**DIGITIAL CONTENT GUIDE**

# DIGITAL DELIVERY OPTIONS

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| **TYPE** | **DEFINITION** | **BENEFITS AND LIMITATIONS** | **WHEN TO USE / EXAMPLE** |
| **LIVE STREAM OR LIVE EVENT** | A live transmission of an event over the internet. This is a general definition. A live stream can be streamed on a variety of channels including: * YouTube LIVE
* Facebook LIVE
* Instagram
* Zoom
* TV Broadcast
* directly to a webpage
* Teams
 | This is best saved for when an event is going to happen live. It is not worth doing a Live Stream for pre-recorded content, which is better to be uploaded using any of the delivery types listed below.Benefits: * It gives the audience an exciting live event element where the action is unfolding in front of their eyes.
* There can be opportunity for audience interaction with the artist or presenter in the form of a Q&A or participatory performance
* You can create a link to the event for the broadcast in advance to generate more publicity
* Promoting a link in advance minimises queries from audiences as to how to access the video when announced

Limitations:* There are risks involved with internet connection or other telecommunication errors interrupting the stream.
* It is more labour intensive as you need a B&D technician to operate the stream on the day
* You can have the event live captioned but this is more technically challenging with more parties needing to be involved
* Therefore, there is the potential for issues and risk as well as a greater expense.
* If you have monetised the experience, there is a greater risk to customer experience if there are technical difficulties
 | Live streaming a concert, panel, speech, interactive event, Q&AA live performance from an artist in their home or at a recording studio. A public announcement. All Team Meeting |
| **YOUTUBE PREMIERE & FACEBOOK PREMIERE** | YouTube and Facebook have added a new way to share and watch videos: Premieres. Premieres are a mix between a live stream and a traditional YouTube or Facebook video post. You pre-record them, but then play those recordings live, with live chat and donations like standard live streams.Premieres announce what time they’re premiering on your channel, and show up in feeds *before* they go live, giving viewers the option to be reminded of them a few minutes prior. This makes premieres into a sort of YouTube-based TV show, with a set air time and no spoilers from other viewers (as you can’t skip ahead). Like live streams, they are saved to your channel after they’re done “premiering,” and look just like a normal video to anyone who missed the event. | ‘Premiering’ your video lets you schedule a video upload and create buzz around the video with a shareable watch page. Link to video is generated in advance so that this can be shared with audiences.Final video content needed at least one week from the ‘go live date’ for promotion and audience access.Viewers can also engage in the comments section while the video is being played.YouTube allows for chapter markers for audiences to click directly to a specific timecode in the video after the premiere.These should be formatted like: * 00:27 Falling, Landing
* 06:53 Rat A Tat Tat
* 11:19 February

Less risk of issues during the screening as the stream is not dependent on the internet speed of the technician. | Pre-recorded content. . |
| **YOUTUBE AND FACEBOOK UPLOAD** | Video is directly uploaded to YouTube or Facebook and published directly to the public when ready. There is no countdown. The video is then available on the platform for the duration of the publishing period.  | There is no risk involved in this option. A collection of assets can be uploaded at the same time (if there is more than one video).You can test the video at the link while it is “Unpublished” and then click “Post” or “Publish” to make it live to audiences.The build up to the launch isn’t built within the platform itself but can still be drummed up online via social, eDM or website. There is no live chat but viewers can like, share and make comments on the video post.  |  |
| **VIMEO** | Vimeo is a video-sharing website that allows members to view, upload, share and stream videos. | Considered a more professional and curated video streaming platform.Does not have the same audience reach as Facebook or YouTube. No opportunity to engage new audiences through ‘discovery’ on this platform.When customers are logged in to the Presenter’s Portal via Vimeo-On-Demand there is the ability to purchase or view other videos that are currently available. *Eg. Commercial presenter Fane use Vimeo OTT and ACM customers can see all of Fane’s other offerings whilst logged in.* | Vimeo is a great versatile option for curated ticketed events. It can be used for Vimeo-On-Demand (pay per view) as well as password-protecting content, live-streaming, and performances or presentations that require interaction with a chat function. You can also create a channel of curated playlists for paid subscribers.*NOTE: External parties may use Vimeo to share private video content that can be downloaded*. |
| **ZOOM** | Web-based video communications, with an easy, reliable cloud platform for video and audio conferencing, chat, and webinars | Zoom Webinar mode: * Only the presenters/panelists are visible
* The audience are not visible
* Multiple presenters/panelists in different locations can all be visible at once
* You can have a Q&A but the questions are mainly text based through the chat function
* There is an option to have questions via audio and/or video. For this the attendee can raise their hand and the moderator open up the audio/video
* For the most part, you can't see the attendees and they can't see each other

Zoom Meeting mode: * Presenters and the audience are all visible to each other
* No guarantee what view the audience choose, but the audience should be encouraged to put their cameras to “Speaker View” so that the speaker/performer (or anyone who is making sound) becomes full screen
* Have everyone else's mics on mute during a performance or presentation to try to ensure that the main presenter remains full screen
* The Q&A is interactive and everyone can talk freely
 | Hosting a Q&A that involves real time engagement.  |
| **SOUNDCLOUD** | An online audio distribution platform that enables users to upload, record, promote and share their originally created sounds |  |  |

# GLOSSARY OF TERMS

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| **Live Stream** | A live transmission of an event over the internet. This involves the broadcast of a performance or event that happens live |
| **Streaming / Video On Demand (VOD)** | The term is used to refer to online media content available for immediate use without downloading. You can stream video content via the internet without having to download anything. It also doesn’t take up storage space on your internal or external hard-drive. E.g. YouTube, Netflix, iView, iTunes |
| **Upload** | The transfer (data) from one computer/device to another, typically to one that is remote from the user or functioning as a server. It is a term used when uploading a pre-recorded video file. Audiences will be able to watch this any time that suits them |
| **Download** | The copying of data from one computer system to another, typically over the internet. Once content is downloaded to a user's device it is saved to their internal or external hard drive. This will take up storage space on their device |
| **Real Time** | The actual time during which a process or event occurs |
| **Video link** | The video link or URL is the actual link that you will see in your browser when you are viewing your video |
| **Embedded content** | Embedding refers to the integration of links, images, videos, GIFS and other content into social media posts or other web media. Embedded content appears as part of a post and supplies a visual element that encourages increased click through and engagement. |
| **Synchronisation rights** | A synchronisation licence (usually referred to as a “sync licence”) gives someone the right to use a song in a TV show, movie, video game or any other type of material. It is called ‘synchronisation’ because the user wants to synchronise their video material with the audio material created by another person. Whenever music is included in any type of video (audio/visual production), this is referred to as a synchronisation. Synchronisation rights must be obtained in order to create any video. This is usually through the publisher of the song.If you need help locating the publisher and label contact details for a song, please complete and submit the following online form: [https://www.apra.com.au/cms/researchrequest/ResearchRequest.action](https://protect-au.mimecast.com/s/E5WHCoVzNPSrDL6PSzf0WD?domain=apra.com.au) | More info here |
| **Communication license** | To then make this video available online, the communication right to “broadcast” (i.e. stream) the video from a website must be cleared through APRA AMCOS, as they administer these rights on behalf of composers and music publishers. For more information on communication licences, please email online@apra.com.au with the website where the video will be hosted, whether the video will be generating any revenue, and if the video is an advertisement. They may require more information depending on these answers.Regarding YouTube & Facebook, currently APRA AMCOS licences them directly for the ‘streaming’ of videos. This means no additional rights need to be cleared with APRA AMCOS to upload a video directly to YouTube. |
| **Master Rights** | If you are using any recording of a song you have not created yourself, you must obtain permission to use the recording (or “master rights”) from the record label or owner of the recording. If you are using your own recording (e.g. a cover version you have commissioned) then you do not need to seek master rights. |
| **Geofencing/ Geoblock**  | Creating a virtual geographic boundary. This may be requested by the artist/ external party for exclusivity purposes.  |
| **Captions** | Captions that includes dialogue and other relevant parts of the soundtrack e.g. describing background noise.  |
| **Closed captions** | Captions that can be turned off and on via a toggle function |
| **Open captions** | Captions that are burned into the video and cannot be turned off  |
| **Live captions** | Captioning that are written and displayed live during the event  |
| **Audio Descriptions (AD)** | Audio description (AD) offers people who are blind or have low vision an understanding of what is happening visually with the video. AD is an additional narration that succinctly paints an image of transitions, movements, gestures, props, settings, costumes and scenery woven between the dialogues. |
| **Access Services for digital content** | See recommended steps [here](https://teams.microsoft.com/l/file/7CABAC95-8804-42B2-8EDB-3706CFE44761?tenantId=d8510157-f27a-4786-9de2-2a7b08beaca0&fileType=docx&objectUrl=https%3A%2F%2Fartscentre.sharepoint.com%2Fsites%2FProgramming%2FShared%20Documents%2FGeneral%2FSIX%20STEPS%20TO%20DIGITAL%20ACCESSIBILITY.docx&baseUrl=https%3A%2F%2Fartscentre.sharepoint.com%2Fsites%2FProgramming&serviceName=teams&threadId=19:b10dbc82587d4b2ca68b3b8b11515ca0@thread.skype&groupId=55a61502-3dfc-4643-a098-e85d3e3baf2c) |
| **PRE-PRODUCTION** | A crucial stage of project development, where ideas are defined and sculpted into a workable video project. In this stage, producers supply Broadcast with a project brief that outlines the video, including aims, messages, content, subject, characters/interviewees, tentative timeline and budget. From that, B&D can start to construct the production plan by building a script, creating a cost estimate and production schedule. Once all parties have signed off on this, then production can commence. |
| **File Transfer Protocol (FTP)** | Term for transferring digital files over the internet |
| **PRODUCTION** |  |
| **Multi-track recording** | A sound recording term for a live show when each microphone has its own recorded channel, this is handy to know when you are working with artists  |
| **Desk Mix** | A sound recording term for a live show when all the microphones were recorded and mixed into one stereo channel live during the show.  |
| **Capturing/Captured** | The recording of a performance or an event |
| **Principal Photography** | Footage that captures your main story, characters, topics, performance, interviews |
| **B-Roll** | Supplemental or additional footage to be intercut with your principal footage |
| **Multicam** | The performance or event will be captured using multiple cameras |
| **POST PRODUCTION** | The term used for the editorial processes and finishing of the video product (editing, graphics, sound mix, animation, colour grading) |
| **Top & Tail** | A short hand term when you have a pre-recorded video that’s ready, but you just need titles and endboards put at the start and finish of the video. |
| **Rushes** | An exported file that shows all the recorded take/s so that the client can preview the captured content and make any suggestions prior to editing commencing.  |
| **Format (aka Wrapper)** | This is the term that producers and programmers will need to know when talking with external clients so that you can ask or request what format their video, audio, or still photo media will be supplied to us in. EG. video or animation - Quicktime .mov or mp4Audio - mp3 or .wav Still image or graphic - TIFF, JPEG, PNG |
| **Codec** | * a device or program that compresses data to enable faster transmission and decompresses received data.
* a device or software system that can digitize and often compress an audio or video signal for transmission (as over a telephone line) and convert an incoming signal to audio or video for reception.

EG. h.264, h.265, Apple Pro Res |
| **Transcode** | Changing the file format and codec from its native (original) type to another |
| **Aspect Ratio** | The ratio of the width to the height of an image or screen. The main video ones we need to know: **Video - TV, Film, YouTube, Facebook:** 16:9 = 1920x1080 HD or 3840 × 2160 Ultra HD 4K2.35:1 = Wide anamorphic cinematic style**Social Media:** 1:1 = 1080x1080 Instagram square9:16 = 1080x1920 Vertical video |
| **Resolution** | Image resolution is the detail an image holds. The term applies to digital images, film images, and other types of images. Higher resolution means more image detail. Low resolution means less image detail. You would be acquainted with this from your TV at home - e.g. high definition TV is higher resolution with more pixels and information in the image. |
| **Compression** | The process of encoding a video file in such a way that it consumes less space than the original file and is easier to transmit over the network/Internet. When you compress a file it will decrease its resolution so the image holds less information and will appear more pixelated.  |
| **Pixelation/pixelated** | In computer graphics and digital photography, to cause (an image) to break up into pixels, as by over enlarging the image: When enlarging a photograph, first increase the resolution to avoid pixelating it. |
| **Import** | To bring a file from a different program into the one you're using. |
| **Export** | To save a file in a way that a different program can use it. For videos, once B&D have finished editing they export the video out of the editing software into a video format (.mov or .mp4) that can be watched by anyone who doesn’t have the editing software installed and the raw files. The video file in that format can then be uploaded to YouTube or Facebook. **Depending on the project, exporting can take anywhere between 10-mins to 72 hours.** |
| **Time code (TC)** | This is the time in the video that you would like to reference. It is most helpful to be as specific as possible so that we can determine exactly where your note is coming from, so typically in the film industry this is expressed like this – Hour: Minute: Second: Millisecond eg: one hour, 20 minutes, 34 seconds, 15 milliseconds would be expressed as **01:20:34:15.** If your video is under an hour in length, you can just write 00 for the hours. |
| **Proof** | Watching and reviewing a video file and supplying feedback |
| **Picture locked (or just locked)** | When all your rounds of feedback are finished and the client, producers, director, editor are all happy with the film and there are no more changes. Once the video is picture locked no further changes should occur then B&D will commence the colour grade and sound mix.  |
| **Colour Grade / Grade**  | Once the video is “locked”, then it needs to be colour graded. Colour grading is the process of improving the appearance of an image for presentation in different environments on different devices. Various attributes of an image such as contrast, colour, saturation, detail, black level, and white balance etc.  |
| **Sound Mix** | The sound mix is the process of balancing, processing and cleaning the sound to create a professional engaging sound experience that suits the product and the artist's intent. |

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| *DELIVERY TASKS & TIMELINE* All terms in this table are defined in the [Glossary of Terms.](#_GLOSSARY_OF_TERMS) |
| TASK | **PROCESS/ NOTES** | **TIME**  |
| INITIAL PROJECT MEETING | Discuss & determine Project Parameters* Define the project brief and what is being produced? *(concert, content piece, panel, documentary, pre-recorded show, evaluation video)*
* Publishing period
* Project timeline
* Key project roles - *who are the key creative decision makers?*
* Audience and objective
* Potential risks – establish project response plan
* Resourcing required depending on delivery method (e.g. live stream)
* Marketing & Media support required (including asset creation)
* Other organisational support required (i.e. AMV, IT, etc)
* Acknowledgment of Country / Opening titles, credits, fonts and or layered artwork
* Accessibility requirements
* Warnings / triggers
 | 1 Week  |
| MUSIC RIGHTS & LICENCES  | * Synchronisation rights need to be obtained from the publisher of each music act used within content PRIOR to the work being published.
* Aim for approval in principle before commencing full production/post-production
* If the musical work is self-published by the performer approval in writing is still required

APRA ContactsSync licences – sync@apra.com.auCommunication Licence online@apra.com.au <https://portal.apra.com.au/cms/researchrequest/ResearchRequest.action>   | 2 -3 Weeks |
| DETERMINE TECHNICAL REQUIREMENTS  | Technical requirements:* Digital platform/s of release?
* Amount and length of video/s
* Production filming required - if so, what and where?

 Footage being supplied by an external company or artist? * + What media format is the footage in? e.g. mp4, .mov, .mp3, .wav
	+ What is the quality of the sound recording?
	+ Professional (multi-track or stereo mix) recording
	+ Consumer (High quality? Low Quality?)

How will the footage be delivered?* + FTP: Dropbox, Google Drive, WeTransfer, etc
	+ Hard-drive

Accessibility – captions? Titles, graphics, animation, logos, credits to be added? (Ensure Marketing is across this prior) | 1 Week |
| SCHEDULE/ TIMELINE  | * Ensure public announce / live dates / interdependent milestones are agreed upon by Project Team at project commencement
* The amount of feedback rounds in post-production needs to be agreed at project commencement as this significantly impacts delivery schedule.
* If large/ complex timeline the template can be used for planning purposes
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| DISTRIBUTION, MARKETING & MEDIA PLAN | Marketing Plan & Scheduling involves:* Confirm key project dates – announce and live dates
* Schedule content channels (stream platform, social, eDM)
* Gather marketing information (description, assets, warnings etc)
* Content pieces brief & production
* Webpage brief & build
* Public announce
* Roll out marketing campaign plan

Media advisor: * Media Release & proactive media opportunities

Please note: this is a high-level overview of all steps taken. Confirmation of dates and content scheduling must happen at project initiation. | 1 – 2 Weeks  |
| COLLATE ASSETS  | This may include: Titles, end boards, credits, logos This must be delivered to B&D as one final approved document. Mistakes will more likely occur if: * title info comes from multiple sources
* there are multiple rounds of changes
 | 1 – 2 Weeks  |
| CAPTIONING  |   To make our captioning orders more accurate and reduce the time on proofing, please provide Glossary of Terms, lyric sheet, script.   | 1 Week (min) |
| INITIAL EDIT & FEEDBACK ROUNDS  | Once complete it will be sent to the project lead to review and gather any feedback / revisions. Marketing brand and design approval is needed on the video slides. The number of feedback rounds needs to be determined in advance – particularly when an external in involved. Once all parties are happy, the picture is called “LOCKED”  | 1 Week (min)  |
| VIDEO LOCKED  | Only when the video is locked can the final stages commence: * Colour grade
* Sound mix
* Captions ordered
 | Variable to product.  |
| PROOF CAPTIONS & EXPORT  | Project Lead is the most familiar with the project so is the most equipped to proof the language.Reassemble the colour grade, sound mix, graphics, and final version of captions and export.**Please note:** * Depending on the project, exporting can take anywhere between 10-mins to 72 hours.
* Exporting video files is a huge and complex task and much time and care needs to be given.
* Long videos or shows with a lot of multimedia elements can take hours or even days to export.
 | 1 – 2 Days  |
| FINAL PROOF | Once exported the final video must be proofed by both Project Lead and editor to ensure there are no export errors. This responsibility should not rest on one person alone.  | 1 – 2 Days |
| CREATING VIDEO LINKS & POSTS *Marketing, Online & Broadcast*  | Creating Video Links and Posts:Live stream:1. Upload to YouTube and/or Facebook and provide link to Marketing
2. Marketing: Add social media assets and create posts

Premiere:1. Marketing to supply with following information as a one-page document for YouTube and Facebook upload:
	* YouTube Premiere: *Date/time of premiere, Title, Description, Thumbnail hero image, Tags*
	* Facebook Premiere: *Date/time of premiere, Post copy - including tags within post, Keyword Tags, Cross posters, Thumbnail hero image*
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| RESPONSE PLAN TO STREAM DISRUPTION*All Team* | This means that your stream is taken off air, the visual and audio are not in time, or it is not loading correctly causing frustration for audiences. This can occur for many reasons, including perceived copyright infringement, telecommunications issue, or technical error. Before a live stream occurs, the Producer, Marketing, Broadcast will set up a live chat in Teams so they can quickly and effectively communicate in a central location should any issues occur at the onset of the scheduled live stream time (please see below for more on this).* YouTube Premiere:
	+ Broadcast can supply a new backup link to Marketing before the Premiere airs. This link will be unpublished in the backend of YouTube and Facebook but can be published to the audience immediately if the main presentation goes down.
	+ Marketing: Will be moderating and can publish the backup link and share with the audience in the chat. (Marketing will communicate and direct the audience to enjoy the rest of the show).
	+ Online will be on call, Marketing will connect with them to update the new video embeds on the website
	+ B&D will not be rostered to oversee the stream. Your B&D Producer will be on call via mobile if needed.
* Facebook Premiere:
	+ Broadcast will upload a second video and “Save as a Draft” in Facebook Creator Studio.
	+ Marketing and Online teams will initiate the same plans as YouTube Premiere.
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| PUBLISH CONTENT *All Team*  | **Going Live:*** Marketing: Schedule live date and time
* Marketing/Online: Moderate posts and commentary event
* Broadcast: Operate live streams or on call for Premieres
* Project Lead & Online: On call

Everyone on call should be aware of their role in the response plan, if required. |  |
| REPORTING *MCM & Project Lead*  | Marketing will provide the number of views or plays for the product on each platform. It is important that both live stream views and on demand views are reported. Total views = Facebook 1 min views + YouTube 30 sec views  |  |

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