

**FEED THE FUTURE**  
**KNOWLEDGE**  
**DRIVEN**  
AGRICULTURAL  
DEVELOPMENT

# **KDAD VIDEO STANDARDS & PROCESSES**

**Working Draft**

August 2017

# CONTENTS

- Purpose ..... 4
- Video Development Process ..... 5
- Roles & Responsibilities ..... 6
- Project Scoping ..... 7
  - Managerial Scoping..... 7
  - Producer Scoping ..... 7
- Review Processes ..... 9
  - Internal..... 9
    - Text Review ..... 9
    - Video Content Review..... 9
  - External ..... 10
- Art Direction..... 11
- Branding & Graphic Standards..... 11
  - Typography ..... 11
  - Logo Usage ..... 12
  - Color ..... 13
- Quality Standards..... 14
  - Video Openings ..... 14
  - Lower Thirds & Subtitles ..... 16
    - Subtitles ..... 16
  - Tone ..... 17
  - Transitions & Effects ..... 17
  - Closing & Credits ..... 17
    - Developing Credits ..... 18
  - Images & Retouching ..... 19
  - Maps ..... 20
  - Music..... 20
  - Voice Overs ..... 20
- Sourcing Video, Photos, Graphics & Music..... 21
  - Graphics ..... 21

Photos & Usage.....	21
iStock Images .....	21
Music & Rights .....	22
Filing, Naming & Publishing Final Products.....	23
Videos on YouTube .....	23
File Names.....	24
Tagging.....	24
Video Summary Description .....	24
Final Archiving & Asset Management on the KDAD Project Server.....	25
508 Compliance .....	27
Annex I. Creative Commons Usage & Licenses .....	28
ANNEX II. Video Project Outline.....	30
ANNEX III. Video Checklist .....	31
ANNEX IV. Text Basics .....	32

## PURPOSE

This guide is the first of its type for KDAD. It is intended to cover a wide variety of topics related to video production and provide further clarification to material found on the KDAD wiki. The intent is to improve scoping, development, and production processes and build in greater efficiency.

This guide does not address audio and video issues related to KDAD seminars and webinars, which are adequately addressed in other guidance documents on the wiki. It focuses primarily on products destined for Agrilinks.org, and to a lesser extent, Microlinks.org, FeedtheFuture.gov, and other outlets.

The intent of this guidance is to:

Simplify video development processes to improve efficiency.

- Introduce a managerial scoping process to assist in project and client management and to enhance producer scoping.
- Institute development of a project outline for clients.
- Implement an internal KDAD review to reduce the necessity for multiple revisions.
- Formalize client review and revisions to keep projects on track and on time.

Build consistency in look and feel across KDAD video products.

- Deploy KDAD-specific standards based in part on Feed the Future guidelines.
- Maintain client branding standards.
- Ensure use of Associated Press style in all text for Feed the Future products and General Printing Office (GPO) style for non-Feed the Future clients.

Ensure product quality and support exploration of new media products.

- Capitalize on and integrate art direction and graphic design more fully by working closely with the KDAD Senior Graphic Designer.

Create standards that unify how materials and platforms are managed.

- Develop a naming protocol that enhances the ability to store and retrieve information.
- Encourage the use of YouTube playlists for video products.
- Provide a record of video processes and guidance.

## VIDEO DEVELOPMENT PROCESS

KDAD has created a video development process to illustrate key steps in project development and facilitate a better understanding by KDAD staff and clients. There are a few new additions to the process: manager scoping, a project outline for clients, and a coordinated internal review.

**Client/Manager Scoping** – The first step to understanding the level of importance and client commitment to video investment.

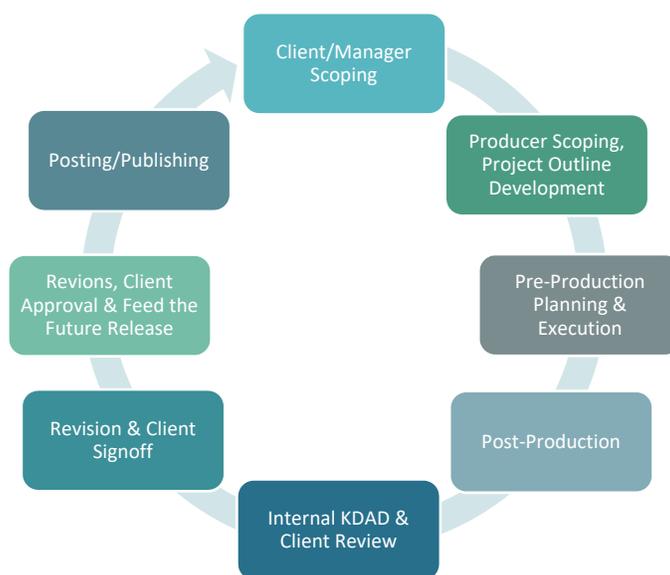
**Producer Scoping and Project Outline** – Detailed scoping (to include portfolio manager or project lead) that explores project goals and appropriate product development, including format, key components, and considerations. The outline gives clients a project overview, level of effort/investment, and a timeline.

**Pre-Production Planning and Execution** – Evaluation of activities needed to deliver the final product, including sourcing video, graphic design elements, logistics, and content development. Portfolio managers will approve plans prior to the commencement of work.

**Post-Production** – Assembling all pieces via editing, including video, graphics, images, text, voice overs, and music. This phase should include art direction; writing, editing and proofing; and graphic support.

**Internal KDAD and Client Review** – Coordinate internal review and comments, followed by an initial client review period.

**Revisions, Client Approval and Feed the Future Release** – Post-production process to incorporate corrections and changes with final review and approval by the client. Final products for Agrilinks must be reviewed and approved by Feed the Future if they relate to a sensitive topic or if they contain USAID staff.



## ROLES & RESPONSIBILITIES

Video professionals work closely with their respective portfolio managers, KDAD project leads, and clients and collaborate as necessary.

### **KDAD Digital Media Producer**

Video production is the primary responsibility of the Digital Media Producer, who reports to the Communications Portfolio Manager. Special projects and overflow work may be assigned to the AV and Multimedia Specialist, who reports to the Knowledge Management Portfolio Manager. The Producer may oversee some aspects of the multimedia specialist's tasks when project collaboration is needed. However, primary supervision of the multimedia specialist remains with the Knowledge Management Portfolio Manager.

- Leads comprehensive project scoping as a follow-on to initial managerial scoping and creates a one-page project overview for client review and approval.
- Oversees and coordinates all aspects of production for assigned products in house and with vendors, as assigned.
- Involves the senior graphic designer in project conceptualization and graphic development and graphics and branding review.
- Manages text reviews and the proofing process.
- Initiates the internal KDAD review process and associated approvals.
- Maintains video files and YouTube posts and uses file naming protocol.

### **AV and Multimedia Specialist**

- Produces a wide range of multimedia products including screencasts, audio recordings, videos, podcasts, and interactive online modules.
- Serves as activity lead for podcasts, working closely with Communications and Knowledge Management portfolios and others as needed – including scoping and production.
- Manages AV support for in-person and online events.
- Involves the senior graphic designer in project conceptualization and graphic development, graphics, and branding review.
- Identify and deploy AV software and systems.
- Manages text reviews and the proofing process.
- Initiates the internal KDAD review process and associated approvals.
- Maintains video files and YouTube posts and uses file naming protocol.

## PROJECT SCOPING

### Managerial Scoping

Scoping is the most important element of any video production. The KDAD wiki contains useful information on [scoping](#) and [planning projects](#). That guidance is valuable in working with clients to determine objectives that are fundamental to any product.

The purpose of managerial scoping is to get an initial sense of client expectations and the level of effort/budget requirements needed for a project. It will give managers the information they need for decision-making and give the producer more information for the full scoping effort. For KDAD, this step in the process will help ensure better alignment of projects with timelines and a balance between time and resource investments with value. This process will add transparency and reduce the likelihood of project creep and undue pressure on producers. This initial discussion is not intended to replace full scoping conducted by the producer with KDAD project lead(s) and clients. Instead, it is to be a way to facilitate a more comprehensive and effective producer scoping.

Portfolio managers from Communications or Knowledge Management will meet with clients to determine the type of communications product needed to meet client goals. Key functions of this meeting will be to:

- Gauge client interest and level of investment in a project.
- Understand client expectations as they relate to involvement in production and review.
- Determine which subject matter experts, if any, will be involved and the role they will play in review and final approval.
- Gather information to evaluate the use of KDAD staff time, feasibility of deadlines, and the content of deliverables.
- Determine if the project can be completed with in-house KDAD expertise or if the services of an outside vendor are needed.
- Confirm location and other logistics that may include travel and related expenses.
- Set parameters for project development.

Portfolio managers will use this meeting and knowledge of client preferences and work patterns to convey meaningful details to video producers. Information from this meeting also will be useful in communicating to subject matter experts the amount of time/resources available to complete a project.

As necessary, the KDAD video producer may be asked to join this meeting, or preferably, a second meeting will be held to develop project details more fully along with subject matter experts.

### Producer Scoping

Portfolio manager(s) and the video producer will conduct a more detailed scoping to set up parameters, so the video meets client-identified goals and objectives. Comprehensive scoping is the prelude to pre-production and strategic planning. Scoping should include:

- Confirm goals and objectives.
- Identify target audiences and mechanism for reaching them.
- Determine call-to-action and format: instructional, informative, and/or promotional.

- Define key messages.
- Desired length, single or multi-component piece, etc.

The video producer will use scoping data to draft a one-page overview that describes the concept for the final piece. This will be reviewed by the portfolio manager/project lead and submitted to the client for approval. If subject matter experts are the main point of contact, a copy of the overview will be sent to the client to close the communications loop.

The overview will include:

- Description of the final product (including details on graphics needed and their use, imagery, interviews, locations, estimated run time, and projected development timeline)
- Goals and objectives
- Content points and messages
- Desired action
- Logistical elements
- Associated out-of-pocket costs (e.g., vendors, as applicable)

## REVIEW PROCESSES

### INTERNAL

#### Text Review

A writer/editor on the Communications Team will review all text content before video products reach the final stages of production (part of the review process for all communications products). This process is intended to ensure style standards are met and that content contains no typographical errors.

Video producers will supply a communications portfolio writer/editor with a copy of the video, so all text and credits can be reviewed and edited. This may include slides that clients have provided. Producers will need to provide a Word document that contains credits that can be checked against the video. Any areas where the video producer is uncertain about content or usage should be flagged for the editors as a call-out in the review process. Writers/editors will be reviewing for grammar, style, punctuation, and clarity. Writers/editors can be a resource for addressing client concerns.

#### Video Content Review

##### **KDAD Review Team**

A new step in production is a formal internal review. The purpose of this step is to collect and synthesize all input at once and manage the change and review process to achieve greater efficiency.

Video products will be reviewed by the Communications and Knowledge Management Portfolio Managers, the Project Lead and/or the Chief of Party. Project lead review is important to ensure topic, client-specific requirements, and sensitivities are addressed.

Additionally, the KDAD senior graphic designer should be involved early on to assess the need for graphics or other elements and ensure that standards are met.

This process includes an overall review early in the production cycle and then review after client corrections and changes are made. In some instances, multiple reviews may be necessary, similar to the review process for other knowledge management and communications products. Internal KDAD review comments should be entered and tracked in Basecamp.

The KDAD Review Team will meet with the video producer to review a rough cut of the product. This session will be to gather all feedback at once and reduce the time it takes for review and revisions. Producers will draw attention (during the review or as work progresses) to difficulties in making suggested revisions, so issues can be resolved quickly.

##### **Priorities for review**

The KDAD review team will review video products for:

- Clarity of message(s)
- Adherence to client goals

- Quality of production and content
- Adherence to standards and best practices

## EXTERNAL

KDAD portfolio managers will work with clients to manage the external review process to ensure that client goals are met and that review and revisions can be focused and kept to a minimum. This involvement is to formalize and help manage the process. Depending on the extent of the project, it may be necessary to plan for multiple rounds of editing with clients. However, the goal will be to create good products without excessive revisions.

Portfolio managers should take an active role in setting client expectations based on acceptable practices and the work load and priorities of team members.

Clients have final approval of all material.

## ART DIRECTION

KDAD has an experienced senior graphic designer, who can contribute to the video development process. Video producers should take advantage of the creativity and design services this individual offers: art direction, graphic design and conceptualization, storyboarding, still and animated graphics, infographics, and photo enhancement.

The senior graphic designer should be included in the project design phase to contribute ideas and concepts and during the production stage to identify opportunities for animation and graphics. The senior graphic designer can also help maintain video standards.

## BRANDING & GRAPHIC STANDARDS

The purpose of these branding standards is to ensure the correct portrayal of client brands (Feed the Future, USAID, Agrilinks, and Microlinks) in video communications. These standards help maintain:

- Consistent branding and public awareness
- Streamlined production
- A seamless suite of communications media

By following these standards, KDAD will be free to concentrate on generating engaging content. To maintain consistency, layered Photoshop files with required font (type size, weight, leading, letter spacing, etc.), color, and layout specifications are provided for all examples shown in this document (see file location on K drive).

### Typography

All text must be in the Arial family. The use of other fonts is strongly discouraged. Other general specs:

- No all caps or small caps.
- No underline or italics (except for subtitles).
- No effects that detract from the content or affect the legibility (e.g., 3-D type).
- No drop shadows on type except when needed to improve legibility over background video or as specified elsewhere in this document. When applicable, use a 5px drop shadow on the lower right of text (black, 75% opacity or lower).
- No patterns, gradients or images within type (see below):

## Logo Usage

Logos must be used in accordance with their respective established branding standards. In the presence of client logos, non-affiliated logos must not exceed the height of the client logo. Both Agrilinks and Microlinks have tag lines that help promote the sites. Be sure to use the logo and tag line when appropriate. Branding requirements for Feed the Future and Agrilinks are shown on pages 11 through 14 of this document. USAID's Video and Photography Style Guide can be found at: [www.usaid.gov/branding/resources](http://www.usaid.gov/branding/resources).

Keep in mind the KDAD guidance contained herein provides an additional level of definition and should be used as the primary guide for KDAD-produced work.

Primary Feed the Future Logo:



Primary USAID Logo:



Secondary Feed the Future Logo:



Secondary USAID Logo:



Agrilinks Logo:

**AGRILINKS**

Microlinks Logo:

**MICROLINKS**

Agrilinks Logo with Tagline

**AGRILINKS**

JOIN THE DISCUSSION  
[agrilinks.org](http://agrilinks.org)

Microlinks Logo with Tagline

**MICROLINKS**

MORE THAN MICRO  
[microlinks.org](http://microlinks.org)

## Color

The following colors are acceptable for Feed the Future:

 RGB: 71, 153, 181	Hex: #4799B5	 RGB: 64, 59, 51	Hex: #403B33
 RGB: 148, 165, 69	Hex: #94A545	 RGB: 255, 255, 255	Hex: #FFFFFF
 RGB: 211, 125, 40	Hex: #D37D28		

The following colors are acceptable for USAID:

 RGB: 0, 42, 108	Hex: #002A6C	 RGB: 221, 221, 221	Hex: #dddddd
 RGB: 194, 17, 58	Hex: #C2113A	 RGB: 0, 0, 0	Hex: #000000
 RGB: 102, 102, 102	Hex: #666666	 RGB: 255, 255, 255	Hex: #FFFFFF
 RGB: 183, 202, 232	Hex: #B7CAE8		

The following colors are acceptable for Agrilinks:

 RGB: 83, 104, 43	Hex: #53682B	 RGB: 141, 60, 30	Hex: #8D3C1E
 RGB: 106, 150, 59	Hex: #6A963B	 RGB: 78, 46, 45	Hex: #4E2E2D
 RGB: 199, 210, 138	Hex: #C7D28A	 RGB: 0, 0, 0	Hex: #000000
 RGB: 186, 111, 46	Hex: #BA6F2E	 RGB: 255, 255, 255	Hex: #FFFFFF

The following colors are acceptable for Microlinks:

 RGB: 242, 105, 36	Hex: #F26924	 RGB: 228, 236, 237	Hex: #E4ECED
 RGB: 28, 43, 57	Hex: #1C2B39	 RGB: 0, 0, 0	Hex: #000000
 RGB: 61, 85, 103	Hex: #3D5567	 RGB: 255, 255, 255	Hex: #FFFFFF
 RGB: 183, 205, 217	Hex: #B7CDD9		

Shades and tints of the above colors are also acceptable. Other colors may be used for enhancement, pending verification with the Senior Graphic Designer that their use will not detract from the content or brand.

## QUALITY STANDARDS

The following standards cover a wide variety of elements that contribute to a quality video production. If in doubt, consult with the Senior Graphic Designer for assistance.

### Video Openings

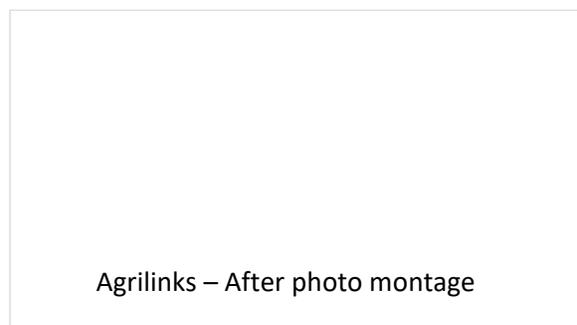
KDAD content must be branded appropriately. Both Feed the Future and USAID have used animated video. Since KDAD has an animated opening that follows the Agency branding, in some situations, it may be appropriate to use a static Agency slide to avoid animation overload.

#### Branded Opening

The opening must include the required Feed the Future, USAID, and Agrilinks branding, exactly as shown below.



Microlinks – Opening Frame



USAID to Come

### Animated Agrilinks Bumper

The existing animated bumper created in Adobe AfterEffects must be used at the start of videos following the appropriate Agency branding. The images in the photo montage may be changed to reflect the content of each piece. There is a long opening for videos that exceed two or more minutes and a shorter version for use with shorter videos. Request assistance from the Senior Graphic Designer if you are unable to insert new images into the file. The length of the introductions should not be modified.



Both AfterEffects video opening files are located on the K Drive: KDAD Communications/KDAD/Video Standards & Branding.

Additional video resources and footage are stored on the large hard drives that support computers in the editing suite.

Short opening: <https://www.dropbox.com/s/g1zibd24wcbwgog/Agrilinks-bumper-6sec.mov?dl=0>

### Video Title

The title and speaker information must be set in Arial Bold and Arial Regular, respectively, with paragraphs center aligned, on separate lines, and in Feed the Future Black (RGB: 66, 65, 66). An affiliate logo can be positioned in the lower left, aligned flush-left with the “A” in Agrilinks and no wider than the “AGR” in Agrilinks. It must be scaled proportionally to match the height of “Join the Discussion | agrilinks.org.”



Short Title



Long Title



Long Title + Affiliate Logo



Short Title



Long Title



Long Title + Affiliate Logo

## Lower Thirds & Subtitles

All lower thirds must be set in Arial Regular, white, and used over a black bar set at 75 percent opacity.

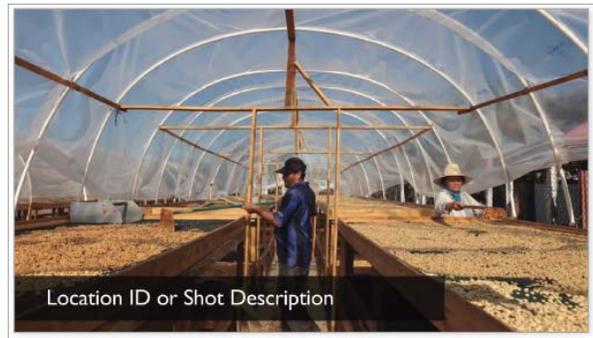
### ID with Subheading

Use this lower third only for name identifications on the first appearance of an interviewee that runs at least one second. Start this lower third on the cut for a minimum duration of one second and a maximum duration of three seconds then fade out. Do not use this lower third across multiple shots. Keep the subheading as simple as possible; avoid lengthy ones.

### Single-Line ID



ID with Subheading



Single-Line ID

Use this lower third to identify a location or to provide a brief description or factoid. Start this lower third on the cut for a minimum duration of 2.5 seconds and a maximum duration of 4 seconds then fade out. You may use this lower third across multiple shots, except for name ID use. If the situation seems right, end lower third on the cut.

## Subtitles

Subtitles must be centered at the bottom of the frame and set in Arial Regular, white, and used over a black bar set at 75 percent opacity. Do not exceed two lines of text. Some editing of language is appropriate to present thoughts succinctly and reduce redundancy.



## Tone

The tone of videos must be serious and uplifting. This applies to the general look and feel and use of language and music.

## Transitions & Effects

Video transitions and effects have meaning and should be used sparingly. Such effects must support and enhance the content and should fit well with the music used. Do not use effects that are unnecessary, detract from the content, or have a negative effect on the video's flow. Examples of effects to avoid include: page flip, rotating an image, lens flare, and 3-D text. Acceptable transitions include: cut, fade in/out, fade to/from black, and dissolve.

## Closing & Credits

### Branded Closing

The closing must include the stills of the required Feed the Future, USAID, and Agrilinks branding, exactly as shown below.



Feed the Future/Agrilinks/KDAD  
Closing Frame



Agrilinks – Closing Frame



Microlinks – Closing Frame

## Credits

Credits should follow the branded closing and crawl from bottom to top at a speed of 120 pixels/second, with brief attributions for photography, footage, and music. They must be in a single-column format with section titles in Arial Bold and attributions in Arial Regular, centered paragraph alignment, and white text on a black background. Depending on the length of credits, they can move as quickly as necessary to keep video length as short as possible.

When logos are displayed, they must be centered, shown at optically similar sizes and no more than three across per row. They must be reversed out to white or used per their respective graphic standards for display on a black background. Logos must follow the named attributions in a section.



## Developing Credits

KDAD video products that use photographs, illustrations from sources other than KDAD, reports, slides produced by non-USAID/KDAD staff, videos, and music need to contain credits for that information unless it is absolutely clear of any restrictions.

**Photos/Photographers** – Cite the organization first followed by the photographer: USAID/John Doe. Use a slash mark to separate the entities.

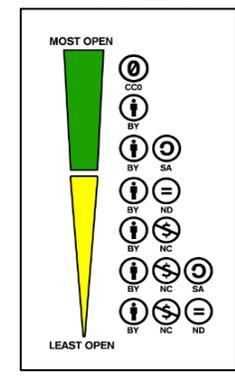
If material is from Flickr – U.S. Government or other – cite the photographer and organization. You will also need to follow the guidance below for Creative Commons materials.

If photos, video or illustrations from Creative Commons are completely free from any restrictions, you are not required to include a link to the license. But, even Creative Commons images often have some rights reserved and that requires a link to the license. To streamline listing of credits and licenses, group all imagery by license. Follow this format:

- Name of license and link to the license. It is not necessary to include associated icons if a link to the license is provided.
- Credits and links to images presented in alphabetical order.

1. Title of the material (may not always be available)

Use this guide to determine requirements for imagery within Creative Commons.



2. Photographer/owner (include name at minimum, link to profile page if applicable)
3. Source (link to original image)
4. License (link to license deed) – covered above when multiple images are grouped by license.

The types of licenses and links to their respective deeds can be found at <https://creativecommons.org/licenses/>.

### Other Materials

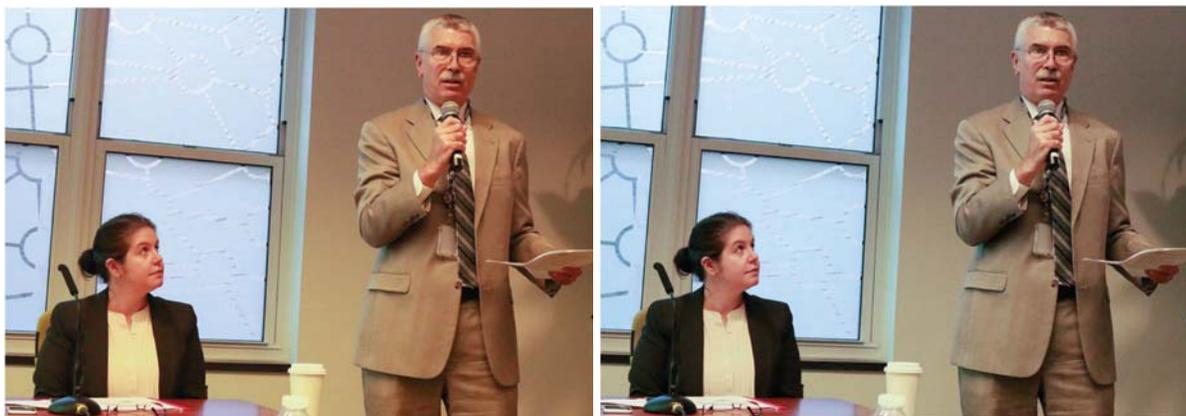
There are slight differences among various style guides, but for KDAD video purposes, citations should include:

1. Author/owner
2. Title of work
3. Organization (if applicable and if included with the material you're using)
4. Source (link if possible)
5. License (link if applicable and if included with the material you're using)

When in doubt, consult a communications portfolio editor.

### Images & Retouching

Photography and video must be color corrected when appropriate to achieve optimal color balance, brightness, and contrast. When shooting people of color, extra steps are necessary to ensure optimum imagery. This may include fill light, selection of backgrounds, and position of individuals in relationship to the sun.



Unretouched – Too warm

Retouched – Better color



Unretouched – Too dark



Retouched – Better contrast

## Maps

When possible, keep the same map style throughout a video. All maps must be clearly labeled. If a map is not labeled or the label isn't clear, use a Single-Line ID lower third to identify what is being shown. Do not use a map as a border or frame for photos or footage. Photoshop is an appropriate tool for correcting maps. The senior graphic designer can provide assistance if necessary.



Map subject is not clear, and it is cluttered



Map subject is clear and uncluttered

## Music

Selection of music should enhance, but not overpower, video content in terms of volume or excessive variety. **ADD ADDITIONAL DETAILS.**

## Voice Overs

Using voice talent is a great way to pull a story together. Communications staff can assist in developing or editing a short script that supports video content and the goal of the project. The producer should select talent that speaks clearly and with inflection. Clients may have a preference for the use of a male or female voice over.

## SOURCING VIDEO, PHOTOS, GRAPHICS & MUSIC

### Graphics

The KDAD senior graphic designer is on hand to provide a variety of services that can enhance videos – animations, infographics, small graphics, retouching, etc. Video producers should use that capacity to its fullest extent. The graphic designer can be an important resource at the beginning of a project to assist in scoping the type of visuals that can contribute to a great product.

### Photos & Usage

- KDAD may use U.S. Government resources free of charge. Citing the photographer/organization is important. Flickr pages for Feed the Future and USAID contain a variety of shots that are searchable (see the list of tags in the “More” drop-down menu on the right). But, you will note that there are big gaps.

[https://www.flickr.com/photos/usaid\\_images/](https://www.flickr.com/photos/usaid_images/)

- Levels of Flickr use – Flickr offers several ways to find photographs that are not part of the U.S. Government galleries. When you enter a term and search, you will see that a secondary drop down menu under the banner on the left side – Any License. You may select from:

Any license
All creative commons
Commercial use allowed
Modifications allowed
Commercial use & mods allowed
No known copyright restrictions
U.S. Government works

Consult Annex 1 to view more details on use of Creative Commons images. It is more complicated than you might think since the “Creative Commons Some Rights Reserved” category has a variety of different license levels. You will be required to provide attribution and a link to the location of the image along with a license designation. Also review, the Developing Credits section of this document.

### iStock Images

KDAD has an account with iStock for photos. This gives you access to a variety of materials that can be used in videos – photos, illustrations, audio and video files. The account is: username: [kdadadmin@kdad.org](mailto:kdadadmin@kdad.org); password: comms2017.

Keep in mind that these materials are not free. KDAD buys credits and then those are used to purchase materials online. When you click on the account name, a screen will present you with the number of remaining credits. Please let the Communications Portfolio Manager know ASAP when the remaining credits reach 10. A new purchase will be required, so the credit balance can support incoming projects.

Download any file, any time with credits	
Get any file from any collection with credits, including video. Stock up and save with credits that never expire.	
1 CREDIT	\$12 <small>\$12/CREDIT</small>
3 CREDITS	\$33 <small>\$11/CREDIT</small>
6 CREDITS	\$60 <small>\$10/CREDIT</small>
18 CREDITS	\$170 <small>\$9.44/CREDIT</small>
36 CREDITS	\$325 <small>\$9.03/CREDIT</small>

When looking for materials, always review the Essentials (lowest price) options first. They will require fewer credits. Signature (best quality) usually provides more options, but perhaps not significantly, if any, better quality. iStock sometimes lists costs by credits or by actual price. See the attached screenshot as a guide. Make a purchase only when you have made a final selection.

An online search often provides a variety of free options for photos.

## MUSIC & RIGHTS

To Come

## FILING, NAMING & PUBLISHING FINAL PRODUCTS

YouTube is the only repository of KDAD video products that is accessible to the public (if pieces are published or a link is provided). YouTube is where KDAD's unpublished and published files are stored, making accessing and reviewing video simple and easy. No video products are stored on Agrilinks or Microlinks, although they can be embedded.

KDAD maintains two separate accounts/channels on YouTube for Agrilinks and Microlinks. Content is presented via playlists that correspond to main website topics/themes. At the time of this writing, only Agrilinks home page and playlists have been developed. The login information is:

### **Agrilinks**

Username: [agrilinksusaid@gmail.com](mailto:agrilinksusaid@gmail.com)

Password: KDAD\_2014!

### **Microlinks**

Username: [usaidmd@gmail.com](mailto:usaidmd@gmail.com)

Password: KDMD\_2011!

The Microlinks YouTube channel has the same functionalities as Agrilinks, populated with Microlinks-specific content (*note: Microlinks has yet to reorganize its playlists, which currently are created and organized around individual events and series*).

The communications portfolio will manage YouTube organization and maintenance: basic settings, channel descriptions, etc.

## Videos on YouTube

The Agrilinks YouTube home page serves as a public table of contents and has been designed to feature material that supports Agrilinks topic areas through playlists. Additionally, there is a featured video that can correspond to an Agrilinks monthly theme.

Video categories used by KDAD are published and unpublished. Published videos are those that have been reviewed and approved by the client and Feed the Future. Unpublished videos are those that are still under development and are being shared for review, or have been "retired" from the public facing side of the channel due to age, low viewership or poor quality.

### **Playlists**

Video products should be uploaded to one of the 11 topic playlists. Playlist content is displayed with most recent files first unless it is manually rearranged. It is not possible to create sub-folders within playlists, but a series of videos can be grouped for a temporary playlist, when needed. In addition, videos may be tagged to several playlists.

### **Partner Materials**

As a general rule, KDAD will not post video products produced by other organizations as a courtesy. The intent of the channel is to provide a focus on KDAD clients. The exceptions are videos that are part of a total package of information or products produced with KDAD funding or through a contract mechanism.

## File Names

On YouTube, video titles can be up to 100 characters; however, titles longer than 70 characters will be truncated by search engines. Titles should be specific and should include keywords that inform the audience of the important elements of each video.

Recommended Naming Convention:

**Describer Word** (Event, Webinar, Interview, Panel, etc.): **What it is** (Title, event name, etc.), **person's name** (ONLY for very high level people- other wise names should go in tags), **Date** (ONLY if critical to understanding the video)

## Tagging

All videos uploaded to the Agrilinks and Microlinks YouTube channels should be tagged with the name of the playlist(s) in which they reside and with a minimum of six (more preferred) content keywords. Greater use of keywords allows viewers to locate material more easily. YouTube will not recognize “of,” “in,” “and” or other words of this nature in its search algorithm. Place the most important key words first as YouTube places a higher “score” on these words. Remember to also include common misspellings of key words so that searches with misspellings still bring up KDAD videos.

## Video Summary Description

The description section informs the audience of the content of the video and helps viewers find the video in search results. Descriptions can be up to 5,000 characters in length; however, search engines truncate descriptions after 150 characters. The first words should reflect the video’s title and specify the content without unnecessary language. Additional information about the channel, metadata, and links to other websites can be included, so viewers can learn more. Keywords and tags should be included throughout to [optimize search results](#).

Example:

## Transformation in Agri-Food Systems: Preparing for the Future



USAID Agrilinks

Channel settings

65 views

+ Add to Share More

1 0

Published on Apr 17, 2017

Transformation in Agri-Food Systems: Preparing for the Future is the third in a three-part series of presentations given by USAID Senior Food Security and Nutrition Advisor, Jim Oehmke. His remarks are part of the 2016 Agri-Food System Policy for Global Food Security Strategy.

Oehmke discusses the complex transformations necessary to move from subsistence to market-based agricultural systems. Transformative processes touch, among others: agricultural production, rural communities, biodiversity, ecologies that can adapt to and mitigate the impact of climate change, rural social systems and employment.

Visit [Agrilinks.org](http://Agrilinks.org) to learn more.

Category Nonprofits & Activism

License Creative Commons Attribution license (reuse allowed)

SHOW LESS

### Retiring Video

The following criteria is used for unpublishing a video:

- a. Old Content
  - a. If the video is older than October 2013
  - b. If the information in the video is no longer relevant
- b. Not reflective of current brand
  - a. Poor videography, production, audio or presentation of information
- c. Low Viewership (does not apply to webinars)
  - a. Videos without 20 views that are older than three months
  - b. Videos with viewer than 10 views in the past 12 months

### Final Archiving & Asset Management on the KAD Project Server

For internal purposes, all final videos should be placed into the following location:

\\KAD\KAD Communications\KAD Communications Final Deliverables\BFS\Food the Future\Video

OR

\\KAD Communications\KAD Communications Final Deliverables\BFS\Agrilinks\Videos

OR

\\KAD\KAD Communications\KAD Communications Final Deliverables\BFS\CREATE AND NAME APPROPRIATELY

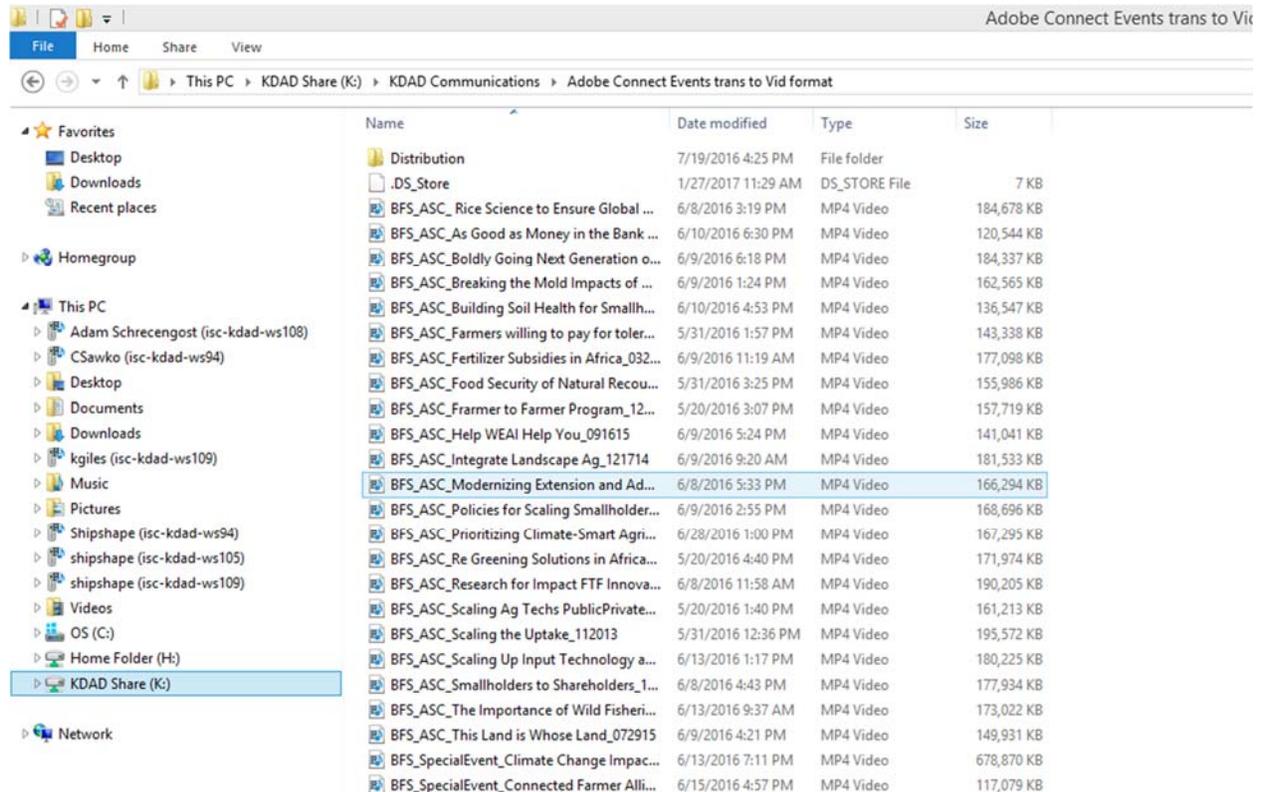
Additionally, once an edit is complete, please [media manage the project](#) (“Project Manager” for Premiere) using relevant asset and final output and then place the packaged assets in the appropriate

“Video Media Managed” folder (e.g., KDAD Communications\KDAD Communications Final Deliverables\BFS\Agrilinks\Video Media managed).

And, employ the following naming convention:

YEAR\_BUREAU\_ShortDescriptiveTitle\_EventDate

Examples:



## 508 COMPLIANCE

Automated transcriptions produced through YouTube are a good way to meet Section 508 compliance requirements. Review of the transcript is critically important. The producer is well-placed for this review due to familiarity with the content. The producer should look for and correct:

- Misspellings – particularly important for works that contain the names of countries and individuals who have non-standard names.
- Punctuation.
- Areas of confusion – where complex terms or processes have been misrepresented by the automated transcription.

Video transcripts should be stored in the Communications folder on the K Drive in the client folder. Be sure to date and name the files appropriately.

## ANNEX I. CREATIVE COMMONS USAGE & LICENSES

The following information summarizes details for the Creative Commons category: Some Rights Reserved category. This is useful in determining the appropriate level of attribution and use. Keep in mind that when crediting material to group images under licenses (the name of the license shown below) and provide the link to the license information. It is not necessary to use the associated license icon. All images will need to have their respective links included.



### Attribution 4.0 International (CC BY 4.0)

**Share** — Copy and redistribute the material in any medium or format.

**Adapt** — Remix, transform, and build upon the material for any purpose, even commercially.

**Attribution** — You must give [appropriate credit](#), provide a link to the license, and [indicate if changes were made](#). You may do so in any reasonable manner but not in any way that suggests the licensor endorses you or your use.

**No additional restrictions** — You may not apply legal terms or [technological measures](#) that legally restrict others from doing anything the license permits.

**Link:** <https://creativecommons.org/licenses/by/4.0/>



### Attribution – No Derivatives 4.0 International (CC BY-ND 4.0)

**Share** — Copy and redistribute the material in any medium or format for any purpose, even commercially.

**Attribution** — You must give [appropriate credit](#), provide a link to the license, and [indicate if changes were made](#). You may do so in any reasonable manner but not in any way that suggests the licensor endorses you or your use.

**No Derivatives** — If you [remix, transform, or build upon](#) the material, you may not distribute the modified material.

**Link:** <https://creativecommons.org/licenses/by-nd/4.0/>



### Attribution – Non-Commercial 4.0 International (CC BY-NC 4.0)

**Share** — Copy and redistribute the material in any medium or format.

**Adapt** — Remix, transform, and build upon the material.

**Attribution** — You must give [appropriate credit](#), provide a link to the license, and [indicate if changes were made](#). You may do so in any reasonable manner but not in any way that suggests the licensor endorses you or your use.

**Non-Commercial** — You may not use the material for [commercial purposes](#).

**Link:** <https://creativecommons.org/licenses/by-nc/4.0/>



### Attribution – Non-Commercial – Share Alike 4.0 International (CC BY-NC-SA 4.0)

**Share** — Copy and redistribute the material in any medium or format.



**Adapt** — Remix, transform, and build upon the material.

**Attribution** — You must give [appropriate credit](#), provide a link to the license, and [indicate if changes were made](#). You may do so in any reasonable manner but not in any way that suggests the licensor endorses you or your use.

**Non-Commercial** — You may not use the material for [commercial purposes](#).

**Share Alike** — If you remix, transform, or build upon the material, you must distribute your contributions under the [same license](#) as the original.

**Link:** <https://creativecommons.org/licenses/by-nc-sa/4.0/>



#### **Attribution – Non-Commercial –No-Derivatives 4.0 International (CC BY-NC-ND 4.0)**

**Share** — Copy and redistribute the material in any medium or format.



**Attribution** — You must give [appropriate credit](#), provide a link to the license, and [indicate if changes were made](#). You may do so in any reasonable manner but not in any way that suggests the licensor endorses you or your use.



**Non-Commercial** — You may not use the material for [commercial purposes](#).

<https://creativecommons.org/licenses/by-nc-sa/4.0/>

**No Derivatives** — If you [remix, transform, or build upon](#) the material, you may not distribute the modified material.

**Link:** <https://creativecommons.org/licenses/by-nc-nd/4.0/>



#### **Attribution – Share Alike 4.0 International**

**Share** — Copy and redistribute the material in any medium or format.



**Adapt** — Remix, transform, and build upon the material for any purpose, even commercially.

**Attribution** — You must give [appropriate credit](#), provide a link to the license, and [indicate if changes were made](#). You may do so in any reasonable manner but not in any way that suggests the licensor endorses you or your use.

**Share Alike** — If you remix, transform, or build upon the material, you must distribute your contributions under the [same license](#) as the original.

**Link:** <https://creativecommons.org/licenses/by-sa/4.0/>

## ANNEX II. VIDEO PROJECT OUTLINE

The purpose of the Video Project Outline is to help define objectives for the project and provide the client with a summary of the project concept, development process, and timelines. This should not exceed one page and should be kept as simple as possible while providing the information necessary for decision-making. It is a record of what has been discussed and will guide the level of investment going forward.

A video project outline should include:

- Working title
- Key topics, messages, or goals
- Short description of the video concept – what will be included
- Approximate timeline from pre-production through final review
- Approximate level of effort to include the producer’s time and support from others (it will be important to connect with others who may contribute to the project to get a “best guess” on their time – graphics, scripting, editorial review).
- Specific needs from the client – names of technical experts, content sources, supporting materials, etc.

A project outline template can be found in the Communications folder on the K Drive or downloaded from Basecamp:

[https://basecamp.com/2443976/projects/11584468/uploads/38832611?enlarge=297654489#attachment\\_297654489](https://basecamp.com/2443976/projects/11584468/uploads/38832611?enlarge=297654489#attachment_297654489)

## ANNEX III. VIDEO CHECKLIST

Here's an outline of key steps in the video development process.

- Use the guide for selection and use of all type.
- Maintain correct branding standards.
- Connect with a Communications writer/editor to have video text and credits proofed before the product is finalized.
- Schedule a group review of rough-cut products.
- Add credits.
- Use the Agrilinks opening sequence after Feed the Future introduction.
- Use Feed the Future opening sequence

## ANNEX IV. TEXT BASICS

Feed the Future, the dominant client for KDAD video, uses Associated Press (AP) style. Other USAID work follows the General Printing Office (GPO) style manual. AP style is a bit less formal than GPO style. Video producers should always rely on KDAD Communications staff to draft and review text that is included in video products. If you do need assistance in the drafting process, the GPO style manual is available on Basecamp under Cliffnotes. Search of AP style online to access a variety of resources that are free. KDAD does not have an online account.

The following top 10 list of AP style basics was developed by cubreporters.org

- 1. Use a person's full name and title the first time you mention him or her in an article.** For example, write *Don Swanson, professor of communications*, not *Prof. Swanson*. Once people have been fully identified, refer to them by last name only. There are exceptions, so always check the AP stylebook.
- 2. Spell out abbreviations or acronyms on first reference.** For example, use *Passaic County Community College* the first time you refer to the college in a story. You may use *PCCC* on any references made after that. Another example would be to use *USAID* only after you have spelled out *U.S. Agency for International Development* on first reference.
- 3. Abbreviate months when used with days, and use numerals (1, 2, 3, etc.) not ordinal numbers (1st, 2nd, etc.).** Exceptions are March, April, May, June, and July -- write them out, don't abbreviate. For example, write *Sept. 2, 2008*, not *September 2nd, 2008*. But, when using only the month and year, spell out the month.
- 4. Generally, spell out the numbers zero through nine and use numerals for 10 and higher.** Note, however, that numbers used at the beginning of a sentence are spelled out. Example: *Five-hundred-twenty-four students attended*. It is better, however, to rewrite the sentence, so it doesn't begin with a number. Example: *Attending the event were 524 students from local colleges*. Years are one of the exceptions. For example: *2008 was a bad year for investors*.
- 5. But use numerals even for ages younger than 10.** This is another exception to the aforementioned number rule. When used like an adjective, say *X-year-old*, including the hyphens. Otherwise, don't use the hyphens. For example: *the 5-year-old girl kicked her brother, who is 8 years old*.
- 6. Spell out the word "percent" but use numerals for the actual number.** Examples: *Participation increased 5 percent*. *Nearly 28 percent of all students don't like algebra*. Exception: you may use the % sign in headlines.
- 7. To indicate time, use figures and lowercase letters (9:00 a.m., 6:00 p.m.).** Put a space between the figure and the letters. Exceptions are *noon* and *midnight*. Do not say *12 noon* or *12 midnight* -- it's redundant.
- 8. Capitalize formal titles used before a name.** For example, write *Secretary of State Hillary Clinton*.

Very long titles may be shortened or summarized unless they are essential to the story, but the shortened form should not be capitalized (for example, you may use *spokesperson* instead of *Vice President for Public Affairs and Communications*). Use lowercase when formal titles follow a name (e.g., *Hillary Clinton, secretary of state*). General titles, such as *astronaut* Neil Armstrong and *actor* Matt Damon, are lowercase.

**9. Capitalize names of people, places or things** to set them apart from a general group. These include proper nouns such as *Mike, Canada, Hudson River, and St. John's Church*. But, use lowercase for common nouns (i.e., nouns not coupled with a proper name), such as *the river* or *the church*. Also, put a word in lowercase when you have more than one proper noun sharing the word. Example: *Ocean and Monmouth counties*. Capitalize the first word in a sentence. Refer to the dictionary or AP Stylebook, if needed. When in doubt, use lowercase.

**10. Do not use courtesy titles such as *Mr., Miss, Mrs., or Ms.***, except in direct quotes or where needed to distinguish between people of the same name. Using courtesy titles may be polite. And the New York Times uses them in its articles. But it is not AP style.