Videography Style Guide

Washington Office of Superintendent of
PUBLIC INSTRUCTION

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Introduction

Who We Are

OSPI is the primary agency charged with overseeing K–12 public education in Washington state. Working with the state's 295 public school districts and 6 state-tribal education compact schools, OSPI allocates funding and provides tools, resources, and technical assistance so every student in Washington is provided a high-quality public education.

Our Mission

Transform K–12 education to a system that is created on closing opportunity gaps and is characterized by high expectations for all students and educators. We achieve this by developing equity-based policies and supports that empower educators, families, and communities.

About this Style Guide

This guide is intended to be a direction manual for Communication & Digital Media and other OSPI staff, as well as professional photographers and videographers doing work on OSPI's behalf. It includes tools to direct your visual content production processes and ensure we connect with audiences through the same creative lens. Please review the guide to ensure you are fully aware of OSPI's preferred video production methods, specifications, and outcomes. By applying these practices, we can align our creative approach and produce videos that are compelling and on-brand.

Our Brand

OSPI's tone of voice is friendly, hopeful, and authoritative. We spotlight students, families, school staff, and partners through an asset lens. We don't gloss over challenging topics, but we also don't linger on them. Our messaging is student-focused, positive, and centered on hope.

If you have any questions not answered in the guide, please contact OSPI's Communication & Digital Media Department at commteam@k12.wa.us.

Videography

Video Guidelines

This guide is intended to ensure brand consistency and must be followed when producing any public-facing video content on behalf of or by OSPI. With that in mind, please refer to the following guidelines throughout all phases of professional video production. All people appearing in a video must sign a release form if the content is intended for distribution to the public. All videos created for use by OSPI must be created in partnership with and with approval from the OSPI Communication & Digital Media team. Please refer to the OSPI Brand Use Policy and OSPI Accessibility pages for information about OSPI's brand and ADA guidelines.

Exceptions

Please note that some sections of this guide will not apply to professional development modules and webinar content for primarily educator and/or school district use, but they should follow the guidelines as closely as possible. All content must be ADA compliant and follow the OSPI Style Guide.

Hardware

The use of professional, broadcast-quality video production equipment (cameras, lenses, lighting, audio, editing programs, etc.) is highly recommended to produce results that best reflect the OSPI brand. For mobile productions, iPhone 13 Pro or higher in ProRes is strongly recommended.

Format

Common formats are .mp4 and .mov, which can be shared easily with stakeholders and with the OSPI Communication & Digital Media team for publication on various platforms. Raw footage in proprietary formats (R3D, ARW, Blackmagic RAW) must be delivered without alteration and transcoding.

Screen Ratio

The preferred ratio is 16x9. Please consult with your OSPI Communication & Digital Media liaison if you must shoot or deliver using another ratio. Social media formats are not always 16x9, so shooting an alternate ratio may be desirable. Using a center-cut composition strategy can allow for editing and output in various custom screen ratios.

Quality

The preferred quality is 4K, with 2K and 1080p acceptable. 30, 29.976, 24, and 23.98fps are acceptable. Base your frame rate choice on the type of action being captured and the intended use of the final product. Avoid using an interlaced format unless necessary. If slow motion effects are desired in post-production, consider recording those scenes at a high frame rate for smoother on-screen motion of your intended playback rate. (Shoot double the playback fps for a 50% slow-motion shot.) Please shoot within your camera's native ISO for the best possible detail. Using ISO levels that result in severe noise is **NOT** acceptable.

Lighting

Key to fill (in Stops) 1.5-2:1 provides a positive feel to content and maintains a cinematic shot. This high to mid-key lighting scene produces a softer, more natural look. Use the full dynamic range of your recording format to allow for maximum flexibility in post-production.

Black Level

Levels should bottom out between 0 and 7.5 IRE on a scope, with peaking for highlights beginning at 100 and maxing out at 110 IRE. Standard exposure is always preferred, as the appearance of being overexposed or underexposed is easily achieved in post-production.

Color Saturation

Standard saturation levels are ideal when shooting because they offer maximum post-production flexibility. During post, school interiors should appear vibrant (not over-saturated) to reflect the positive outcomes that our schools support our young people to achieve.

Color Temperature

Lighting color temperature that is even across a scene is preferable but not often possible inside a classroom or when shooting with available light. Color temperatures should reflect the white balance at the subject's position.

Color Space

Please use the standard color space of Rec. 709 in post-production. Do **NOT** compress or apply LUTs on raw footage for delivery. Please see the File Submission page for information on deliverables.

Composition Guidelines

- Use lenses and setups that deliver a shallow depth of field (SDOF) and lead viewers to focus on the subject, producing a more intimate and personal viewing experience for the audience.
- SDOF ensures consistency with OSPI's target look to render schools nonspecific, and background objects or logos are less likely to make a shot unusable.
- For optimal effect, place your subject at least 5 feet away from the background. This will create some subject separation. Don't film people up against a wall.
- Shoot open rather than stopping down for most lenses. Be mindful of chromatic aberration when shooting wide open and stop down to reduce if needed.
- Keep the SDOF in mind when deciding which lens to use. Ex: 20- 24mm at ƒ/1.4 ƒ/2, 50mm at ƒ/2.8 ƒ/4, 85mm at ƒ/4 ƒ/5.6.
- For establishing, wide-angle, and landscape shots, choose lenses with minimal perspective distortion. Avoid extreme wide-angle or fisheye lenses.
- Refer to the Rule of Thirds to guide your composition. Use the intersection points to draw the audience's attention to the important information in those areas.
- Exercise appropriate headroom and lead/nose room. It's acceptable to give a subject a haircut for medium shots (MS) or tighter.
- When shooting a dialogue between two or more subjects, ensure the shots are abiding by the 180-degree rule.

Depth of Field

Natural Lighting

Audio Guidelines

Good audio can make an average video great. Conversely, poor audio can render a great video useless.

Consider your production environment when choosing the best audio tools for the job. Some options include lavalier microphones, portable recorders, boom and shotgun, wireless systems, etc. Use whatever it takes to capture great audio. Note that built-in microphones on DSLR cameras and some camcorders don't typically sound good and can present challenges in capturing usable audio. Every adjustment to the camera is usually picked up and can cause distracting sounds. If you do plan to use a built-in camera microphone, do some testing to make sure it is adequate for your production.

Audio Files

File formats for acquisition should be high-quality .WAV files to ensure maximum flexibility during post-production. For HDR recording, a 32-bit float format is highly recommended. Embedded audio with the video file is also acceptable if shooting with a camcorder. Keeping the continuity of recording setups across projects is strongly recommended.

Considerations for Social Media

Close-up (CU) shots help tell the story on small screens and phones.

Audio is critical for social media shoots. Get the microphone as close to the subject as possible. Video length is critical as some media platforms have strict time limits on video length. Consult with your OSPI Communication & Digital Media liaison about social media usage for your video and then plan accordingly.

Smartphone Production Tips

Capturing video with a smartphone is an easy and accessible way to record and quickly distribute content, and sometimes when OSPI employees are visiting schools and traveling, they may want to capture video for later use. But having a smartphone with a fancy camera isn't all that's needed for a great video. These tips can help you get the most out of your smartphone footage.

Lighting

When shooting inside, place your subject near a window or other light source. If you are shooting in the daytime, use the window as a light source to cast light onto your subject. Do NOT backlight your subject. Using mobile apps like FiLMiC Pro that can lock exposure and white balance is strongly recommended.

Orientation

Generally, it is best to record video in a landscape since this is how most content is viewed. In some instances, using a vertical orientation is preferred. Shooting vertically for a Facebook or Instagram story will avoid having the apps crop your video.

Cleaning the Lens

This is an important and easy step that can greatly improve the clarity of your video. Make a habit of wiping your lens with a microfiber cloth before recording.

Focus

Smartphones have sensors that will automatically detect and adjust focus. Tapping on your subject before you begin to record on your smartphone will manually set the focal point.

Stay Steady

Phones generally have image stabilizers to help with the shaking that can happen when holding a camera by hand. Use both hands to steady the camera and hold it as close to your body as possible. For longer takes, use a tripod, or try resting the phone on a table or a stack of books. Phone gimbals, an easy tool to reduce shaking, are also available in the Communication & Digital Media office upon request.

Zoom

Do **NOT** zoom. Smartphones offer digital zoom instead of optical zoom. With digital zoom, you are enlarging the image which can result in pixelation. If you want to zoom in, simply position the camera closer to your subject.

Audio

Smartphones are equipped with omnidirectional microphones, meaning they are great at picking up sound from all directions. For a more focused audio, place a secondary microphone as close to your subject as possible. You can use an external microphone or a second smartphone with a voice memo app. If you do not have a second microphone, get within three feet of your subject. The closer the microphone is to the subject, the better the audio.

Video End Cards

End cards should be used at the end of all videos. They are a way to apply branding to videos, and it encourages viewers to explore additional content with a call to action. Use of OSPI branding must be consistent with OSPI's brand guidelines and the OSPI Brand Use Policy.

Logo Usage

Logo use must be approved by the Communication & Digital Media team, and must adhere to the agency's Brand Use Policy.

Primary Logo

OSPI's full logo is the primary logo to be used in video projects, and variations like the icon only or acronym are not to be used in places where the brand has not been firmly established, such as in standalone video pieces.

Minimum Size

The minimum size of the primary logo is 2.25" width in print and 200 pixels width on screen. The minimum size of the seal logo is 1.5" width in print and 100 pixels width on screen.

Clear Space

The OSPI logo requires clear space around it to maximize its presence. The width of the icon can be used to gauge the minimum amount of clearance around the logo. This area should be kept free of graphics, type, etc.

The logo may be used over video footage if desired, but considerations should be made to ensure that the logo is highly visible. This may include partially opaque overlays or selection of footage with a darker background when the logo is on screen.

Reminders

- Don't distort or stretch the logo.
- Don't add any special effects to the logo.
- Don't change the color of the logo to any color not specified in these brand guidelines.

Brand Colors

Color Name	Color	RGB	HEX
Charcoal		64/64/61	#40403D
Yellow		151/198/57	#FBC639
Blue/Teal		13/87/97	#0D5761
Sage Green		140/181/171	#8CB5AB
Cream		247/245/235	#F7F5EB
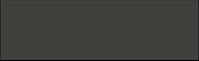
Supers and Lower Thirds

Adults

First and last name, honorific if applicable (Dr., Professor., etc.), title, and affiliation. Example: Superintendent Chris Reykdal, State Superintendent, Office of Superintendent of Public Instruction

Follow OSPI Style when referencing academic degrees.

- Doctor of Education (Ed.D.)
- Doctor of Philosophy (Ph.D.)

Minors

First name only, Student. Example: Elida, Student

Fonts

Segoe UI

TERRELL DORSEY
President, *Unleash the Brilliance*

SARAH DAHL
Early Learning Coordinator, *Sedro-Woolley School District*

Story Board Template

Scene: **Shot #:**

Action _____

_____

_____

_____

Dialogue _____

_____

_____

_____

Graphics _____

_____

_____

Scene: **Shot #:**

Action _____

_____

_____

_____

Dialogue _____

_____

_____

_____

Graphics _____

_____

_____

Video

1. Describe your visual and graphic ideas here.

Audio

1. Describe Audio events that coincide with the numbered video element to the left. These events would be Voice Over, Music, Natural Sound, Interviews, Sound Effects, etc.

1. Describe your visual and graphic ideas here.

1. Describe Audio events that coincide with the numbered video element to the left.

Policy Guidelines

Policy Guidelines

Music and Copyright

Always use royalty free or properly licensed music in your videos. If you do not have a license agreement or express written consent for use from the copyright holder, do not use the music track.

Avoid copyrighted or trademarked imagery appearing in the video unless it is integral to the story, natural to the public environment of the production, or approved for use. If in doubt, don't use the image.

Names

If a minor is to appear on screen, please use the first name only for the safety and security of students. If a minor were to introduce themselves, ask them to introduce themselves with their first name only. It is fine to record their full name for reference and release forms.

Release Form

All people appearing in a video must sign a video release if the content is intended for distribution to the public.

OSPI's photo/video consent forms are available in different languages and in electronic form. For minors appearing in a video, a parent/guardian must sign the student's release form.

Usage

OSPI retains all rights to photo and video content.

Inappropriate Content

Be mindful of all non-OSPI branding, unsavory visuals, or audio making its way into video production. No alcoholic beverages or associated logos, references promoting drug use, violence-promoting references, political content, adult language, or adult content should be in OSPI video productions.

File Submission

File Submission

In your contract, you are responsible for purchasing a hard drive containing all the final materials you need to deliver to OSPI upon completion of the project. Once the project is completed, ship or deliver the drive to your project coordinator/contract manager. Please confirm that we've received the drive containing all the footage before you remove it on your end. Webinar content and training modules can be transferred digitally so please only send narrative/documentary projects on a hard drive. Submit the video files on a hard drive to:

> Office of Superintendent of Public Instruction
> Attn: Communication and Digital Media
> 600 Washington St SE
> Olympia, WA 98504

Video

Quality
The preferred quality is 4K, with 2K and 1080p acceptable. 24fps is preferred, with 30fps also acceptable. Do not use an interlaced format unless necessary.

Format
Almost all broadcast format acquisitions are acceptable. Raw footage must be delivered with all associated structured files and folders. Maximum quality MP4 or MOV files are preferred. If audio is entirely separate from video files, WAV or AIFF files are required.

Master File
- Must have mixed audio
- H.265 or H.264 ProRes 422 HQ MP4 or MOV 4k 24fps maximum quality
- Audio AAC 48kHz Stereo 320kbps
- Closed Captioning with sidecar files is encouraged.
- Deliver in the original format it was shot. Do not downsize footage.
- Include a "clean" video file with footage only and no graphics.

Playback and YouTube Files
- H.264 MP4 1080p 24fps 16Mbps
- Audio AAC 48kHz Stereo 320kbps

Split Audio Files
- A folder with separate VO tracks, Sound FX and Natural Sound tracks, and music tracks must be provided as WAV or AIFF files with the master file.

Asset Files
- Graphics, project files, program files, stock, and raw footage must be provided on a portable USB 3.0 drive for backup and archiving. Please copy all elements to the hard drive and ensure the project file opens, retaining asset linking. You are also required to include all project files in Premiere or DaVinci.

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All students prepared for post-secondary pathways,
careers, and civic engagement.