



streaming media 2025 CONNECT

FEBRUARY 25-27, 2025

FREE Online Event

The Streaming Industry's Largest How-To Online Event Series

The Easiest Way to Bring AV Signals into Software - now 4K at 60fps!

MAGEWELL

POPULAR

ARTICLES

NEWS

TOP 10 MOST POPULAR ARTICLES

Producing Corporate Identity Videos Part 3: Directing and Editing

In this final chapter of our 3-part series on Corporate Identity Videos, we'll go on set and into the editing bay with producers Rochelle Morris of Preface Films, Keith Kelly of Innovative Communications, Ryan Koral of Tell, and Dave Williams of Media Wave. Some of the clips they share here are of their own corporate identity videos.

By [Liz Merfeld](#)

Posted on March 15, 2012

Page 1 of 3 next »



One of the constant challenges of producing corporate identity films that feature--as is only fitting--the actual personalities that populate the company in question is dealing with inexperienced on-camera talent. This means that the filmmaker often has to take the director's role and draw out the kind of performances that will make

those personalities shine through on screen and help the company's identity shine through.



MediaWave's Dave Williams employs a number of strategies for helping the camera-shy relax. With CEOs who have been on camera many times, he often gets the shot in one take. But with those who are terrified, who freeze up, "there are some tricks we play," he says. For example, the moment he sees them tense, he tells them they'll turn the cameras off for a few seconds, but secretly keeps them rolling. "Then I say let's just warm up and tell me what you might say." With the shot in the bag, he'll tell them they accidentally rolled on that one and they're finished.

This works especially well with children. "It's better if they don't know the camera's rolling," he says; otherwise, they might start hamming for the camera or acting unnaturally. On one shoot that involved a group of kids eating and interacting with one another in a diner, he decided to roll cameras without telling the cast. "We decided we would tell them to sit down and have their meal and chat and then we'll roll." The shoot was over before they even knew it began.

To calm nerves even before the actors arrive on set, Williams will often sit in on hair and makeup to build a rapport with the talent. Hair and makeup, by the way, are almost always included in the budget. Clients sometimes question whether that extra cost is necessary, "but for women, we almost always insist. It's HD."

Not only that, but when you look good, he says, "you feel better and come across better on camera." He has several go-to hair and makeup artists, and carries an "emergency" make-up kit if there are any last-minute problems caused by the lights.

Here's a look at the MediaWave interview process with Dave Williams "Coaching the Talent."

Page 1 of 3 next »

0 comments

Sort by Newest

Add a comment...




streaming media 2025 CONNECT
FEBRUARY 25-27, 2025
FREE Online Event

The Streaming Industry's
Largest How-To Online
Event Series



The Easiest Way to Bring AV Signals into Software - now 4K at 60fps!
MAGEWELL 4Kp60

POPULAR

ARTICLES

NEWS

TOP 10 MOST POPULAR ARTICLES

Producing Corporate Identity Videos Part 3: Directing and Editing

In this final chapter of our 3-part series on Corporate Identity Videos, we'll go on set and into the editing bay with producers Rochelle Morris of Preface Films, Keith Kelly of Innovative Communications, Ryan Koral of Tell, and Dave Williams of Media Wave. Some of the clips they share here are of their own corporate identity videos.

By [Liz Merfeld](#)

Posted on March 15, 2012

« previous Page 2 of 3 next »



Working Both Sides of the Camera

When appropriate, [Innovative Communications'](#) Keith Kelly often takes a different approach. Earlier in this series, Kelly described his preference for wearing multiple hats as a producer, including writer and--at times--talent. "I save a lot of money for clients" this way, he says, "and I'm thinking things through every step

of the way."

Whenever possible, Kelly also takes on crew roles and shoots everything himself. Kelly's sets usually involve a basic camera and light set with some add-ons like sliders and jib cranes to add dimension, especially when shooting in factories. Sometimes he hires freelance grips and gaffers or teleprompter help, but avoids it when possible. Having worked on "segmented projects," where professions are differentiated, he says, "I don't love that. I like the symmetry of being in control start to finish."

Keith Kelly stars, naturally, in his own identity video for the 60secondmedia.tv branch of his company.

Kelly's experience as a professional actor helps him when directing talent, both professional and non-paid, especially when nerves get the best of them. "It's funny how powerful a CEO can be speaking at meetings and in front of an audience, but once that red light goes on, all that courage just flows out their toes."

Using Professional Talent

Rochelle Morris of [Preface Films](#) has had luck with talent both voluntary and paid. "No issues so far," she says, adding that actors "can add a total flair to a project." On most projects, she works with only one other crew member, and "therefore both team members need to be versatile and capable of audio and lighting as well as shooting." On larger projects however, additional specialists might be needed--talent, audio/lighting, motion graphic specialist, or an additional shooter."



Making the Cut

When it's time to start editing, Dave Williams includes the client in the first scrub-through of the raw footage to select portions that have the most impact. They might do this together, or instead he'll put up a private gallery of timecoded a/b roll interviews online, send the client a link, and ask them to go through and make a list of which portions they want from each interviewee. From there, he starts putting the story together.

Prior to editing, Ryan Koral of [Tell](#) asks his clients if there is anything



they witnessed in production that they do not want to be included in the final product. It's a tip he's learned from producing wedding films--"We've learned to ask beforehand if there's anything and anyone the couple doesn't want in the film, so that we're not doing something twice because we didn't ask the right questions."

To assist in the editing process, especially when not using a rough cutter, Koral's shooters take notes just after the shoot to point out

strong segments. They might note, "We got some really good b-roll of this or that" or "I thought this interview went really well." This way, the editor will have stuff right away that should be useful.

Normally, Koral's team will rough-cut a draft before shipping the footage on hard drives to their main editor and creative director John Azoni, two hours away from Detroit, or more recently, sharing smaller video files and photos with him online. (Azoni used to work in-house, but his wife took a job in the west side of Michigan, so he now works remotely.) "We give him as much client direction as we are given," Koral says. Anyone who works on the project can review meeting notes, so that when they approach the project, they can start in on it right away: "When it's time to edit, it's go time."

The editing process continues with Azoni emailing Tell project files to send off to clients. The draft goes first to Ryan and studio and operations manager Matt Demorest for quality assurance--"so we can be sure the editor caught the vision"--and then to the client.

Unlike wedding films, revisions are an expected part of the process. The client might make suggestions, at which point it's sent back to Azoni, who submits a second draft. "Here the hope is that the client has given us everything that they need," so that the Tell team is only fine-tuning in draft three, laying down a cleaner music bed, or a better fadeout at the end. His clients know that any changes requested after draft three involve additional scope.

Koral's hope is that the completed film be a unique piece that tells the company's story. Koral strives for originality, even though some videos might be composed of similar elements. "Just as with weddings, we might be shooting at the same venue we've shot at before, but everything about their story is different," he says. "We want our clients to be proud of their piece, and for the video to set us apart from competitors."

« previous Page 2 of 3 next »

0 comments

Sort by Newest

Add a comment...

Facebook Comments Plugin

Related Articles

Featured Articles: How to Brand Your Online Videos

Successfully implementing branding in online video means making sure every video you produce accurately reflects and advances your company's or client's brand identity at each stage of the production process, as well as in your production style. This article explains how and when to pay attention to branding in your productions.

Featured Articles: Concept to Script to Shoot: Producing Corporate Identity Videos, Part 2

To storyboard or not to storyboard? Should the story drive the interviews or vice versa? At what point in a corporate project do you set video length and budget? These

Streaming Media Magazine

November/December 2024

Subscribe

Current Issue

Past Issues

- Review: Magewell Director Mini 3.0
- Third-Party Cookies and EdTech
- How Will AI Change Your Streaming Business?
- Why Ad Tech Is Becoming Smarter Than Ad Buying
- SiriusXM EVP and CPO Joe Inzerillo Talks Satellite and Streaming Delivery and Personalization

Current Digital Edition



streaming media 2025 CONNECT

FEBRUARY 25-27, 2025

FREE Online Event

The Streaming Industry's Largest How-To Online Event Series

The Easiest Way to Bring AV Signals into Software - now 4K at 60fps!

MAGEWELL

POPULAR

ARTICLES

NEWS

TOP 10 MOST POPULAR ARTICLES

Producing Corporate Identity Videos Part 3: Directing and Editing

In this final chapter of our 3-part series on Corporate Identity Videos, we'll go on set and into the editing bay with producers Rochelle Morris of Preface Films, Keith Kelly of Innovative Communications, Ryan Koral of Tell, and Dave Williams of Media Wave. Some of the clips they share here are of their own corporate identity videos.

By **Liz Merfeld**

Posted on March 15, 2012

« previous Page 3 of 3



Less is More

We've discussed how corporate identity videos can range in length from 30 seconds to 10 minutes or more. Something that Koral keeps in mind when editing corporate identity pieces is that unless the viewer is actually in the video--for example, a conference attendee looking for themselves or something they participated in--after a few minutes, you're probably going to lose them.

"Three or four minutes is too long for a non-participant," he says. Once you put a 3-minute brand reinforcement video online, "you've got random people coming across the site, and you've got 20 or 30 seconds to wow them." A lengthy video is "not going to help the companies sell more widgets, but in 30 or 60 or 90 seconds, you can create something that's powerful from start to finish. The quicker you can get that message out, the better," he says.



Tell's own story in their own words, told in a quick 50 seconds: <http://gototell.com/what-is-tell/>

Koral emphasizes the value of brevity when upselling. For example, he might be hired to create a highlights video to play at the end of a conference, but in the proposal he'll encourage the client to let him also create a shorter piece to promote future conferences online.

Leverage the Web

Almost all of these pieces find their way to the web. Clients want to get the most bang for their buck, so they will put their videos on their website. Not necessarily on the homepage, but they're there. This relates back to the point Rochelle Morris made in [part 1 of this article](#), that the more content you have online, the more opportunities you have to share that through various channels. A good producer, she believes, will promote this versatility. For example, she would recommend that a promotional piece be taken to meetings on an iPad, played in-house, used at a promotional event/expo using a media player, or be aired to an audience at a conference to showcase a business.

"A good producer will choose music wisely" (with the appropriate purchased music license), Morris says, as in Preface Films' Launch Promo:

"Personally," says Morris, "I believe that the web is the most versatile playing field for advertising a business and the format (e.g., MP4) can be applied to many other avenues to reach greater audiences-- it's all about marketing."

"What an easy thing to share," adds Keith Kelly. "People love hitting that play button."

0 comments

Sort by

Newest

Add a comment...

Facebook Comments Plugin

Related Articles

Featured Articles: How to Brand Your Online Videos

Successfully implementing branding in online video means making sure every video you produce accurately reflects and advances your company's or client's brand identity at each stage of the production process, as well as in your production style. This article explains how and when to pay attention to branding in your productions.

Featured Articles: Concept to Script to Shoot: Producing Corporate Identity Videos, Part 2

To storyboard or not to storyboard? Should the story drive the interviews or vice versa? At what point in a corporate project do you set video length and budget? These questions and more are discussed in Part 2 of our Producing Corporate Identity Videos series.

Featured Articles: Selling Storytelling: Producing Corporate Identity Videos, Part 1

In as few as 30 seconds, a singular corporate identity video can convince a website visitor of a company's expertise, poise, and uniqueness. But it's easier said than done, of course, so we talked to four leading producers about how they approach these types of

Streaming Media Magazine

November/December 2024
Subscribe

Current IssuePast Issues

- Review: Magewell Director Mini 3.0
- Third-Party Cookies and EdTech
- How Will AI Change Your Streaming Business?
- Why Ad Tech Is Becoming Smarter Than Ad Buying
- SiriusXM EVP and CPO Joe Inzerillo Talks Satellite and Streaming Delivery and Personalization

Current Digital Edition