

Video Content, Production and Release Guidelines

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1. Introduction and Objectives

Both VA AWWA and VWEA contain in their missions public education and raising public awareness about industry issues. The organizations recognize that video is an important tool toward achieving that mission. The organizations want to encourage the use of effective video content by committees to achieve the organizations' goals.

The organizations have recognized several perceived barriers to the effective use of video by the committees. These barriers include difficulties recording quality video content, editing the video into a high-quality final product, and distributing to members and/or the public.

There has been some effective use of video by committees within both organizations; however video production is an under-utilized tool within the organizations. The organizations developed these guidelines and associated tools to encourage the committees to develop effective video content.

These guidelines and tools are intended to make it easier for all VWEA and VA AWWA committees to create video content that fosters communication and the missions of both organizations.

2. Types of Video Deliveries

2.1. YouTube

YouTube is a social-media website specifically for videos where videos can be posted and viewed by anyone. Videos produced by committees should be emailed to one of the organization's administrators along with a completed version of the Video Checklist for review and signoff. The video will be posted to one of the organizations' YouTube channels by that administrator. In addition to the on-line versions, the original video files will also be saved by the administrators.

The YouTube link can then be shared on all social media channels.

- VA AWWA <https://www.youtube.com/user/awwavirginia>
- VWEA <https://www.youtube.com/channel/UC1BWYJLr0zkEt6tVrWjdXkA>

YouTube is also a source for training on how to produce and edit high-quality videos that will reach the greatest audience. Their Creator Academy has many instructional videos: https://creatoracademy.youtube.com/page/education?hl=en&utm_source=YouTube%20Marketing&utm_medium=Creator%20Hub&utm_campaign=Hub

Special procedures must be followed for videos longer than 15 minutes. The absolute maximum file size is 128 GB or 12 hours. YouTube enforces copyright and trademark laws. If any violations

are reported, YouTube will remove the content. Special attention must be paid to the use of any music in the video.

The use of keywords and hashtags in the video title and description should be thoughtfully included to maximize the search results returned. When a member is searching for content we want our results to be among the first.

2.2. Other Social Media

There are other social media platforms that allow the direct posting of videos, such as Facebook, LinkedIn, Twitter, and Instagram. Our organizations view these sites as secondary locations for videos. Once a YouTube link has been established, the link can then be shared on these other social media sites to reach a greater audience. The administrators will share the YouTube links to the social media and email channels that are recommended by the committee and that they feel are appropriate for the content.

2.3. VA AWWA / VWEA websites

When videos are posted to the VA AWWA or VWEA YouTube channels, the links will also be posted by the administrators to the VA AWWA and VWEA websites for viewing by the membership.

2.4. Live Video

Some social media platforms allow the live, or nearly-live, broadcast of video from cell phones to their platform. This format, particularly Facebook Live, is gaining popularity. This format is best suited to broadcasting newsworthy events as they happen to an unknown group of viewers. Anyone with the link can view and record the video. The intent of these guidelines is to develop, record, edit, and transmit content to membership; therefore live video will not be included.

Skype for Business and GoToMeeting are two options for live video. These are appropriate for video conference calls between two or more parties. Video conferencing can improve the effectiveness of communication where in-person meeting is not practical. While encouraged by the organization, it is not the intent of these guidelines to include video conferencing.

3. Video Content and Purpose

It is important to know where you want to go before starting a video project (“Start with the end in mind” – Stephen Covey). The following questions are intended to help you identify your purpose and fine tune video content. It is suggested that each committee who desires to produce a video engage in dialog among the members answering these questions and questions of this nature early in the process to ensure that the committee membership is aligned on the purpose and desired content of the envisioned video.

3.1. Preplanning Questions to Consider

- What are the goals?
- Why do we desire to produce a video message?
- What is the intended message?
- Who is the intended audience?
- What actions do we want the audience to take?
- What is the desired value to be gained by viewing this video?
- When do we desire to communicate our message via video?
- How can we optimize reaching our intended audience?

4. Planning for Your Video

Following the initial video purpose stage of planning as referenced above, within this section of the guidelines you will find suggested steps to assist in preparing to record and produce your video along with examples.

4.1. Assigning roles and responsibilities for video capture and production

The desired video may be a single capture by one individual or a complex series of video captures involving many people, each with specific roles for speaking, technical support, directors, etc. that will need to be well thought out before the first video frame is captured. Assigning roles or seeking volunteers should be based upon individuals' desired involvement and their current skills. Each committee can decide for themselves how to assess these skills, knowledge, and abilities. It is also recommended to inquire about commitment for the role or responsibility that is expected for each volunteer so as to communicate how each role is critical for the successful outcome of this video by a desired and agreed upon date.

One key role that should be identified early is someone who can edit the video. If your committee doesn't have someone who can fill this role, start by reaching out to the organization's administrators to see if they have suggestions. If budget permits, a professional firm may be your best option.

4.2. Preparing scripts and talking points regarding the content

Think for a minute about some of the more clever television commercials that you have seen recently while watching your favorite show or sporting event. Do you remember the product or message of this commercial? What kept you from switching the channel or walking away from the television until your show resumed? How long did you stay interested in this commercial before you began to tune it out? Or did this commercial draw you in to the point where it became a topic of conversation among coworkers and friends? These are the types of questions that marketing agencies ask of themselves and are asked by their clients to gauge the return on investment for these commercial spots. Now picture that you are responsible for

creating a video message that will effectively get your message across and the message will be retained. How long will a viewer stay engaged with your content while watching your video? In the following web article, a claim is made that about one third of viewers lose interest in video content after the first 30 seconds of viewing if the video did not fully engage the audience. So, time and material matter. (<http://adage.com/article/digitalnext/optimal-length-video-content/299386/>).

One way to enhance your opportunity to be successful with your video is to develop a script with identified talking points along with tracking time intervals and durations to help you and your audience stay focused. Appendix E contains example scripts that Hampton Roads Sanitation District (HRSD) used to create television news segments and a commercial. Also developing a video “storyboard” can be valuable in sequencing your content and recording. It may be possible to record video out of sequence and later organize the raw video into the desired sequence.

4.3. Determining the desired video delivery platform

As discussed in Item 2 above, there are numerous video platforms available for uploading and delivering video content, and each platform has pros, cons, and limitations.

4.4. Determining the desired video release date

As you are planning for your video, it will be important to understand what is driving the schedule for having this ready for your viewing audience. Both VA AWWA and VWEA schedule joint and individual association events throughout the year where filming of content captured at these events or desired viewing of a produced video at a particular event may play into your schedule. Both VA AWWA and VWEA publish dates for activities, workshops, and events on their home web pages.

4.5. Estimating the video capture and production time

The desired video content and the format of the video will all play into the length of time to produce a high-quality video effort. Some of the factors that influence the timing include: how and when to capture video; how many people are involved with the project or to be filmed; or is video capture and/or editing being performed by a contracted firm or individual.

4.6. Estimating the video production budget

The likely largest budget considerations for video projects may include rental of equipment (video recording, lighting, tripods); travel reimbursement mileage for various filming locations; or use of a contracted service for video capture, video editing, and/or video final production. An example budget for raw video capture by a contracted service firm is included in Appendix D. When considering use of a video services and production firm, obtain hourly rates and

discuss with the firm intentions for film locations and the video storyboard to help estimate the anticipated budget.

The following web link is to a video budget calculator that may provide you some insight on a range of costs to plan for if you use a video production firm.

<https://onemarketmedia.com/video-production-cost-calculator-tool/>

Keep in mind that VA AWWA draft budgets are due in the June-July with final budgets due in November. Draft VWEA budgets are due in October. Major expenses like video production should be factored into the organization planning.

5. Legal Concerns

It is important for each individual and/or committee developing video content, themes, music/tunes, etc. to perform a high level of due diligence to verify that the intended video is free from copyright infringement. This step is necessary early on in your video project to avoid wasting considerable time, effort, and costs on a video that may never be used, or if it is used without proper vetting, could expose VA AWWA and/or VWEA to unwanted attention or liability. Several web articles offer advice on how to research and avoid copyright and trademark infringement.

- <https://www.videomaker.com/article/c09/19066-how-to-navigate-the-legalities-of-distributing-video-online>
- <http://www.lawtechnologytoday.org/2016/03/tips-avoid-copyright-infringement/>
- “9 Copyright Laws Every Video Producer Should Know” – by Amy Manzer and Mark Levy, 12/21/2012 <https://www.videomaker.com/article/c15/15953-9-copyright-laws-every-video-producer-should-know>
- <https://quickbooks.intuit.com/r/protecting-your-idea/how-to-make-sure-youre-not-infringing-on-a-trademark/>
- <https://www.americanexpress.com/us/small-business/openforum/articles/what-you-need-to-know-about-sharing-photos-and-videos-online/>

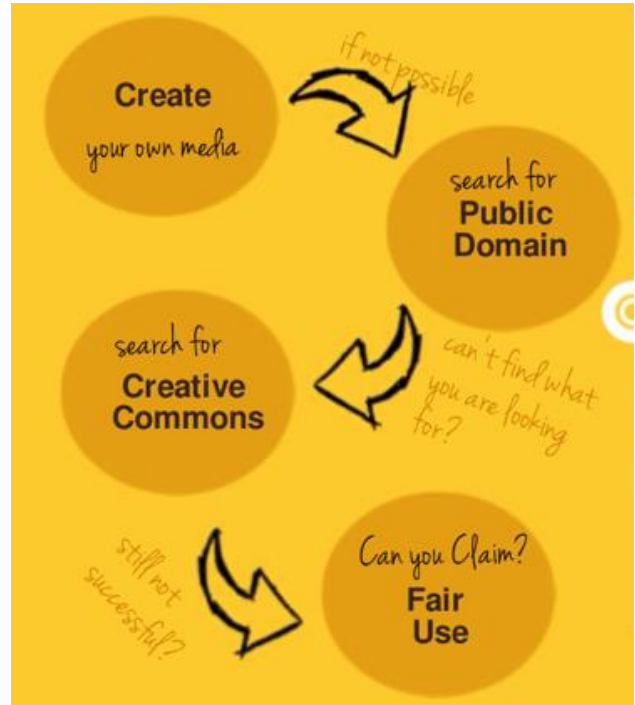
This section shares items to consider while creating a video to avoid copyright infringement and the penalties associated with it. Avoid all of the legal issues by having releases ready to be signed before recording any video, audio or still photos, and by buying, obtaining permission to use, or creating your own pieces to use in the video (images, sound effects, music, etc.). When your video is finished, protect your creation by using a copyright notice and registering your work with the U.S. Copyright Office. It is easier to deal with the legal issues prior to video recording than to face the legal issues after you've done all of the work.

5.1. Copyright Infringement

Infringement occurs when someone uses work that is protected by copyright laws without the creator's permission. Do not use other creators' work unless you have their permission.

The following infographic chart was developed with an introduction of a New Era of Copyright Consciousness:

- create your own media (then you don't have to worry about infringing on someone else's copyright)
- search for public domain media (then you don't have to worry about copyright, since it has been voluntarily released or has expired. No worries about giving proper attribution or citing the source either)
- search within the Creative Commons domain (double check requirements under the license: attribution? non-derivative? non-commercial? etc.)
- determine if your use of the copyrighted material can fall under Fair Use?



SOURCE: <http://langwitches.org/blog/2014/06/10/copyright-flowchart-can-i-use-it-yes-no-if-this-then/>

5.2. Legal Audio

Sound is a very important piece of any video, and with today's technology and the availability of audio on the Internet, it is very tempting to search for and use clips, music, or sound effects that you can find on the web. However, it is also very easy to infringe on someone else's copyright rights by doing so. If you cannot create your own audio, such as music and sound effects, you can hire someone to create it for you. If you use audio that you have not created, you must obtain a license to use the audio prior to incorporating it into your video. Another option is to use buyout music, which requires a one-time fee for unlimited use.

You Tube has the option to check for copyright infringement once a video is uploaded, and you will be notified to remove the video, if needed.

5.3. Stills and Images

If you use stills or images in your video, create them yourself. If you use video clips or photos that have been created by others, you should obtain permission from the owner.

5.4. Fair Use

Some works are covered under the Fair Use provision of the Copyright Law, which is a set of guidelines used to determine if a work can be used without permission. Examples of fair use are works used for news reporting, criticism, comment, scientific research, teaching, and parody. Be aware that if the copyright owner disagrees with your use, you may be facing a lawsuit and damages.

5.5. Copyright Notice

Place a copyright notice on your video: © ALL RIGHTS RESERVED (or, © VWEA & VA AWWA 2017). This gives notice to the public that you own your video. The notice should be seen at or close to the beginning of the video or at the end. You should also include the notice on DVD labels or packaging that contains your video.

5.6. Registration

Register your final work in the U.S. Copyright Office (www.copyright.gov) if you believe it is valuable and likely to be copied without your permission. Registration is a simple and relatively inexpensive process.

5.7. Duration of a Copyright

The term of copyright depends on several things, such as when it was created, the creator's date of death, whether it has been published, and the date of first publication. For your works created after January 1, 1978, copyright protection lasts for your life plus an additional 70 years. If the work is anonymous, the term is the shorter of 95 years from publication or 120 years from creation. To determine the duration of copyright protection for a particular work, see chapter 3 of the Copyright Act (title 17 of the United States Code).

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5.8. Obtaining Permission Forms to Appear on Video

Always have anyone appearing on camera in your video sign a release form prior to shooting. The release form will protect you against legal issues and gives you permission to use the video of the person for commercial and non-commercial purposes. A release is not needed if a person is part of a crowd recorded in a public place, as long as the person is not a focus of the video.

Appendix A contains a standard permission form. These completed forms should be submitted to the administration staff of VA AWWA and/or VWEA at the time the final video is forwarded for upload.

5.9. Recording Location

Generally, you have the right to capture video at or from public places such as public streets, parks, and public events. However, your subjects also have privacy rights. Get permission to record at or from private places such as someone's home or business.

5.10. Coordinating with proper liaison with VA AWWA / VWEA on content idea, budget, and schedule

Both VA AWWA and VWEA have identified committees to assist with oversight of video content, video release forms, and to offer technical advice related to video projects. As mentioned in preceding items, each committee producing a video shall coordinate with their VA AWWA and/or VWEA board liaison related to budget, release dates/venues for videos, video release forms, video checklist, and use of VA AWWA and VWEA branding materials/images. If you are intending to use a contracted service to capture video, edit and/or produce the final video ensure that the contractual agreement for these services are also vetted and approved with the proper VA AWWA or VWEA liaison.

6. Recording Your Video

There are many options for the type of video you produce including candid videos, interviews, PowerPoint videos, and scripted videos. Each video will require some planning and some effort in production, but those efforts will vary depending on the type of video.

6.1. Considerations

6.1.1. Setting / Backdrop

6.1.1.1. Interviews

Avoid overly busy or bland backdrops. Notice the background and adjust to avoid or move distracting items (especially items that appear to stick out of the subject's head such as plants and poles).

Frame the person's face slightly off-center to the left or right as shown here. When your subject is framed off to the left of center, the interviewer is to the right of the camera. When to the right, interviewer is to the left of the camera.



6.1.1.2. General Video

As with interviews, notice the background to whatever action is your focus. Move distracting items or adjust your camera angle to frame them out.

Consider the recording device orientation, including the vertical alignment with walls and horizontal alignment with desks or horizontal surfaces or the horizon. Compare this to the intended video output. Considerations must be given to the background and intended field of view.

On occasion, the recorded video may result at a tilted angle. Consider using a video rotation application for straightening the video.

6.1.2. Interior / Exterior Lighting

When possible, position your camera and subject with an existing light source (such as a window) in front of rather than behind them. If this is not possible, you may need a supplemental light source.

Avoid interview subjects having to face directly into the sun. Outside interviews can be done in the shade with a solid object, such as a building, in the background.

6.1.3. Sound and Background Noise

Remember that any sounds you make while shooting the video will be part of the recorded sound track. Narrating as the video is being recorded can be challenging unless you are a polished speaker well versed in the subject matter.

When interviewing someone, try not to laugh or say “uh-huh” during their comments and wait a few seconds after they stop talking before making any sounds. This helps immensely in the editing phase.

6.1.4. Clothing and Accessories

Small patterns with high contrast colors (such as black and white) create an odd effect on camera. Solid white can also appear to glow in bright light situations. Hats can cast shadows on an interviewees face.

Glasses can reflect any light source in front of the face. Try to adjust the camera angle to minimize this effect or consider asking the person to remove their glasses. Sunglasses have pros and cons. They allow interview subjects to face the sun if absolutely necessary, but they keep viewers from seeing the person’s full face. It’s a judgement call you as the video’s director can make.

6.1.5. Props and staging

Encourage the people in the video to have all their supplies/equipment on hand if possible. Try to let the action flow as naturally as possible with minimal direction.

6.1.6. Multiple takes and versions

Know the capabilities of your video editing software. If you can only trim from the beginning and ends of your clips and not in the middle, plan and record your shots accordingly.

If your editing software can handle it, get several clips of the same action to string together in the editing phase. Shot types you should consider include:

- A wide shot
- Some medium shots
- Tight shots of different objects (someone's hands, a piece of equipment they are using, the logo on the workers' hardhat or shirt, etc.)
- Experiment with unusual angles such as lower or higher than expected but don't overdo it. A little goes a long way.
- Always take more video than you think you need. If your software allows, you can always edit it down but you can't always go back out and shoot more.

6.2. Equipment

6.2.1. Video recorder

Inexpensive digital single-lens reflex camera (DSLR) cameras will provide good results and flexibility – as well external microphones are more easily integrated /used with DSLR cameras as they are designed with inputs for external microphones. While newer smartphone video quality is good, effective camera operations can be challenging.

6.2.1.1. Memory requirements

Video occupies a great deal of space on a digital device. Download your clips to another storage device frequently. Consider saving the video to more than one external storage area before deleting it from your camera.

If your camera has a SIM card and you anticipate shooting large amounts of video, consider purchasing one or more extras.

6.2.1.2. Video Format & Quality

MP4 format is typical and a good choice if available (balancing file size & quality). Many smartphones use MOV format and format options may not be available, although smartphone Codec's generally are good about file size. There are also downloadable apps for smartphones to create MP4 format and provide digital controls, including resolution and stabilization (for example, Open Camera for Androids or Camera+ for iPhones). Prior testing of apps is recommended before entrusting the app for production recording.

Another consideration is file compatibility of recorded files with the editing software to be used. Some editing software may not import a particular file type.

You should strive for consistency with frames per second / image quality when using multiple cameras and takes for easier/smooth editing of raw and finished video production.

The following are good references material available on the internet.

[Audio and Video Guidance: Resources | National Archives](#)

[Frequently asked questions about Digital Audio and Video](#)

6.2.2. Tripod / recorder stand for image stability

A tripod is a must. Choices range from light, compact and inexpensive to heavy, cumbersome and pricey. Make sure your tripod is compatible with your camera.

If you are going to use your cell phone camera, make sure the tripod will accommodate whatever case you have on your phone or be prepared to remove your case to make it fit the tripod.

6.2.3. External microphone / separate audio recorder

If you plan to conduct interviews in noisy locations, an external mic is another must. Styles include handheld and clip-on (aka lavalier). Make sure it is compatible with your camera before purchasing. Consider wireless options if your budget permits. They are easier to work around.

To sync the audio file with the video file it is suggested to use some form of a “Director’s Clapboard.” This can be as simple as to have someone clap their hands quickly and loudly. This will be easy to correlate between the video image and the audio file. Be sure that the clap is seen on all camera angles. Ideally this should be done between each take so that each segment can be aligned more easily.



6.2.4. Supplemental lighting

While not a must, a portable light source can come in very handy, especially with indoor situations. Position the light to call attention to the action in video and to minimize shadows on an interviewees face. For outside interviews, you can also purchase a collapsible reflector to help fill in some shadows on the subject’s face.

6.2.5. Drone Recording

If you have access to a drone/remote controlled aircraft that can record video you may want to use this as part of your video. These can be good for outdoor footage of large groups, scenery, or infrastructure. There are several concerns about drone use including safety, legal, and privacy. Due to these concerns board approval is required prior to using a drone to capture video for an association video.

Whenever taking drone footage safety should be the primary concern. Be sure you are experienced in operating the drone, you are not endangering anyone, and you are obeying all applicable laws and regulations.

Code of Virginia regulations are evolving, this summary is based on a 2017 review and your own due diligence should be used. §15.2-926.3 “No locality may regulate the use of privately owned, unmanned aircraft system.” §19.2-60.1 “No state or local government department, agency, or instrumentality having jurisdiction over ... regulatory violations, ... shall utilize an unmanned aircraft system except during the execution of a search warrant.”

The Federal Aviation Administration (FAA) places several restrictions on drone use. Some of those restrictions are noted here, a full review should be done before operating a drone. Drones must be visible by the operator. A drone pilot’s certification is required for commercial use, but not for recreational use. Drones must be registered with the FAA if they weigh more than 0.55 pounds. Recreational drones must be at least five miles from an airport or the control tower must be notified, commercial drones must be in Class G airspace. Commercial drones must remain under 400 feet, must be operated in daylight, and must not fly over humans.

Once you have considered safety and regulatory requirements, the video capture requirements should be the same as those noted above.

7. Producing Your Video

7.1. Considerations

Now that you and your committee have captured the needed raw footage for your video, there are other important decisions and steps you will need to take to keep moving toward completion. A few questions appear below that should be answered to provide you guidance.

7.1.1. How much time is available to perform editing of the captured raw video before the desired release?

The following web article estimates that editing a video as compared to video capture time could be as high as 10:1 ratio (<https://www.directimages.com/blog/how-to-determine-professional-video-editing-costs>). Therefore, it is important to gage the skills, experience and availability of your involved video team if you intend to do the editing yourself.

7.1.2. What other images, photos, or text will be needed for your video?

As mentioned earlier in this guideline, it is important to verify that any non-original photographs, images, graphics, etc. that will be embedded in your video are free from copyright infringement and are of compatible digital format to be merged into your video project with the editing software selected. When importing photographs, images, and text, pay attention to the viewing duration of each image. The video editing software will allow the image to be set at your desired time duration. You may benefit from trying different duration settings to determine what looks best and will likely have the greatest positive impact on the viewing audience.

7.1.3. Will your video have a soundtrack/music/voice overlay?

As mentioned earlier in this guideline, it is important to verify that any non-original music to be embedded in your video is free from copyright infringement and the digital format is compatible to be merged into your video project. If you are importing voice overlays, verify the timing is well coordinated and can be merged into your project with the editing software selected.

7.1.4. Do you possess the skills to do the final editing and production or do you need an expert or service to provide this?

In the next section of this guideline, information is provided on suggested easy to use video editing and production software for individuals or committees who desire to do all editing and final production themselves. As mentioned above, editing videos can take considerable time commitment of the individuals taking on this task. If this task become too daunting or insufficient time is available to provide quality editing and production, you should consider and consult with a video firm for this project to determine if a contracted firm can meet your deadline and if so what will be the costs. How will this effort be paid for if you did not budget for this service with the anticipation of not needed an outside firm for your video? If you are using a contracted service to do the filming for the video, has the contractual agreement been vetted and approved with the proper VA AWWA or VWEA leadership individual?

7.1.5. What is the desired final length of your video?

As mentioned earlier in this guideline, you will likely need to cut material from your final video to keep your message focused and effective. Regardless of the video's length, it is recommended that you transcribe the video with time stamps of clips you want or where your key talking points or actions occur.

7.1.6. Who screens the final version of the video before agreeing that it is ready for release?

At the point where you have produced your pre-final video after answering all the planning questions in this guideline, you should consider how to perform quality control and quality assurance before forwarding this video to the administration staff of VA AWWA and/or VWEA.

One suggestion is to invite an independent panel to view your video together and provide feedback to such questions as:

- What message did you hear?
- What did you find most interesting?
- What did you not connect with?
- On a scale of 1-10 with 1 being low and 10 being high, where would you rate this video?
- What could have been done to move your rating closer to a 10?

7.2. Editing it yourself

There are many software options available on the internet for editing your video. Some of these options are discussed below but ultimately you should edit the video using whatever software you are most comfortable using.

Please note with open-source and free software, it is important that you only download the software from the developer's website. If you don't download from the developer's website, you run the risk of downloading setup files that try and push third-party offers, bundleware and potentially unwanted programs on your computer before giving you access to the file you want.

In addition to being careful about where you download free software from, it is also important to review the license agreement before distributing your video. It is important to ensure that, if you do choose to use free video editing software, that you have legal permission to distribute the video in a commercial setting.

7.2.1. Free Video Editing Software

OpenShot (Windows, Mac, and Linux) – OpenShot Video Editor is an open-source editor with very powerful features. There is drag-and-drop support for importing clips, resizing and repositioning. Openshot is available for download here: <http://www.openshot.org/download/>.

iMovie (Mac Only) – iMovie is completely free for macOS. It offers many options for editing video and audio plus gives you the ability to add photos, music, and narration to your videos.

VSDC Free Video Editor (Windows) – VSDC Free Video Editor supports nearly every major video format and offers advanced video effects, including object transformation and color correction. It also includes advanced audio effects like volume correction and sound normalization. The main drawback is if you want technical support, you will have to pay. Support costs \$9.99 for one month and \$14.99 for one year. VSDC is available for download here: <http://www.videosoftdev.com/>

7.2.2. Licensed Software

Due to the fact that most all of the videos produced by committees will be shared in a “commercial” setting, it may violate the terms of use for some of the free versions of editing software. Check those terms of use and consult the organization’s administrator if you are unsure.

If you are considering purchasing video editing software, this is something that should be incorporated into your committee’s budget and should be approved by your board liaison. The following software products are available for purchase:

VideoPad Video Editor (Windows and Mac) – VideoPad is designed to be intuitive and has very robust editing tools. It features video transitions and effects, audio tools, video optimization and the ability to easily share your videos. Available for a one-time, lifetime license purchase of \$69.95.

Lightworks (Windows, Mac OS X and Linux) – Lightworks is dubbed the most powerful video editor around and much more than just a replacement for Windows Movie Maker. While there is a “free” version of this software, it limits your ability to export only to YouTube/Vimeo at 720p quality. You will need to purchase a subscription, which starts at \$24.99 per month, in order to take advantage of exporting in other formats. (Note that you can cancel your subscription, before the month ends, so that you don’t have to maintain a subscription with this product if you only need to use it on a limited basis.)

Pinnacle Studio 21 (Windows) – Pinnacle Studio 21 offers an abundance of features which are all presented in a way designed to allow the user to get a professional video editor while still staying within a “drag and drop” style interface with minimal complication and a hefty price tag. The full version of Pinnacle Studio 21 is \$109.95 with a 30-day money back guarantee.

8. Training

It is VA AWWA and VWEA’s goal to make producing a video as easy as possible for our committees. Please reach out to the Organization’s administrators if you have any questions regarding these guidelines or would like some help in the preparation of your video.

The organizations are working on a series of short videos to walk you through each step of the process which will be posted to the organizations’ websites.

9. VA AWWA and VWEA Resources

Committees involved with outreach and education

- Ad Hoc Video Steering Committee (joint committee)
- Work for Water Committee (joint committee)
- Information Technology Committee (joint committee)
- Communications Committee (VWEA)
- Water Awareness & Outreach (VA AWWA)
- WaterJAM (joint committee)

Appendix A - VIDEO RELEASE FORM

Virginia Water Environment Association (VWEA) and Virginia American Water Works Association (VA AWWA) respectfully requests permission for this photo release form.

The undersigned enters into this Agreement with VWEA and VA AWWA ("Association"). I have been informed and understand that Association is producing a videotape program and that my name, likeness, image, voice, appearance and performance is being recorded and made a part of that production ("Product").

1) I grant Association and its designees the right to use my name, likeness, image, voice, appearance and performance as embodied in the Product whether recorded on or transferred to videotape, film, slides, photographs, audio tapes or other media, now known or later developed. This grant includes without limitation the right to edit, mix or duplicate and to use or re-use the Product in whole or part as Association may elect. Association or its designee shall have complete ownership of the Product in which I appear, including copyright interests, and I acknowledge that I have no interest or ownership in the Product or its copyright.

2) I also grant Association and its designees the right to broadcast, exhibit, market, sell and otherwise distribute the Product, either in whole or in parts, and either alone or with other products, for commercial or non-commercial television or theater, closed-circuit exhibition, home video distribution or any other purpose that Association or its designees in their sole discretion may determine. This grant includes the right to use the Product for promoting or publicizing any of the uses.

3) I confirm that I have the right to enter into this Agreement, that I am not restricted by any commitments to third parties, and that Association has no financial commitment or obligations to me as a result of this Agreement. I hereby give all clearances, copyright and otherwise, for the use of my name, likeness, image voice, appearance and performance embodied in the Product. I expressly release and indemnify Association and its officers, employees, agents and designees from any and all claims known and unknown arising out of, or in any way connected with, the above granted uses and representations. The rights granted Association herein are perpetual and worldwide.

4) In consideration of all of the above, I hereby acknowledge receipt of reasonable and fair consideration from Association.

I have read the foregoing and understand its terms and stipulations and agree to all of them:

Name (Please Print) _____

Signature _____ Date _____

(If the person signing is under age 18, a parent or legal guardian must sign below.) I hereby certify that I am the parent or legal guardian of the model named above and I give my consent without reservation to the foregoing on behalf of him or her.

Signature _____ Date _____

(Signature of parent or guardian)

Note: A release form is not needed if a person is part of a crowd recorded in a public place, as long as the person is not a focus of the video.

Appendix B - Video Checklist

Completed	Task	Notes
<input type="checkbox"/>	Planning Questions Answered (Guidelines Section 3.1)	
<input type="checkbox"/>	Consider hiring video production firm	
<input type="checkbox"/>	Develop Schedule	
<input type="checkbox"/>	Develop Budget and get approval	
<input type="checkbox"/>	Develop Script	
<input type="checkbox"/>	Develop Storyboard	
<input type="checkbox"/>	Evaluate Legal Concerns (Guidelines Section 4.6)	
<input type="checkbox"/>	Obtained permission forms	
<input type="checkbox"/>	Determined equipment needs	
<input type="checkbox"/>	Determined the video editing process that will be used	
<input type="checkbox"/>	Interview questions sent to interviewee in advance	
<input type="checkbox"/>	Transcribe raw footage noting time stamp for sections that you want to use	
<input type="checkbox"/>	Video file has been sent to one of the organizations' administrators.	
<input type="checkbox"/>	Administrator has posted on organization's YouTube channel and share the link with committee	
<input type="checkbox"/>	Administrator has posted YouTube Link on organization's website, Facebook, Twitter, and LinkedIn	
<input type="checkbox"/>	Distribute YouTube link to committee member's social media accounts	

I certify that I have completed all of the steps above and noted any required deviations in the notes:

Name (Please Print) _____

Signature _____ Date _____

Received and Reviewed by:

Name (Please Print) _____

Signature _____ Date _____

Appendix C - Suggestions for “Do” and “Don’t” when appearing on camera

The media interview

A list of do’s and don’t’s taken from the FAO media relations branch

Do’s and don’ts

Be proactive

Simply responding to inquiries does not always allow you to get your key messages across.

When the media calls...

ASK THE FOLLOWING QUESTIONS TO ENSURE YOU ARE FULLY AWARE OF WHO YOU ARE TALKING TO

- What is your name?
- Whom do you represent?
- What is the interview about?
- What particular aspects are focusing on?
- Are you talking to other people? Will they be interviewed at the same time?
- What is your deadline? When will the story be run?
- (Depending on the deadline) May I call back tomorrow? In an hour? 30 minutes? Ten minutes?
- What is your phone/fax number or e-mail?

Don’t be afraid to negotiate when a reporter calls for an unscheduled interview:

- Be polite, helpful and friendly.
- Stress that you need information first.
- Don’t say anything you don’t want to see printed or broadcast.
- Stay calm.
- Don’t say “no comment” or “off-the-record...”
- Don’t automatically agree to the interview or refuse it.

Good negotiation leads to:

- A clear definition of the agenda and the boundaries of the interview.
- The possibility of guiding the interview to areas on which *you* wish to focus.
- The possible inclusion of people or references *you* may suggest.

Be careful

The reporter may try to interrupt with a “content” question, trying to lead you in the substance of the interview. Say “before we get to that”, and continue to negotiate time to prepare.

If you cannot do the interview, say why and offer to put the interviewer in touch with the appropriate person.

Follow up quickly. Reporters have extremely tight deadlines.

Some ground rules

Don’t view the reporter as either an enemy or a friend. The reporter has a professional job to do, and to do it well ought to challenge your statements.

Be prepared to live with everything you say to a reporter; if you cannot, *don’t* say it.

“Off-the-record” is risky business since the reporter may find confirmation from another source and use the information.

“Not-for-attribution” means the reporter can use the information but not name the source.

Prepare for the interview – your message should:

- give key points that you want your target audience (the undecided, the “don’t knows”) to know and to remember;

- highlight for the reporter why your subject is important, what it will accomplish in the real world; put your subject in newsworthy terms: what is new and significant, how it ties in with current issues, explains a trend, adds a new aspect to a current news story;

- have a length of five to 20 seconds (the average television “clip” or radio “sound bite” – what you see and hear after the reporter has introduced the subject and before an interview comes on the air – is ten seconds) for the broadcast media or be no more than three lines for the print media;

- Present or include memorable “word pictures”. By reinforcing these pictures throughout the interview they will come to dominate. (A well-known example is “think globally, act locally”.)

Remember:

- Check facts and statistics, consult others.

- Your audience is neither the strong supporters, nor the strong opponents of your position. The target you should focus on is the undecided, the “don’t knows”.

- A reporter or interviewer will often take what the opponents or critics say as the basis for interview questions.

- Don’t get into a discussion with the reporter by zeroing in on the opponent’s point of view.

- Concentrate on persuading *your* target audience.

Work on your messages:

- Your goal is to be message-driven rather than question-driven. This means you must:

- Know what your messages are

- Consistently deliver *your* messages.

- Assertively bring your messages into the interview.

- Stay off the reactive question-driven approach, which may prevent you from delivering the messages you want to get across.

- Don’t merely respond to questions; answer them, but move on to your messages.

A quotable quote is irresistible when:

- It is brief.

- It stands on its own.

- It is in everyday language, not jargon.

- It is colourful, a metaphor.

- It is passionate, energetic.

- It has direct, personal appeal.

Manage the interview

Avoid “Bait”

Don’t repeat “bait” words – loaded words that a reporter may use in questions, such as “kill”, “greed”, etc. When you repeat a “bait” word in your response you may have given the reporter a quote you would not like to see used.

Use “bridges”

When the reporter steers you away from the subject that you want to discuss, bring it back by bridging phrases that lead again to your messages: “this is not the real issue. The real issue is...” “Let’s look at it from this point of view...”

Overcome “blanks”

When you are at a loss for words, pause. Collect your thoughts. Stay cool, start anew. If you really did not understand or were not concentrating, ask the reporter to repeat the question.

Watch “off-the-cuff” remarks

Reporters may use any remarks, even those meant to be “off-the-cuff”, made before, during or after the interview. They may be eminently “quotable”. Don’t let your guard down. Similarly, if the interview is conducted in your office, check the environment to see it does not convey any possible negative messages. Avoid being interrupted by telephone calls and control your facial expressions and body language.

Telephone interviews

Hold the mouthpiece several centimetres away from your mouth.
Collect your thoughts before answering.
Project energy and confidence, emphasize key words, speak slowly and clearly.
Sit up straight and animate your face; your tone will be warmer.
Don’t feel pressured to fill the silences, awkward as they may be, that the reporter may use to keep you going.
Repeat your messages.
Never lose your temper.
Avoid “ugh” sounds.

Radio-studio interviews

Maintain a pleasant attitude and good contact with the interviewer.
Animate your face to warm up the tone.
Enunciate clearly, speak slowly and vary inflection.
Keep your answers brief: maximum 30 seconds.
Think of the interview as an energetic dialogue.
Think of a person at home or in the car listening to you; connect with that listener.

Other guests in the studio

Don’t let them take control of the agenda.
Use bridges to return to your messages.
If you disagree, say so firmly but politely.
Don’t get personal; getting into a one-to-one with another guest will detract from your messages.
Show a sense of humour, but keep it from being cutting or sarcastic.
Speak most often directly to the other guests, not to the host.

“Open-line” radio interviews

In “open-line” radio, you, the guest in the studio, are questioned both by the host of the show and listeners who call in. Remember:

Your objective is to persuade the listener, not necessarily the caller.
Always show the caller respect.
If you become bogged down, politely “agree to disagree” and move on.
Speak directly to the caller, not to the host.

Television-studio interviews

Know before the interview starts what it will focus on, so that you are not caught off guard.
Arrive early to familiarize yourself with the surroundings and get comfortable.
While waiting, keep calm, breathe deeply, drink water (not coffee).
When seated on the set, let the crew put on your microphone.
When the interviewer introduces himself or herself, exchange a few pleasantries.
Don’t look at yourself in the monitor – it can destroy your concentration. If you are afraid you might be distracted by a monitor, ask that it be turned away.
Agree with the interviewer that you will look directly at him or her, and not at the camera.
Keep eye contact with the interviewer.
During the interview, project warmth in your voice, animate your face.
Think of the interview as engaging a dialogue with a viewer at home.

You could be on camera all the time, so watch what you do, even when you are not engaged in dialogue.

“Double-enders”

When the reporter is in one location (studio) and you are in another:

Look directly into the camera, not at any monitor or around the room.

Imagine the camera lens is the eyes of the interviewer.

Keep looking into the lens, even when the interviewer or other guests are speaking.

If there are other guests on the programme, address them directly, not through the interviewer.

Speak as if you were in the same room as the interviewer/guests. Don't yell.

Don't be surprised: in taped interviews, the questions may be asked by the camera operator or a producer, rather than the interviewer.

Make sure the earpiece is snugly fitted into your ear. If it falls out, smoothly put it back in and continue. If you cannot hear the question, politely ask the interviewer to repeat it.

When the TV comes to you

Choose a setting that will accommodate a TV crew and equipment. A TV crew needs 15 to 30 minutes to set up and another 15 minutes to pack up. If you are busy, your office may not be the best place for the interview. In any event, avoid a bureaucratic setting: get out from behind your desk.

Make sure all objects you would not want to be seen on camera are put away before the camera crew arrives. Think of an interesting backdrop relevant to your subject to enhance visual impact.

Relax. Be prepared to play a role (entering your office, answering a call, signing a letter) for an “establishing shot”.

After the interview, you may be asked to nod and simulate a dialogue with the reporter for subsequent editing purposes. The microphone could still be on, so don't say anything you might regret.

Either you or someone else should stay in the room after the interview to watch the reporter do the “re-asks” (in which the camera is turned to face the reporter and the original questions are asked again) to ensure the same wording is used as in the interview.

When the reporter and TV crew come to your workplace, the interview is almost always taped and edited. Therefore, pause before each answer while looking down and then look up and begin. It gives you time to think. Finally, just because the lights go off, it doesn't mean that the camera is turned off. Watch what you say and does; this can still be used.

Be brief in your replies.

Don't refer to a previous statement, it spoils the “sound bite”.

Don't use the reporter's name in the response, it kills the “clip” for other broadcasters.

Don't number (1,2,3..) or letter (a,b,c...) any answers; this spoils the “clip”.

Don't answer every nuance or aspect of the question – get to the gist of it and then move back to your message track.

Control the pace, slow it down. Put your head down while you listen to the question. Pause a few seconds, then raise your head and deliver a brief self-contained message while looking directly at the reporter who asked the question. (In this way, you give yourself time to think, without communicating embarrassed facial expressions).

Stand-up interviews

When interviews are conducted standing in a hallway, on building steps, at the back of a room following a speech or news conference, etc.:

Slow down. Give yourself time to think.

Don't let your words get ahead of your thoughts. Pause briefly once in a while to

emphasize your words and again give yourself time to reflect.

Stay low-key and cool, regardless of how intense the questioning is.

Don't let the encounter go on too long; ten minutes is a maximum. Once you have said what you wanted to say, excuse yourself politely but firmly and leave.

News conferences

After the chairperson has set the agenda, deliver a short prepared statement before taking questions.

Stay calm. Don't over-react to loaded “bait” questions; don't repeat the emotionally loaded

word in your response.

Don't refer to reporters by name, it may kill the "soundbite" for the others.

Be direct; use everyday language, not jargon.

Look at one section of the room each time you look up. Deliver your message with conviction to that part of the room. Don't glance all round the room as you speak; in a close-up, this may make you look shifty and uncertain.

Answer the thrust of the question without becoming bogged down by details. Limit your answers to a maximum of 30 seconds.

Don't get into a one-to-one dialogue with a reporter. Suggest you or someone else meet him or her after the news conference.

Use visual aids to illustrate your points.

Repeat the messages you included in your opening statement during answers to questions.

Some tips on verbal communication

Pace: Too fast or too slow a pace will frustrate the viewer or listener. Vary the pace of delivery to keep your messages interesting.

Inflection: Vary the emphasis you place on words. This helps to draw attention to key concepts. Avoid a tedious, monotonous delivery. Stay away from "ugh", "um" and "OK"

Pauses: Pause before or after key words to emphasize their importance and communicate thoughtfulness.

Tone: Confidence is communicated by adopting a relaxed, measured speaking style. Keep your tone friendly. Speak as if you were engaged in a friendly dialogue with one listener or viewer.

Words: Use everyday, clear language to help your viewer/ listener understand your messages. Avoid jargon, "bureaucratese" or highly technical explanations. Don't bore your audience with run-on sentences.

Energy: Ultimately, when you talk, the energy that you project about the subject and in delivering your messages is what the listener or viewer will remember. Don't run out of steam at the end of sentences.

Some tips on non-verbal communication

More than half of what you communicate in a television interview is non-verbal:

Light up your face; an animated face connects your feelings to the words you speak.

Project an image of balance between low-key thoughtfulness when listening to questions or while others are speaking and energy when you speak.

Communicate warmth through your facial expressions and through open body language.

Maintain eye contact with the interviewer, without staring

Smile only when appropriate.

Don't distract with needless gestures.

Don't hunch your shoulders (sitting on your jacket helps keep the collar down and improves your posture).

Sit up straight; don't lean to one side.

Keep your feet flat on the floor with your legs together or cross your legs at the knee, pointing them towards the interviewer.

Don't put one arm back; it looks defensive.

Don't tilt your head to one side; it communicates uncertainty or weakness.

Some tips on dress and appearance

How you look, not what you say, will make the first and perhaps most lasting impression on the television viewer: Your clothing and appearance should distract as little as possible.

Properly used, they will reinforce what you say.

For men:

Avoid three-piece suits; they tend to look stuffy and too formal.

Don't wear black suits; they project a lack of trust.

Avoid extremes of colour, pattern or style. Conservative styles in the median range of colours, grey and blue in particular, enhance your image. Navy blue is the most flattering for almost anyone (except persons who are very fair or light-skinned; they could prefer charcoal grey).

Stay away from printed, closely striped, or short-sleeved shirts; wear either a white or a pale blue shirt. Wear ties that have a strong colour to them, such as burgundy, which will reflect colour into your face. Make sure your tie touches your belt buckle and is straight.

Beards or moustaches should be well groomed and not cover the upper lip. Since beards and moustaches tend to hide facial expressions, compensate with facial animation. If you are bald or have a receding hairline, ask for powder to avoid glare.

For women:

Extremes are out: avoid short skirts, flashy outfits and revealing necklines; also avoid outfits that are too severe or colourless – they may project coldness.

Strong colours project confidence (royal blue, emerald green, a not-too-bright red).

Wear a jacket and skirt combination or a well-tailored dress; avoid casual dresses.

Keep jewellery to a minimum.

Don't wear sandals, open-toed shoes or wildly patterned hosiery.

Avoid pure white blouses (unless worn with a jacket) and closely patterned stripes and prints that can create moiré patterns on the screen.

Keep your hair out of your face.

Some tips on difficult questions

Loaded: *"How much damage has this done to your organisation's reputation?"*

Don't accept the premise tacitly by trying to ignore it. Instead, challenge it politely and firmly. Then quickly move on to your message.

Baited: *"Don't you think this kills it?"*

Don't repeat the bait word "kill", not even to deny it. Refuse the question without repeating the bait word.

Personal: *"What do you think?"*

Keep your personal opinion out of it by saying so: "I don't believe the issue here is my personal opinion..."

Other's opinion: *"Why do you think the (...) government decided to do that?"* Refer the question to the appropriate authority. Speak only on *your organisation's* behalf.

You don't know the answer: Say you don't know and offer to get the answer for the reporter. Never lie; never guess.

You know the answer but are not allowed to say it: Give the reason why you are not allowed to answer: "This is confidential, it is before the courts, it would be inappropriate for me to comment, this issue is very sensitive, it is currently under review, negotiation, discussion..."

Two-options trap: *"Do you suggest increasing funding or maintaining the present level?"*

Ignore the two options, don't become boxed in. Answer with a straightforward message leading back to your theme track.

Emotionally charged, hostile: *"Isn't your organisation just ignoring the problem?"*

Don't respond with hostility or emotion. Make a quick, clean disclaimer. Restate the issue with less emotional words. If there is some truth to the allegation, admit it, but go on to rephrase the issue in your own terms.

Persistent: *"Then why do you continue to refuse to say...?"*

Politely but firmly signal that you are not going to give in. Repeat your message.

Open-ended, vague: *"Tell me about your organisation?"*

Ask the reporter to clarify the question, to indicate what aspect he or she would like to focus on.

Hypothetical: *"What will your organisation do if you don't come to an agreement?"*

Don't speculate. Label it as speculation: "I would not want to speculate..."

Rumour: *"Other countries are rumoured to..."*

Respond by saying: "It would be inappropriate to respond to rumours, we'll deal with it when it arises."

Or say: "I have seen no evidence to support such a rumour."

Multipart: *"What impact will this make... and will your organisation be able to continue to...or will your organisation also have to...?"*

You don't have to respond to all the questions at once. Pick the one that is easiest to answer.

Advice: *"What advice would you give to your boss?"*

Don't give advice or recommendations to your boss in public.

Sympathy: *"This must be painful for you, considering all the difficulties you are facing?"*

Don't be lulled into agreeing.

Structure your responses

Envision your response to a question as three short, 30-second steps:

1. INITIAL BRIEF ANSWER – STATE YOUR MESSAGE: Get started by positioning yourself, use a "word picture" to set the theme and deliver a key message. Don't go into detail. Encourage the reporter to follow up by throwing out a "hook" or lean on your initial statement or keep silent. (A "hook" is a statement that invites the journalist to follow up on your message – such as "we have a new approach" – without elaborating as to what it is.)
In any event, after 30 seconds you should keep silent.

2. ELABORATE – SUPPORT YOUR MESSAGE:

This may include a key fact or statistic, or a short description or other explanation of why you made your initial statement. Envision what will persuade your undecided, "doesn't know" viewer/listener or reader.

Again, after 30 seconds, keep silent.

3. EXPAND FURTHER – ILLUSTRATE YOUR MESSAGE:

Provide additional supporting evidence or use a prepared example or analogy to illustrate and further support your message; or throw in another message and briefly explain it.
30 seconds is, again, all the time you should take.

This way the interview will become a dynamic exchange between you and the reporter. Following this staged pattern will help you to keep in control of the interview, and will make the reporter follow you rather than you trying to keep up with the reporter.

Quick review

Be polite; never lose your temper.

Be helpful, if you don't know the answer, say so and offer to find it out.

Never lie; always tell the truth.

If you cannot tell the truth, don't be evasive; if you cannot give information, say why.

Stick to your area of responsibility.

Answer the reporter's questions, but return to your message track.

If you are not sure of the question, ask the reporter to repeat it.

Stick to the facts; keep your opinions out of it.

Stick to the issue; don't bring up issues or subjects that you don't want to see in the story.

Avoid jargon.

Repeat your messages. Each time you repeat your message you increase your chances of seeing it in the final news story.

Respect the reporter's deadlines; call back when you promised.

Keep track of what was said during the interview and watch closely for the story in print or broadcast; learn from it.

Appendix D - Video capture and production budget examples

Name / Address
 HRSD
 1434 Air Rail Avenue
 Virginia Beach, VA 23455
 VENDOR ID: 375035

Contact

Leila Rice



ESTIMATE

Date	Estimate No.	Job Code:
03/27/17	588	HRTSD019
Project		
HRSD019 Retirement Video 2		

Item	Description	Qty	Cost	Total
	Retirement Video 2			
501	Direct / Shoot - Video	2	150.00	300.00
504	Camera Assistant - Video	2	50.00	100.00
204	Equipment Package		100.00	100.00
210	Insurance for Shoot		100.00	100.00
603	Complete Video Edit - 2 - 3 minute video Footage existing and to be supplied	6	125.00	750.00
630	Stock Music Use	1	100.00	100.00
620	Graphics	1	125.00	125.00
		Total		\$1,575.00

Appendix E – Example Storyboards

Storyboard



Client: HRSD

Production Title: What's Great About A Career At HRSD

Screen ID and Talent	Attire	Audio Narration	Onscreen Text	Notes
<p>HRSD 1. <u>9:30-10 a.m.</u> Reggie Morgan</p> <p><i>Location:</i> Lab</p>	<p>Slacks, Shirt (no patterns), Fresh Lab Coat, Goggles handy</p>	<p>1. Diverse jobs 2. Every career at HRSD impacts the environment in a positive way. 3. As an HRSD chemist, I use the latest technology to perform analytical tests in our state-of-the-art lab.</p>	<p><i>Super:</i> Reginald Morgan HRSD Chemist</p>	<p>Graphics/Animation: Instructions: Lots of b-roll of various labs and other scientists Comments:</p>
<p>HRSD 2. <u>10:15-10:45</u> Coleen Cataulin</p> <p><i>Location:</i> Computer Training Room</p>	<p>Professional Attire of Choice—color fine, no wild patterns or distracting jewelry</p>	<p>1. Educational assistance 2. HRSD offers educational assistance and professional development. 3. I'm a systems analyst involved in challenging I-T projects throughout HRSD. 4. I was able to earn my master's degree while working because HRSD not only invests in its infrastructure, it invests in its employees.</p>	<p><i>Super:</i> Coleen Cataulin HRSD Senior Systems Analyst</p>	<p>Graphics/Animation: None Instructions: B-roll of computer screens Comments:</p>



Client: HRSD

Production Title: What's Great About A Career At HRSD

Screen ID and Topic	Attire	Audio Narration	Onscreen Text	Notes
HRSD 3. <u>10:45-11:45</u> Tim Scott Note: Includes travel time to Chez-Liz Locations: Computer Training Room and Chez-Liz	Uniform Slacks, HRSD Golf Shirt, Uniform Shirt, Hard hat with new logo	1. Learn more about rewarding careers and apprenticeship at H-R-S-D dot com. 2. It's great that HRSD offers an apprenticeship program to help employees obtain the training and experience needed for a successful career.	<i>Super:</i> Tim Scott, HRSD Plant Operator State Apprentice of the Year	Graphics/Animation: None Instructions: Comments: Lunch Break—11:45-12:15
HRSD 4. <u>12:15-12:45</u> Anita Jordan Location: Chez-Liz (Pulling sample and in plant lab with Christel)	Uniform Slacks, Uniform Shirt, Hard Hat with new logo	1. Great benefits 2. I started my career as a Public Works Academy intern at HRSD and stayed because of the great benefits, the pay and other opportunities--and because I like being a part of protecting our waterways.	<i>Super:</i> Anita Jordan HRSD Plant Operator	Graphics/Animation: None Instructions: Comments:



Client: HRSD

Production Title: What's Great About A Career At HRSD

Screen ID and Topic	Attire	Audio Narration	Onscreen Text	Notes
HRSD 5. <u>1:00-1:30</u> Christel Dyer <i>Location:</i> Chez-Liz (Walking, in plant lab with Anita and with Tim)	Slacks, Shirt, Hard Hat with new logo	<ol style="list-style-type: none"> 1. What's great about a career at HRSD, your regional wastewater utility? We offer: 2. HRSD's treatment plants routinely receive national recognition for outstanding compliance with our environmental permits. 3. As a plant manager, I'm proud of the fact that H-R-S-D's 750 environmentally focused employees who come from diverse backgrounds, all share one vision 4. Future generations will inherit clean waterways and be able to keep them clean. 	<i>Super:</i> Christel Dyer HRSD Plant Manager	Graphics/Animation: None Instructions: Comments:
HRSD 6. <u>1:45-2:15</u> Sherman Pressey <i>Location:</i> Chez-Liz Electrical Switchgear Room	Slacks, Shirt, Hard Hat with new logo	<ol style="list-style-type: none"> 1. The chance to help protect our environment. 2. As an engineer and the electrical manager, I think it's great that HRSD provides stability, professional growth and the chance to make a difference in our community. 	<i>Super:</i> Sherman Pressey HRSD Electrical Manager	Graphics/Animation: None Instructions: B-roll of electricians in background and equipment Comments: Travel back to Main Office Pipe Yard



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HRSD 7. <u>2:45-3:15</u> Sarah Tanner <i>Location:</i> In front or on equipment in SS pipe yard	Uniform Slacks, Uniform Shirt, Hard Hat with new logo	1. Promotional opportunities 2. HRSD offers diverse careers with promotional opportunities. I began as an interceptor assistant working on a crew and advanced to heavy equipment operator.	<i>Super:</i> Sarah Tanner HRSD Heavy Equipment Operator	Graphics/Animation: None Instructions: B-roll operating equipment Comments:



HRSD Video—Draft 1

Date: April 28-29, 2016

TRT: 3 minutes

Title: *HRSD’s Virginia Initiative Plant Nutrient Reduction Improvements: Your Investment in public health, area waterways and the region’s economy*

MEB Focus: How building HRSD’s new facilities builds our region (job creation).

HDR Focus: Its innovative, creative and value-based environmental approach to the design of the new nutrient removal facilities. How it is creating and delivering sustainable facilities and infrastructure that benefit the region. (Details about the materials being used.)

HRSD Focus: History, Vision, Financial and Environmental Stewardship, Capital Improvement Program, Infrastructure Investments, Treatment Plant Improvements, The challenges of operating a plant under construction.

VIDEO	AUDIO
<p><i>Open:</i> <i>Graphic:</i> HRSD Vision: Future generations will inherit clean waterways and be able to keep them clean.</p> <p>Shoot 1 Thursday, April 28 HRSD Headquarters, 1434 Air Rail Ave Virginia Beach, VA</p> <p>2:30 p.m.—<i>History Mural—regional map</i> <i>Super:</i> Ted Henifin HRSD General Manager</p> <p><i>Images:</i></p>	<p><i>Music up and over</i></p> <p><i>(Ted:) FOCUS on mission, vision, overall commitment, fiscal and environmental stewardship.</i></p> <ul style="list-style-type: none"> • Please tell us your name, title and role. • Tell us about HRSD’s creation. • What is HRSD’s vision and how are you achieving it today? • Why is it important for HRSD to renew its infrastructure? • Why is investing in infrastructure important to this region? • Why are clean waterways important? • What is the most important thing HRSD is doing for future generations? • What benefits do customers receive from paying their HRSD bill? • What is the most exciting thing ahead for HRSD? • How do you know you are succeeding?

