WE make things happen

Film guidelines

October 2018, V1.2

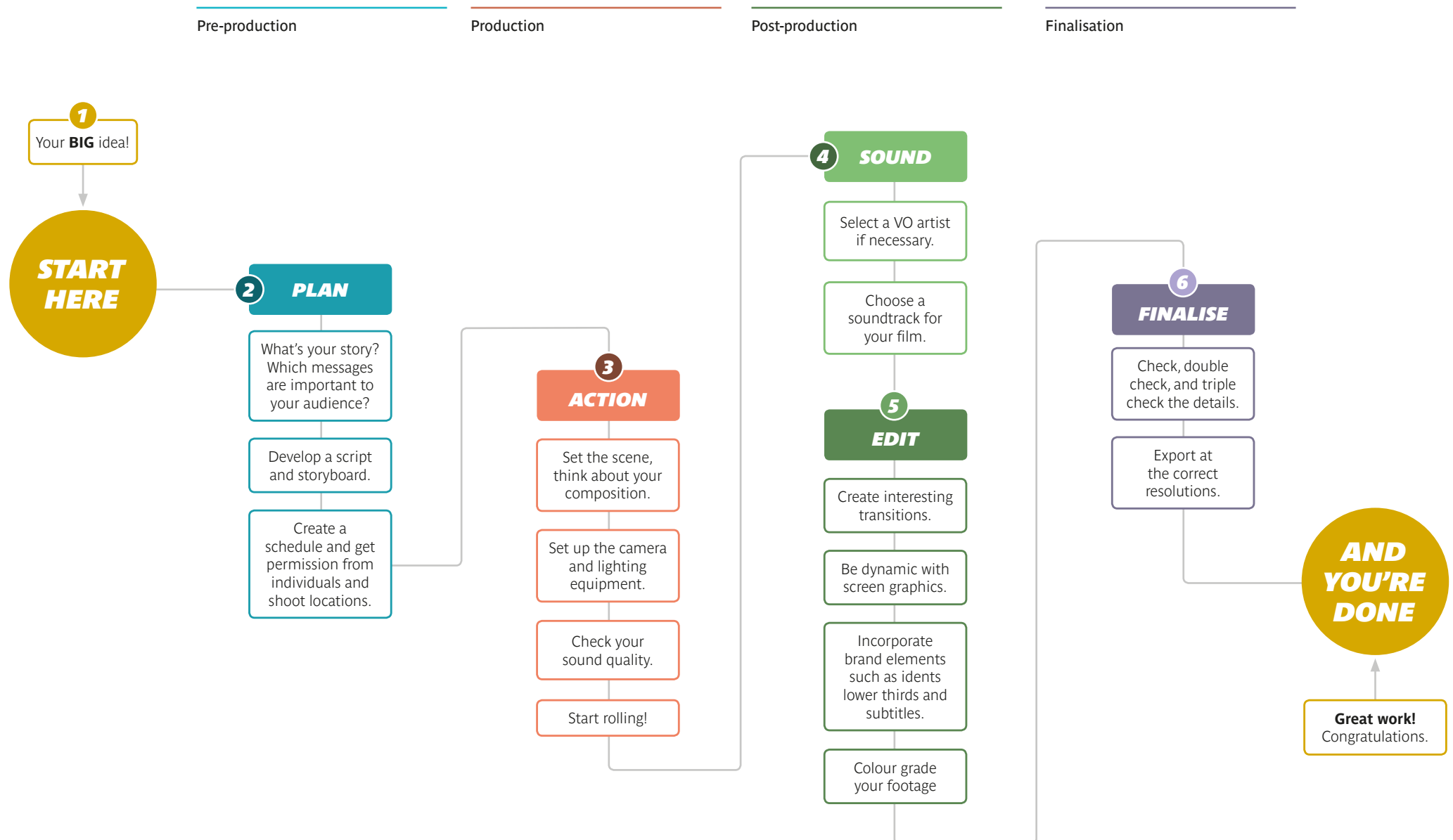**UWE Bristol** | University of the West of England

Contents

Introduction

This document is filled with essential tips that will help you make filmed content that looks, feels, and sounds like its distinctively from UWE Bristol. From footage to fonts; your next film needs to be energetic, authentic, and really make an impact.

Our primary aim is to bring consistency to UWE Bristol film content, and give clarity and guidance about how to setup and get the best from your footage. We hope you find it useful.

Making a film (in a nutshell)

Pre-production

Production

Post-production

Finalisation

1 Your **BIG** idea!

START HERE

2 PLAN

What's your story? Which messages are important to your audience?

Develop a script and storyboard.

Create a schedule and get permission from individuals and shoot locations.

3 ACTION

Set the scene, think about your composition.

Set up the camera and lighting equipment.

Check your sound quality.

Start rolling!

4 SOUND

Select a VO artist if necessary.

Choose a soundtrack for your film.

5 EDIT

Create interesting transitions.

Be dynamic with screen graphics.

Incorporate brand elements such as idents lower thirds and subtitles.

Colour grade your footage

6 FINALISE

Check, double check, and triple check the details.

Export at the correct resolutions.

AND YOU'RE DONE

Great work! Congratulations.

What is important for me to know?

You might be an agency commissioned to make a promotional film; a member of staff wanting to capture footage of an event; or perhaps a student who wants to capture something exciting happening on campus. Whichever group you sit within, there is plenty of detail within this document to help you make a great film.

Our useful colour-coding will help you navigate this document to find the pages most relevant to you.

I'm a creative agency or a UWE Bristol film maker

As an experienced filmmaker, getting the brand and tone of voice correct is crucial to making your film look, feel, and sound like it's from UWE Bristol.

Please refer to the Messaging and Graphics chapters, as these will be the most useful sections of the document for you.

● Look out for the blue dot. Pages marked with this will be most relevant to you.

I'm a UWE Bristol member of staff

Coming from within UWE Bristol, you will already have a really unique understanding of what makes us 'us'. You'll also have a good idea of the type of content you would like to communicate.

For you, it is important that we translate this content into something exciting. Something memorable that reflects our brand values.

Additionally, this document is packed full of useful best practice tips, which will help you set up and shoot your film to a professional standard. You can also refer to the Graphics chapter for guidance about how to edit your film to achieve a high quality production value.

● Look out for the terracotta dot. Pages marked with this will be most relevant to you.

I'm a student

You have an opportunity to capture brilliant moments as they happen, to really show what life is like as a UWE Bristol student.

This document will guide you through 'us' as a brand, and how you can reflect this in your film.

You will need to carefully consider how and why video is the right medium for your content, and make decisions about the best way to deliver your message. It is also essential that UWE Bristol film is consistently high in quality, so this document contains helpful tips on everything from setting up an interview scene, to editing in post production.

● Look out for the green dot. Pages marked with this will be most relevant to you.

Getting started

So, you're thinking about making a film? Great!

Before you start, it's essential that you carefully consider and decide whether to make a film or not. We are committed to ensuring that all of our content is not only filmed and edited in a consistent way, but that it also has the right strategic direction, and is produced to a high standard.

Why are you making a film?

Before your start planning a film, you **MUST** be able to answer the following questions:

1.

Is film the right medium?

Film is an excellent way of delivering content quickly. But, its not the only way. Making a quality film involves a lot of time, effort and expertise. Before starting to develop filmed content, consider if another channel would be more effective. Perhaps printed materials? Or a social media campaign?

Once you have explored your options, you will then be able to make an informed choice about whether film is the best medium for you.

2.

Who are you audience and how will you engage with them?

To engage, and we mean really engage, it's important to know exactly what will make your audience tick. How is your video going to inspire and capture their attention? Is film the channel which will resonate with them the most?

3.

What are you hoping to achieve?

Really think about the purpose of your film. Why would the viewer want to watch your film, and once they have, what do you want them to do?

Are you hoping to engage? Inform? Document? Excite? Promote?

Once you can answer this question, you can set the tone of your film, and decide how you will achieve the desired result.

4.

Will your film be a high quality production?

To maintain credibility, consistency and quality, you need to be confident in your/your team's ability to produce a film that is of a professional standard. You will need to be sure in your ability to:

- Plan, storyboard and script your film
- Use professional camera equipment
- Style and set the scene, creating aesthetically pleasing visuals
- Edit your footage, and design/develop screen graphics
- Output the film in different resolutions and formats.

Filming style

The way you setup and film your content is an essential part of achieving a high quality production value.

The way you set the scene can help to tell your story and provide context. The way you position your camera, and frame your subject can be the difference between a dull shot and an engaging shot. The lighting and sound quality can also make a big difference to the overall finish of the film.

The following pages outline our best practice guidance, which helps to ensure that all UWE Bristol content is filmed and produced consistently and to a high standard.

Composition

Setting the scene

To make sure UWE Bristol is portrayed as an exciting and innovative university, interesting ways of setting the scene are encouraged, while still maintaining an authentic approach.

Tip! Hand-held shots can be effective when communicating an experience.

Establishing shots: Shots which open and close your film should set the scene and feel aspirational. If you're producing a piece of hero content, you should consider shooting wide-screen.

Showing context: Always look for the most interesting and visually engaging shot that will immerse the viewer in the location/context of the video.

Angles: Explore interesting crops and angles to bring locations and services (that can look dull) to life.

Creating depth: Film through objects for a more interesting shot.

Composition (continued)

Framing

Be adventurous! Using only standard framing and composition techniques can become a little dull when you put together your final edit. It is therefore important to consider how you will create interest, and how you can capture the unexpected.

Think about filming from interesting angles to capture an unusual perspective. Consider how you'll create excitement, or do something a little unexpected such as shooting through an object.

Focal point

Ensure all shots maintain a clear subject matter and don't steer too far away from the overall brand look and feel.

Tip! Avoid the use of zoom, move yourself and the camera closer to whatever you are trying to focus on.

The following angles can ensure real stand-out:

Overhead: Birds-eye view shots taken directly overhead.

Split-screen: Natural occasions where the room or shot is split. This can be anything from a room divider to a cleverly angled shot, or a more overt usage with a prominent line.

Dutch tilt: Avoid the use of 'Dutch tilt' (extreme angles), instead take a step back and re-frame to include more of a subject in a shot, or use a shorter focal length for a wider viewing angle.
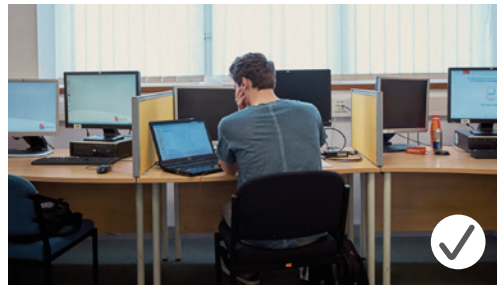
Square on: A straight-on shot, perfectly squared up.

Tunnel view: Taken straight down a corridor/path, or using depth-of-field to achieve the desired effect.

Interviews

There will be many different types of people that will be interviewed for a UWE Bristol film, from students to Professors. To maintain an interesting element in interviews, it is important to show the interviewee in a relevant location.

Locations

Be creative when thinking about locations. Look for an interesting background with colour contrast, or add colourful props to populate neutral spaces. However, make sure the background isn't cluttered.

The interviewer

Ensure the person asking questions is tucked in as close to the camera as possible to achieve an intimate conversational feel. Make sure the interviewee isn't looking directly down the camera, and avoid positioning the subject too far to the left or right of the frame.

Shallow depth of field: Shallow depth of field helps to focus attention on the person in the foreground and distract from unappealing backgrounds. It also gives a sense of intimacy.

Camera height: Create a strong connection with your interviewee by positioning the camera at eye level.

Camera tilt: Once the camera is in position, a slight tilt down can reduce the appearance of double chins.

Obstructions: Check the shot for any distracting obstructions. For example, any objects behind your subject.

Interviews (continued)

Useful tips

- If the subject wears glasses, be aware of excessive lighting reflections in the lenses.

- Use graphics to enhance voiceover and storytelling as much as possible. A long interview with no additional visuals can be boring for viewers.

- A second camera, if possible, can make the interview feel more dynamic and give you something to cut to when editing.

- Allow a loose camera head for an authentic look.

Tip! When interviewing, ask open questions to avoid yes and no answers.

What is your favourite thing about UWE Bristol?

✓

Do you like studying at UWE Bristol?

✗

Filming face-to-camera: If you need to make a big impact, you have the option to film your interviewee face-to-camera. This approach to filming should be used to bring energy to your content, and should only be used for short punchy clips and narrative.

✓

Events

Varied footage

To get the best out of filming events where there is a central focus (such as lectures) using more than one camera helps to add more interest. This enables there to be a lead camera and a camera to film 'cut-aways'. This can be edited to show different aspects of the event and divert from a continuous single focus.

Wider shots can be captured alongside shots with single focus.

Wider shots can be captured alongside shots with single focus:

Example 1: Emphasis on a person

Example 2: Wider subject matter for cut-aways

Lighting

To stay consistent with the UWE Bristol photography style, a natural and authentic approach to lighting in film is taken.

Tips

- Filming next to windows or shaded outdoor locations is best for interviews.
- Move your interviewee to where the best light is.
- Check white balance when changing locations.

Natural lighting: No matter the time of day, the overall feeling should be natural in both colour and light.

Bad lighting: Low light can produce poor pictures.

Lighting (continued)

Films can be shot either inside or outside. Without being restrictive it adds flexibility which can enhance the mood or environment that is being represented.

Shooting inside:

- Windows are good for soft, flattering light. North facing windows are best for avoiding direct sunlight. Don't position the subject directly in front of the window as they will appear in silhouette (unless you have lighting to balance).

- Light your subject if natural light is insufficient or needs to be countered, to help them stand out from the background.

Shooting outside:

- Make the subject stand out from the background. Look for contrasting light between interviewee and backdrop.

- If you want to shoot at a wide aperture to create a shallow depth of field, you'll struggle with overexposed scenes when in bright light. Using an ND filter makes it possible to maintain your chosen aperture settings, while still reducing the amount of light passing through the lens.

- Brightness from the sun can overpower your shot, so if you are filming in hard sunlight, try to keep the sun behind you.

Grading

Due to the wide variety of film content being produced at the university, colour grading is important to align all UWE Bristol films and maintain distinctive consistency.

Smart colour grade/colour correction can make the difference between a visually interesting shot and a dull one. It can help convey the story and set the tone for the whole film. When done properly, colour grading can take average footage and transform it into something special, really enhancing the viewing experience.

Before

After

Transitions

Adding pace with graphics

On-screen text and graphics can be used as punctuation to link visuals together, as well as breaking up an interview.

A clean and bold approach should be taken with any graphics or footage used to add pace to a film.

Clean transitions

Don't get caught up with creative transitions. A simple jump cut transition is the quickest, smoothest and cleanest way to move from one shot to another.

Avoid unnatural effects, gimmicky transitions and dissolves but do use natural effects such as lens flare if it occurs.

Make sure there is purpose to your transition. Avoid the temptation to add effects just because you can.

Split screens:

If using split-screen:

- This can be two pieces of film next to each other without a dividing line

- Or, two pieces of film with a thin white line dividing the two.

On-screen questions/graphics:

Punctuate footage with bold statements ✓

Effects: Light transitions such as a lens flare can be used, but only when they appear naturally.

Split screen: No dividing line

Split screen: Dividing line

Stills

When shooting it is good to consider which shots may appear as a still thumbnail. If this is kept in mind it will also be easier to work out if it will be horizontal or portrait.

When incorporating stills into videos:

- Ensure stills are high resolution:
  – Minimum height: 1080px
  – Minimum width: 1920px

- Stills should fill the whole screen. If using portrait images, use a split-screen to allow two images to fill the screen. If you're only using one portrait image, fill one side of the screen with block colour and/or some supporting text.

- To allow stills to work seamlessly with moving footage a slight pan across or a slow zoom in/out should be used to maintain an element of movement and fluidity to the film.

Wider shots can be captured alongside shots with single focus:

Stills horizontal: Filling the screen

Stills portrait: Split screen

Stills portrait: Split screen with block background

Messaging

You should always be asking the question, what is this film trying to say?

Through messaging and innovative content ideas, UWE Bristol film content can really stand out as more than just another university film.

Tone of voice

What do you want your audience to know?

To create engaging content which really communicates with your audience, always ask yourself:

- Is there a more interesting way of delivering this message?
- What kind of content will my audience be interested in?
- How can we visually tell the story?

Your content should hook people in, get them engaged, and inspire them. Additionally, including a call-to-action is a great way of encouraging your viewers to make a connection with UWE Bristol.

Our Tone of Voice

A university for the real world

This is our brand positioning statement. It's the central idea that shapes every aspect of our brand identity from the colours and typeface we use in our communications, to the way we interact with students at our open days. It's not meant to be a strapline, so we wouldn't expect to see these words appearing in our external communications. However, the sentiment contained within this statement needs to be reflected in all our communications.

Who's speaking?

The university

Filmed content and scripts should always reflect the voice of the university. Our tone of voice is:

- Confident
- Vibrant
- Outward-facing
- Inspiring
- Straight-forward

An individual (e.g. a student/lecturer etc…)

If an individual is being interviewed, or is giving their opinion on something, they should be speaking in their own voice, so that the delivery comes across naturally and as authentically as possible.

Writing a script – where to start

- Think about your audience.
- Be clear on your objective.
- Be clear on your key message.
- Work out your structure.
- Get down what you want to say.
- Edit, edit, edit.
- Check and check again.

Music

Requirements

Music selections must be approved for use by your Brand lead or approver prior to purchasing the license. All music and publishing rights must be cleared, licensed and purchased by the agency or video production company responsible for producing your video content.

Music can be:

Upbeat and inspiring

or, if needed as background to an interview:

Light and positive

Genre and style

When selecting music for your UWE Bristol film content, please use a soundtrack that reflects UWE Bristol's core values. The focus should be on selecting aspirational, inspiring and upbeat tracks. The specific genre and tempo should be based on the tone and content of the film you are producing.

Interview based videos

Music should be light and positive. These tracks serve as background and need to be unobtrusive, not distracting or overpowering the interviews in any way. Always have the target audience in mind.

Starting and finishing

The way music starts and finishes will depend on the content of the film. There is no set way of doing this, so if a soft fade is more appropriate than a sudden and abrupt end then let the content and feel of the film determine this.

Voiceover and sound recording

Positive vibes

If your film requires a voiceover, choosing the right voiceover artist to narrate your content is key. All voiceovers should be natural in tone, and not too promotional or 'salesy'.

If it is in the UWE Bristol voice it should sound intelligent, knowledgeable and upbeat.

If it is in the student voice it should either be the voice of a real UWE Bristol student or closely reflect a UWE Bristol student, therefore remaining honest and authentic – not patronising.

The UWE Bristol voice is:

Natural

Intelligent

Knowledgeable

Upbeat

Accents

A range of accents and regional tones allows for the open and multicultural aspect of UWE Bristol to be shown. Do however make sure all voiceovers are clear and articulate, whichever accent is chosen.

Flow

Although the dialogue needs to be natural and authentic, be careful not to include too many 'filler' words in your final edit such as "uh, um, er," etc that can easily become distracting or irritating. The voiceover should be easy to listen to. The same applies to large pauses, background noise and heavy breathing, the script should just flow.

Bad sound

Bad sound is worse than bad filming. When recording an interview, find a quiet office or room where there aren't many people and people are not walking past. Where possible, use a separate recording device and sync the sound in post production.

If recording a voiceover, it is imperative that the sound quality is consistent throughout. Choose an environment that is quiet (its a good idea to test your location ahead of time), and use a studio microphone and pop shield on a mic stand to capture a good quality audio.

Tip! Be aware of banging doors, helicopters, mobile phones and sirens.

Graphics

Using graphics can help you bring life and energy into your film. Adding graphic details and bringing elements such as type and colour together is key to reflecting our visual identity, and helps you create content which is engaging and feels distinctively UWE Bristol.

Titles and typography

Fonts

The fonts for use in film are a refined selection from the UWE Bristol brand and have been chosen to bring consistency, while still allowing for flexibility.

Our typography style is classic and timeless, reflecting the values, aims and tone of voice of the university.

Athelas Regular
Athelas Italic

Parisine Pro Regular
**Parisine Pro Sombre Bold**
Parisine Pro Sombre Bold Italic

Titles and typography

Couplets

Couplets are a key part of the UWE Bristol brand, but need to be approached differently when used in film. The manner in which they will appear on screen will be much more fluid and build rather than appear all at once.

Couplets should be used infrequently for headlines, pull-outs or to show a statistic.

Couplets are a brand asset, so copy needs to be signed off on an individual basis by the UWE Bristol Marketing Team.

REAL | emphasis on when to use couplets
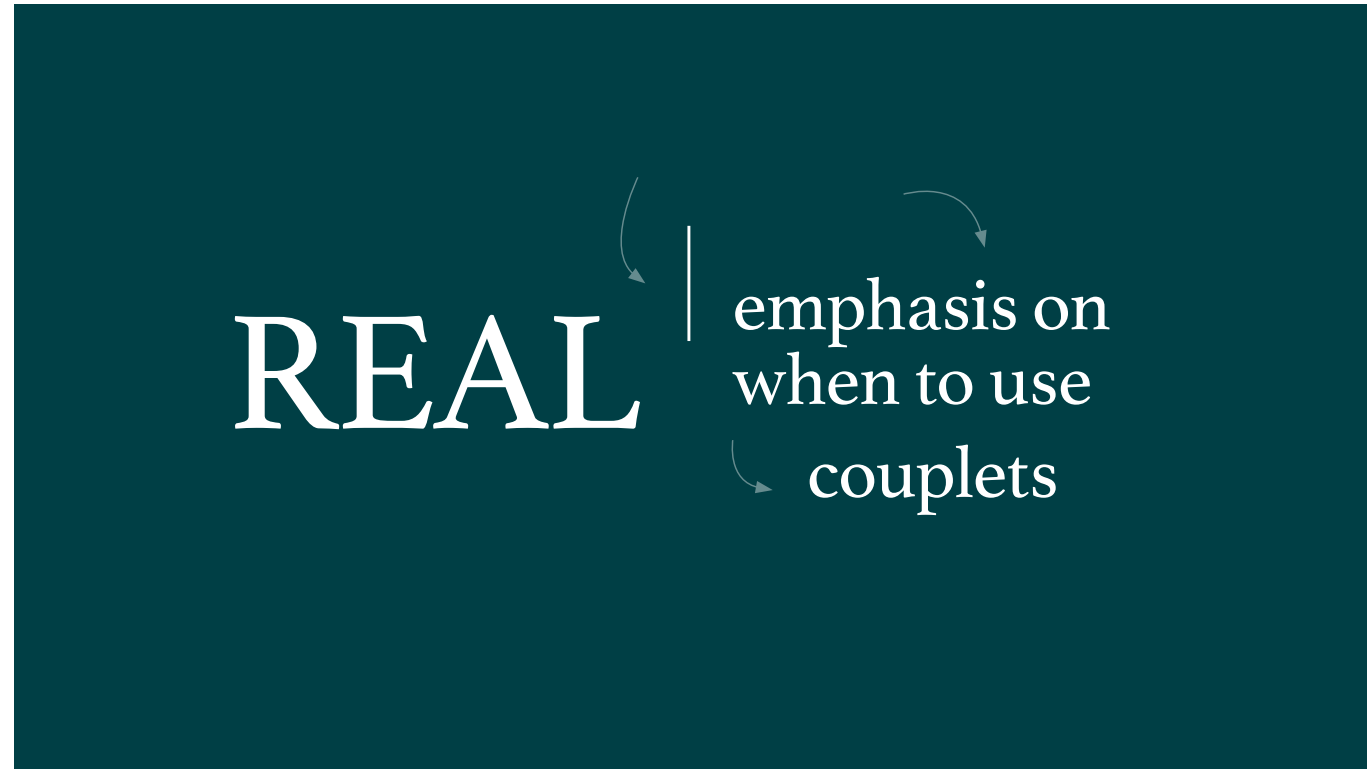
Titles and typography
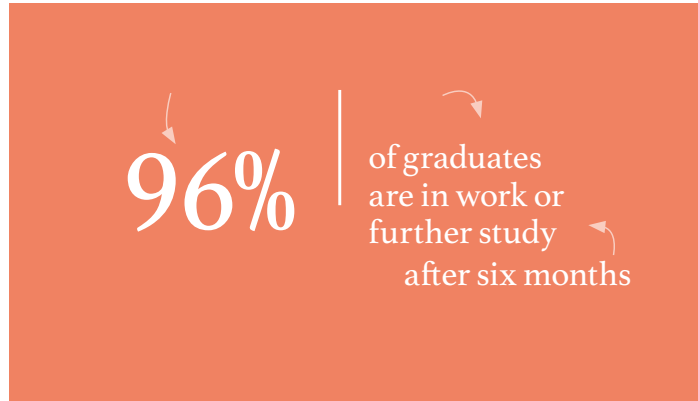
Infographics, statistics and icons

When showing statistics, the couplet style can be used to bring brand consistency as well as a fluid way of bringing the statistics together on screen.

If the couplet style is not used then either Athelas or Parisine can be used, depending on the style of film being produced. Both fonts allow for a change of pace to the film graphics.

Long prose and quotations

As with statistics, when creating graphics for quotations, both Parisine and Athelas can be used. However if there is longer copy then Parisine should be used as it is a clearer font and therefore easier to read.

Example 1: Statistics
(Athelas) using couplet styling

96% of graduates are in work or further study after six months

Example 2: Text used to emphasise content
(Parisine Pro Regular)

Copy can appear to emphasise the content.

Example 3: Text appears as someone speaks
(Athelas Italic)

"Quotes can be written in Athelas Italic alongside a person speaking"

Example 4: Text can create impact
(Parisine Pro Sombre Bold Italic)

IMPACT

Subtitles

Legibility

In all UWE Bristol films, space should be left to add subtitles. For consistency and accessibility, the subtitles should be in black text and sit on a solid white band when used on various screens, such as a tablet, mobile or desktop. The text should always be large enough so it can be read easily.

For formats such as on exhibition screens there can be a different colour combination so the subtitles are more aesthetically pleasing. This should be the dark blue (003f45) with white text.

Interviews

When watching a film without sound, it can be useful for the viewer to denote the person speaking with a colour, so that the conversation can easily be followed.
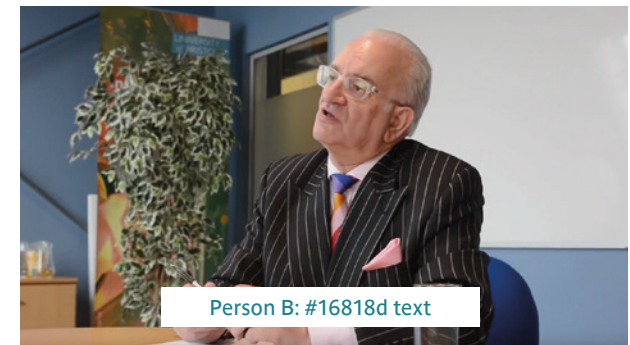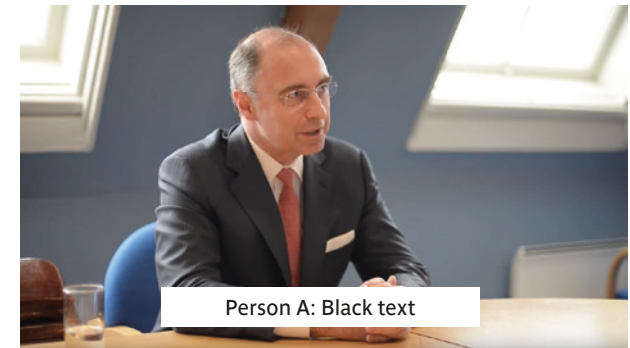
Subtitles used on tablets or desktop

Well I think it's a great idea
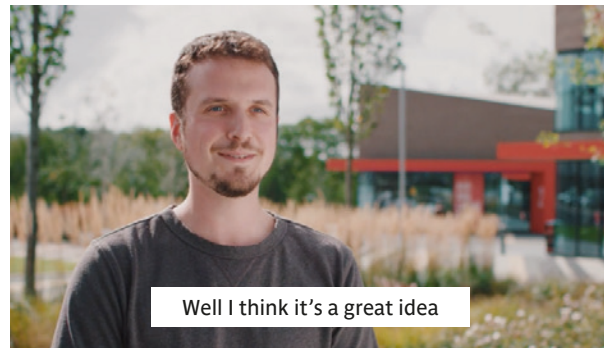
Subtitles used on mobiles/social media

What were your first thoughts?

Subtitles used on large format screens

Well I think it's a great idea

Interviews: Denoting different people talking

Person A: Black text

Person B: #16818d text

Lower thirds

Lower thirds are used to house copy, especially names and job titles. They are laid over the top of the footage at the point someone starts speaking, so are often used in interviews. They can also be used for descriptions, such as a location or building name.

Fonts: The font used is Parisine Pro Bold for the name, and Parisine Pro Regular for the title, always in caps.

Naming conventions: First name and surname, followed by job title. The faculty doesn't need to be named, but if this or other information is needed then the second line will retract quickly and another line type quickly in from the left.

Animation frames:

JO DAVIES
ECONOMICS UNDERGRADUATE

JO DAVIES
ECONOMICS UNDERGRADUATE

Idents

Scale and logos, intros, outros and bugs

Using the full logo (as shown) for the majority of UWE Bristol films helps to build a strong brand presence.

Intro – arranged centre, full logo

Image fades in from white. Red box draws out from centre couplet line, then copy appears from both left and right of the line. Remains for 4 seconds then transitions into a bug.

Bug – top right, full logo

The logo animates from the centre of the frame to the bottom right, fading to transparent white as it moves. It will appear on screen for approximately 20 seconds before fading away.
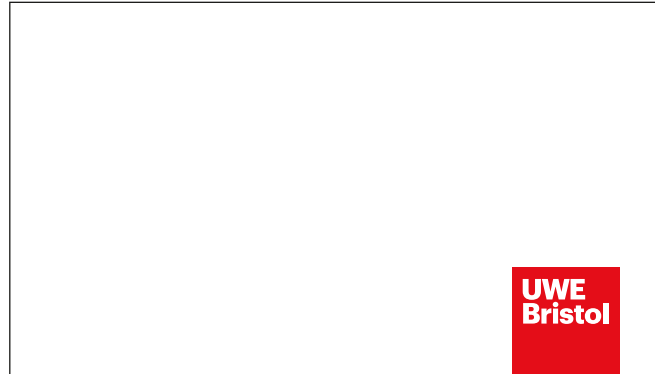

Outro – arranged centre, full logo

Image fades out to white. Red box draws out from centre couplet line, then copy appears from both left and right of the line. Logo remains on screen until the film ends.

Idents

Scale and logos – Intros, outros and bugs

To fully reflect the brand, a bolder more playful style ident may be required. These idents would be used on more fun or light-hearted films, especially within social media.

Intro – arranged bottom right, web avatar logo

Film starts to play as the UWE Bristol logo appears by drawing in the red box from the bottom of the screen. UWE Bristol type drops in from the top. The logo remains for 4 seconds then transitions into a Bug.

Outro – logo animation

As the film comes to a close, the UWE Bristol logo starts to enter the screen in a fragmented way, until it reconnects in the middle of the screen. Allowing space below it for a call-to-action.

Bug – top right, web avatar logo

The logo fades to a transparent white, remaining on screen for approximately 20 seconds before fading away.

Outro – arranged centre, full logo

Logo ends in the centre of the screen with space for a call-to-action.
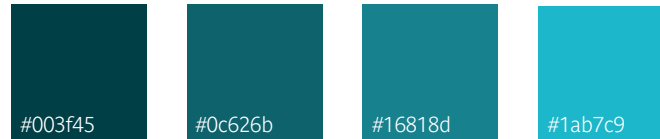
Colour

Colour palette

A selection from the UWE Bristol digital colour palette is used for film. This has been split into Primary, Secondary and Tertiary palettes which offer vibrancy and flexibility of use within film.

Transparencies

UWE Bristol colour is always bold and crisp. Do not apply any transparencies or opacities to the colours in the suite.

Digital and film colour palette

Primary palette

#003f45	#0c626b	#16818d	#1ab7c9

Secondary palette

#ada2d0	#7fbf73	#f08262	#fdc300

Tertiary palette

#5d586f	#42673e	#7f4633	#836800

Font colour

When text is sitting on blocks of colour it must be in white if used on the primary or tertiary colour palette. If text is on the secondary colour palette then #003f45 should be used. The only exception is #1ab7c9 when either white or #003f45 can be used.

Flat colour layering

Building graphics on top of footage can add depth to the overall film. To align with the bold nature of the UWE Bristol brand, using solid colour is a great way to house text such as statistics or quotes.

The solid colour should reflect the tones of the footage and be taken from the digital/film colour palette.

The 'Split screen' and 'Straight on' styling, which is also used in the UWE Bristol photography guidelines can be applied.

Text placed on a secondary colour should be #003f45

Text on a solid colour from the primary or tertiary palette should be white

Starting and ending a film

Knowing it's a UWE Bristol film

Bringing our brand and film elements together helps to create a distinctive UWE Bristol film. In addition, the way we open and close films ensures consistency between different types of content, and gives us something distinctive as a brand.

Statements, questions and quotes

By using statements, questions or quotes, we provide the viewer with context to our content. This technique helps to ground the film in reality, making it much more relatable and engaging.

Call-to-actions (CTAs)

Where possible, ending our films with an active and distinctive call-to-action helps to raise interest with the viewer, encourage them to find out more, and increase audience engagement.

A call-to-action should only be used if necessary, and will of course change depending on the film and the content.

Start each film with:

a strong statement

an evocative question

a bold quote

End each film with a quote from:

a student (UG/PG/Alumni)

a lecturer

an employer

Or, where possible:

a strong instructional message (eg – Join now)

an interactive call-to-action

a 'share your own story' call-to-action

Technical standards

It is the responsibility of the individual creating content to ensure that all film meets the technical requirements outlined on the following page. This ensures that all UWE Bristol film is produced to quality standards, and can be viewed across a variety of digital environments.

Resolution and audio

It's important when shooting to consider the different ways the video might be watched – TV, web browser, cinema, tablet, smart phone, etc.

Accessibility

The colour palette and sizing of text all align with accessibility standards based on digital representations.

Remember to take into account the range of devices it may be played on.

Final delivery:

1. mp4 format

- Full HD 1080p (1920 x 1080 pixels)
- Video bitrate 8 Mbps
- Video codec H.264
- Audio codec ACC-LC (96 khz or 48 khz stereo)
- Frame rate (24, 25 or 30fps, please avoid higher frame rates).

2. Social media edit

UWE Bristol to provide:

- Social edits required
- Address to send edits for sign off/relevant people.

Thank you

For any further questions, please get in touch with our creative services team.

UWE Bristol Creative Services

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Strategic Communications and Engagement

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