listed below current college names. Closed colleges are shown in gray.

<table>
<thead>
<tr>
<th>Abbrev</th>
<th>College Name</th>
<th>Abbrev</th>
<th>College Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAS</td>
<td>College of Arts &amp; Sciences</td>
<td>PAL</td>
<td>College of Practical Arts &amp; Letters</td>
</tr>
<tr>
<td></td>
<td>CLA (College of Liberal Arts)</td>
<td>SAR</td>
<td>College of Health &amp; Rehabilitation Sciences: Sargen College</td>
</tr>
<tr>
<td>CFA</td>
<td>College of Fine Arts</td>
<td>SDM</td>
<td>Goldman School of Dental Medicine SGD (School of Graduate Dentistry)</td>
</tr>
<tr>
<td></td>
<td>SFA (School for the Arts)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>SFAA (School of Fine and Applied Arts)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CGS</td>
<td>College of General Studies</td>
<td>SED</td>
<td>School of Education</td>
</tr>
<tr>
<td></td>
<td>CBS (College of Basic Studies)</td>
<td>SHA</td>
<td>School of Hospitality Administration</td>
</tr>
<tr>
<td>COM</td>
<td>College of Communication</td>
<td>SMG</td>
<td>School of Management</td>
</tr>
<tr>
<td></td>
<td>SPC (School of Public Communication)</td>
<td></td>
<td>CBA (College of Business Administration)</td>
</tr>
<tr>
<td></td>
<td>SPRC (School of Public Relations and Communications)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DGE</td>
<td>Division of General Education</td>
<td>SON</td>
<td>School of Nursing</td>
</tr>
<tr>
<td></td>
<td>CGE (College of General Education)</td>
<td>SPH</td>
<td>School of Public Health</td>
</tr>
<tr>
<td></td>
<td>GC (General College)</td>
<td>SRE</td>
<td>School for Religious Education</td>
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<tr>
<td>ENG</td>
<td>College of Engineering</td>
<td>SSW</td>
<td>School of Social Work</td>
</tr>
<tr>
<td></td>
<td>CIT (College of Industrial Technology)</td>
<td>STH</td>
<td>School of Theology</td>
</tr>
<tr>
<td>GRS</td>
<td>Graduate School of Arts &amp; Sciences</td>
<td>UHC</td>
<td>University Honors College</td>
</tr>
<tr>
<td>GSM</td>
<td>Graduate School of Management</td>
<td>UNI</td>
<td>University Professors Program</td>
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<td>LAW</td>
<td>School of Law</td>
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<tr>
<td>MED</td>
<td>School of Medicine</td>
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<td></td>
</tr>
<tr>
<td>MET</td>
<td>Metropolitan College &amp; Extended Education</td>
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</tbody>
</table>