



CF Item Barcode Sign

Page 1
Date 14-Feb-2005
Time 12:19:42 PM

Login Name John Manfredi (Records Assistant II)



UN-CS-RAI-USAA-DB01-2005-00049

Expanded Number **UN-CS-RAI-USAA-DB01-2005-00049**

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Title

Chapter 15: Video Tool Kit of Procedural Manual for UNICEF Division of Communication (DOC) Web With User Guidelines.Date Created
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Contained Records
Container

Date Published Fd3: Doc Type - Format Da1:Date First Published Priority

Record Type **A02 UN-CS-RAI-COMMON SERVICE EG ARM ITEM WRITE**
Document Details **Record has no document attached.**

Print Name of Person Submit Image

Signature of Person Submit

Number of images
without cover

LAST UPDATED
20 SEPTEMBER 2004

VIDEO TOOL KIT



For every child
Health, Education, Equality, Protection
ADVANCE HUMANITY

unicef 

VIDEO TOOL KIT COLOR



possible deletion if files are omitted

UNICEF's primary cyan color for video is an NTSC-safe, PAL-safe translation of UNICEF's primary cyan which is used in print.

This color can be used as a flat tone or as a dimensional, lighted tone, achieved through the use of gradient mattes. To use the primary blue in a gradient, it is combined with UNICEF's secondary blue color for the darkest areas, and white for highlighted areas.

For instructions on how to use primary and secondary colors together in a gradient, please refer to the instructions for Background Loops.

PRIMARY COLOURS

Cyan



R	4
G	132
B	169
H	193
S	98
B	66

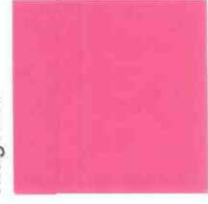
SECONDARY COLOURS

Secondary Cyan



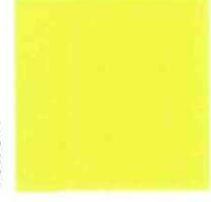
R	0
G	50
B	73
H	199
S	100
B	29

Magenta



R	214
G	0
B	107
H	300
S	100
B	84

Yellow



R	221
G	193
B	18
H	52
S	92
B	87

Dark Blue



R	51
G	17
B	105
H	263
S	84
B	91

Black



R	0
G	0
B	0
H	0
S	0
B	0

CAMPAIGN COLOURS

Red



R	236
G	42
B	52
H	357
S	82
B	93

Orange



R	243
G	106
B	0
H	26
S	100
B	95

Green



R	0
G	113
B	47
H	145
S	100
B	44

Light Green



R	107
G	171
B	0
H	83
S	100
B	67

Grey



R	128
G	128
B	128
H	0
S	0
B	50

ANIMATED BUG



Disk 1 File Names:

bug_ara_F.mov
bug_ara_M.mov

bug_chi_F.mov
bug_chi_M.mov

bug_rus_F.mov
bug_rus_M.mov

bug_eng_F.mov
bug_eng_M.mov



1



2



3

INSTRUCTIONS

1. Import fill and corresponding matte files into editing system (see appendix A for technical notes).
2. Insert the fill into editing timeline.
3. Insert the matte into editing timeline over the fill if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Render the composited elements.

See sample timelines on page 11

ANIMATED LOGO



Disk 1 File Names:

logo_ara_F.mov
logo_ara_M.mov

logo_chi_F.mov
logo_chi_M.mov

logo_rus_F.mov
logo_rus_M.mov

logo_eng_F.mov
logo_eng_M.mov

Disk 2 File Names:

partner_logo_F.mov
partner_logo_M.mov

ara_logo.jpg
eng_logo.jpg

rus_logo.jpg
chi_logo.jpg



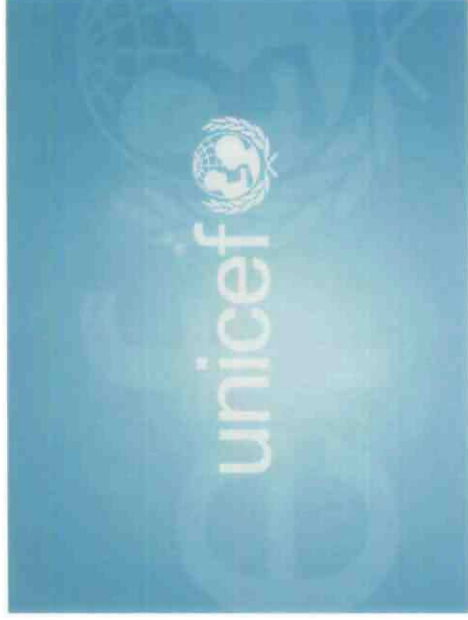
1



2



3



4

INSTRUCTIONS

1. Import fill and corresponding matte files into editing system (see appendix A for technical notes).
2. Insert the fill into editing timeline.
3. Insert the matte into editing timeline over the fill if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Render the composited elements.

See sample timelines on page 11

B-ROLL SLATE EXAMPLE



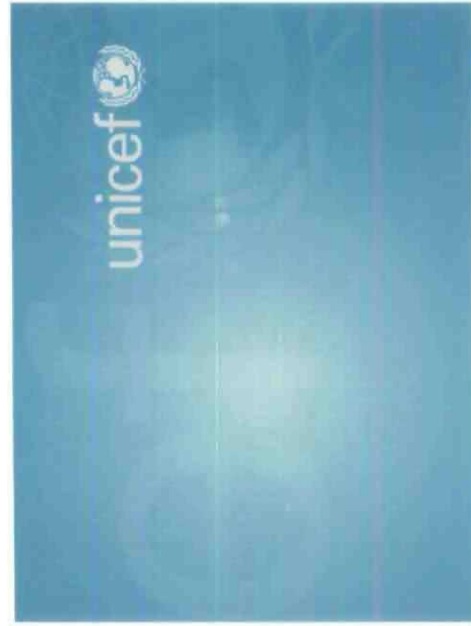
Disk 1 File Names:

slate_ara.mov
slate_ara_M.m ov

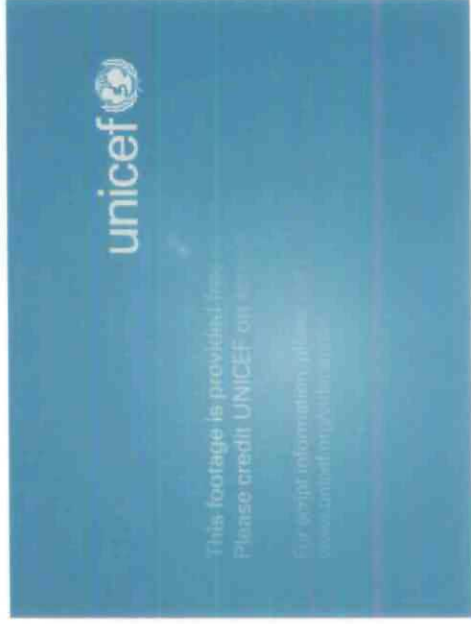
slate_chi.mov
slate_chi_M.mov

slate_rus.mov
slate_rus_M.mov

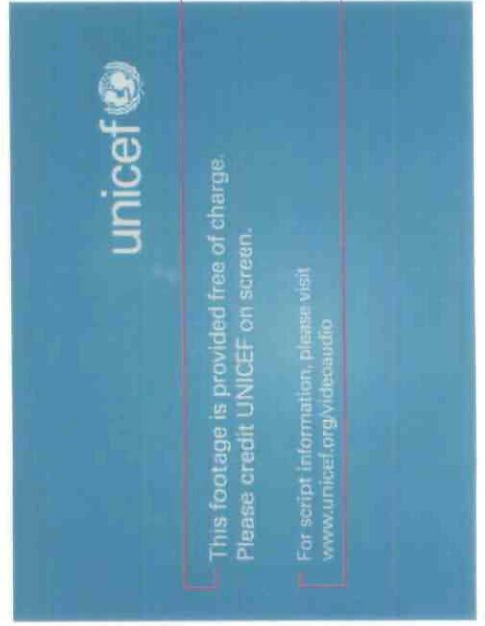
slate_eng.mov
slate_eng_M.mov



1



2



3

Typeface: Univers Roman 55
Positioning: x=70px, y=253px
Type size: 24pt
Type leading: 30pt

Typeface: Univers Roman 55
Positioning: x=70px, y=337px
Type size: 20pt
Type leading: 24pt

INSTRUCTIONS

1. Import the slate file and the slate text matte file (see appendix A for technical notes).
2. Insert the slate into the timeline. There is no matte required for the slate background as it is not a keyable element.
3. Create text in editing system or import existing text as a graphic file.
4. Insert the text over the slate background in the editing timeline.
5. Place the slate text matte over the text in the editing timeline if working in Avid or wherever it is appropriate for your editing system.
6. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
7. If working in Avid, the alpha must be inverted in the matte key settings.
8. Render the composited elements.

See sample timelines on page 7

CHAPTER SLATE EXAMPLE



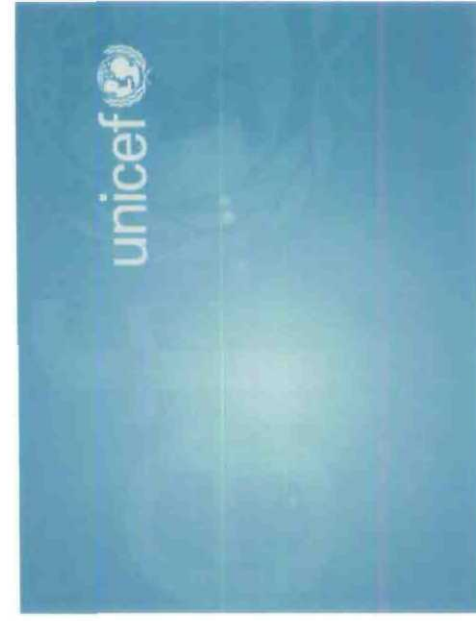
Disk 1 File Names:

slate_ara_mov
slate_ara_M.mov

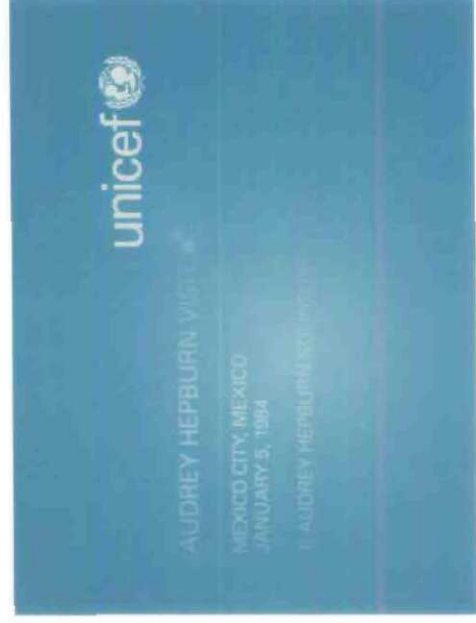
slate_chi_mov
slate_chi_M.mov

slate_rus_mov
slate_rus_M.mov

slate_eng_mov
slate_eng_M.mov



1



2



3

Typeface: Univers Roman 55
Positioning: x=66px, y=194px
Type size: 26pt

Typeface: Univers Roman 55
Positioning: x=66px, y=268px
Type size: 20pt
Type leading: 24pt

INSTRUCTIONS

1. Import the slate file and the slate text matte file (see appendix A for technical notes).
2. Insert the slate into the timeline. There is no matte required for the slate background as it is not a keyable element.
3. Create text in editing system or import existing text as a graphic file.
4. Insert the text over the slate background in the editing timeline.
5. Place the slate text matte over the text in the editing timeline if working in Avid or wherever it is appropriate for your editing system.
6. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
7. If working in Avid, the alpha must be inverted in the matte key settings.
8. Render the composited elements.

See sample timelines on page 7

VIDEO TOOL KIT INFO SLATE

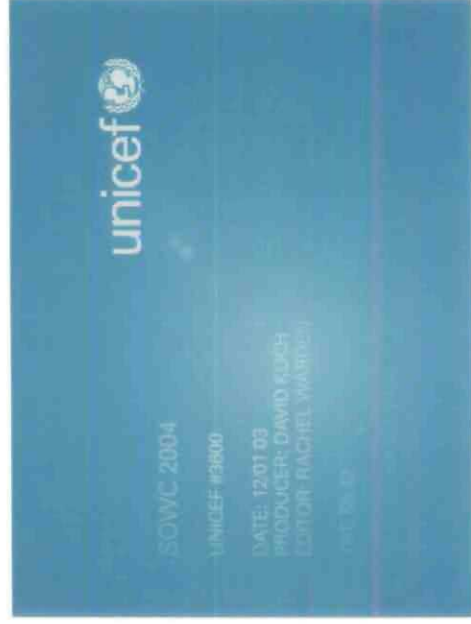
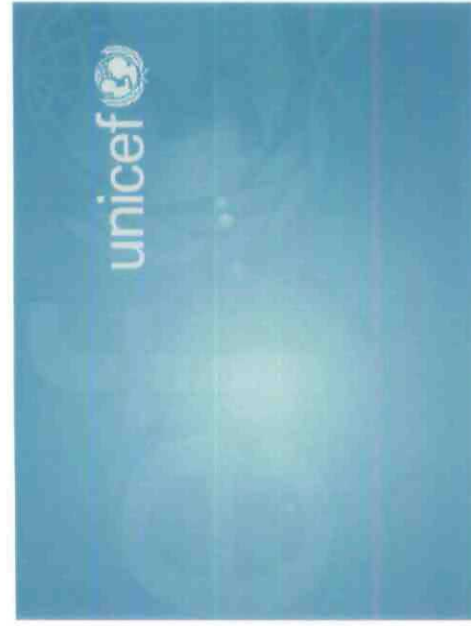
Disk 1 File Names:

slate_ara.mov
slate_ara_M.mov

slate_chi.mov
slate_chi_M.mov

slate_rus.mov
slate_rus_M.mov

slate_eng.mov
slate_eng_M.mov



Typeface: Univers Roman 55
Positioning: x=68px, y=174px
Type size: 26pt

Double space

Typeface: Univers Roman 55
Positioning: x=68px, y=223px
Type size: 20pt
Type leading: 24pt

INSTRUCTIONS

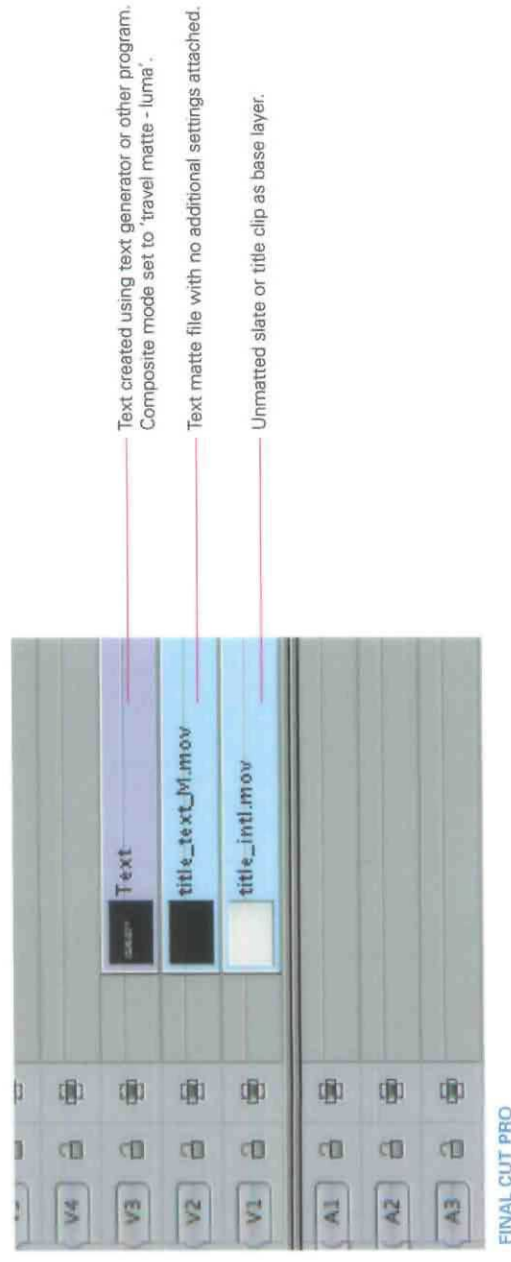
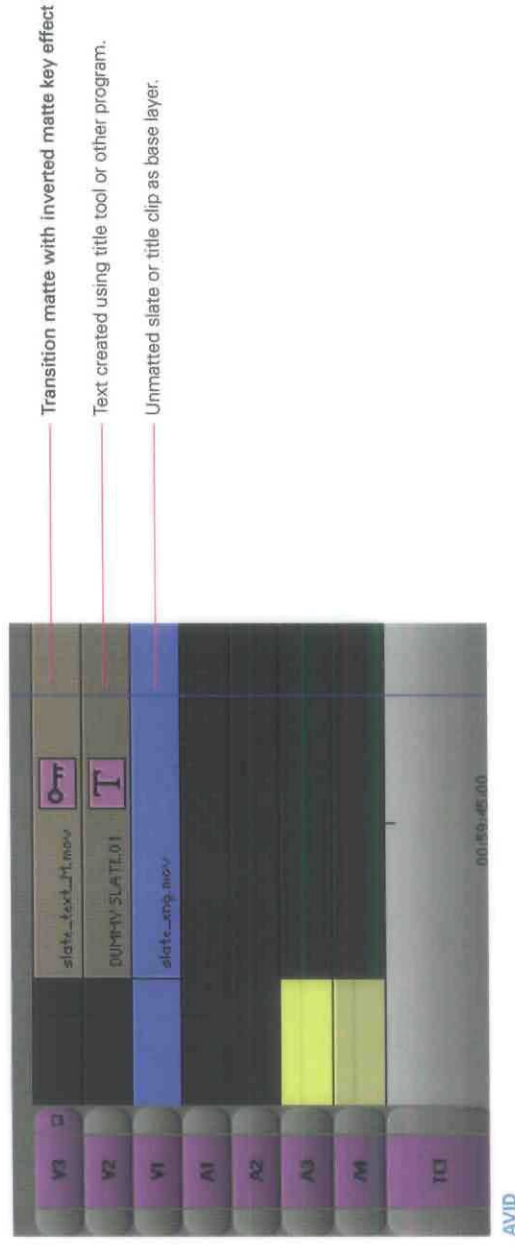
1. Import the slate file and the slate text matte file (see appendix A for technical notes).
2. Insert the slate into the timeline. There is no matte required for the slate background as it is not a keyable element.
3. Create text in editing system or import existing text as a graphic file.
4. Insert the text over the slate background in the editing timeline.
5. Place the slate text matte over the text in the editing timeline if working in Avid or wherever it is appropriate for your editing system.
6. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
7. If working in Avid, the alpha must be inverted in the matte key settings.
8. Render the composited elements.

See sample timelines on page 7

SAMPLE TIMELINES

INFO SLATE, B-ROLL SLATE, CHAPTER SLATE, TITLE

These are just two of the many possible timeline configurations for effects of this type. If you are not working on Avid or Final Cut Pro these examples may still serve as useful models on which to draw.



END TAG (3 SECOND)



Disk 1 File Names:

endtag_3s_ara_F.mov
endtag_3s_ara_M.mov

endtag_3s_chi_F.mov
endtag_3s_chi_M.mov

endtag_3s_rus_F.mov
endtag_3s_rus_M.mov

endtag_3s_eng_F.mov
endtag_3s_eng_M.mov

endtag_3s_fre_F.mov
endtag_3s_fre_M.mov

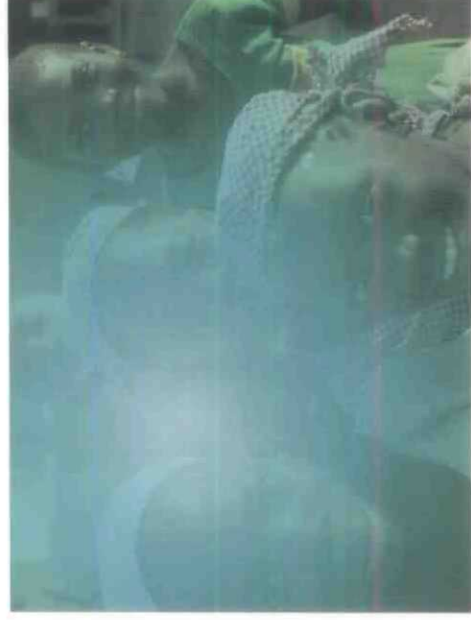
endtag_3s_spa_F.mov
endtag_3s_spa_M.mov

Disk 2 File Names:

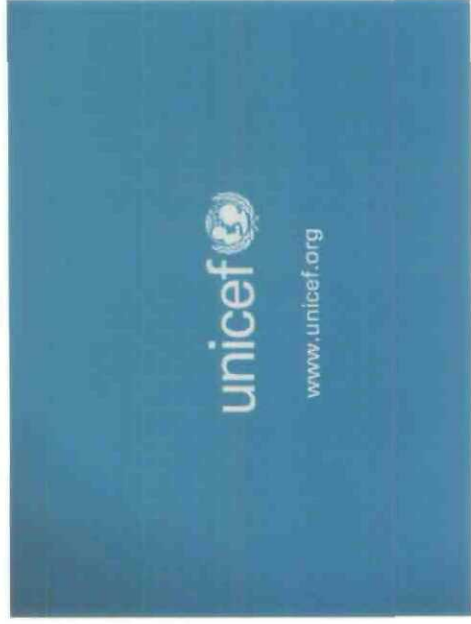
endtag_3s_intl_F.mov
endtag_3s_intl_M.mov



1



2



3

INSTRUCTIONS

1. Import fill and corresponding matte files into editing system (see appendix A for technical notes).
2. Insert the fill into editing timeline.
3. Insert the matte into editing timeline over the fill if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Render the composited elements.

See sample timelines on page 11

END TAG (6 SECOND)



Disk 1 File Names:

endtag_6s_ara_F.mov
endtag_6s_ara_M.mov

endtag_6s_chi_F.mov
endtag_6s_chi_M.mov

endtag_6s_rus_F.mov
endtag_6s_rus_M.mov

endtag_6s_eng_F.mov
endtag_6s_eng_M.mov

endtag_6s_fre_F.mov
endtag_6s_fre_M.mov

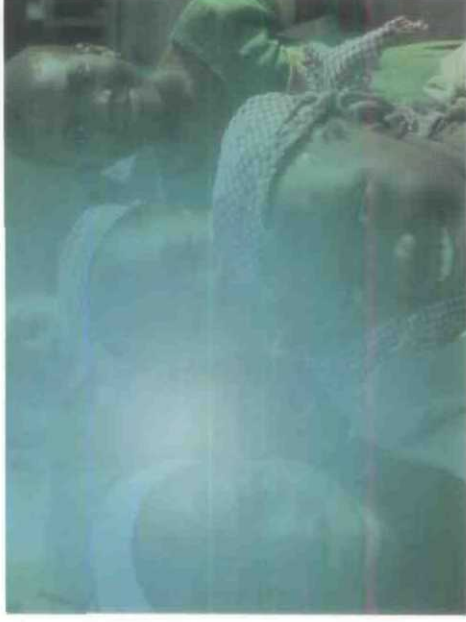
endtag_6s_spa_F.mov
endtag_6s_spa_M.mov

Disk 2 File Names:

endtag_6s_intl_F.mov
endtag_6s_intl_M.mov



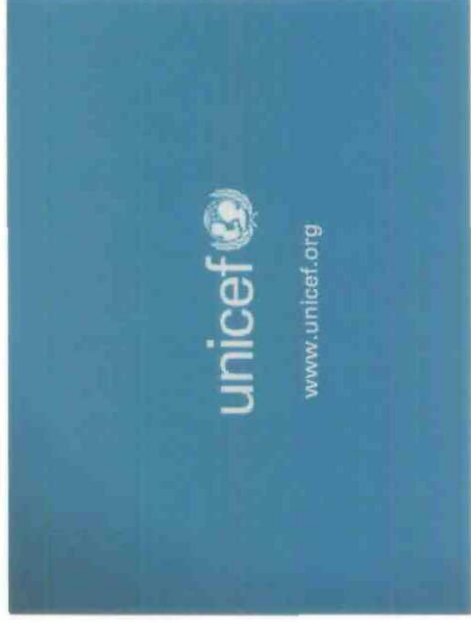
1



2



3



4

INSTRUCTIONS

1. Import fill and corresponding matte files into editing system (see appendix A for technical notes).
2. Insert the fill into editing timeline.
3. Insert the matte into editing timeline over the fill if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Render the composited elements.

See sample timelines on page 11

END TAG (8 SECOND)



Disk 1 File Names:

endtag_8s_ara_F.mov
endtag_8s_ara_M.mov

endtag_8s_chi_F.mov
endtag_8s_chi_M.mov

endtag_8s_rus_F.mov
endtag_8s_rus_M.mov

endtag_8s_eng_F.mov
endtag_8s_eng_M.mov

endtag_8s_spa_F.mov
endtag_8s_spa_M.mov

Disk 2 File Names:

endtag_8s_intl_F.mov
endtag_8s_intl_M.mov



1



2



3



4

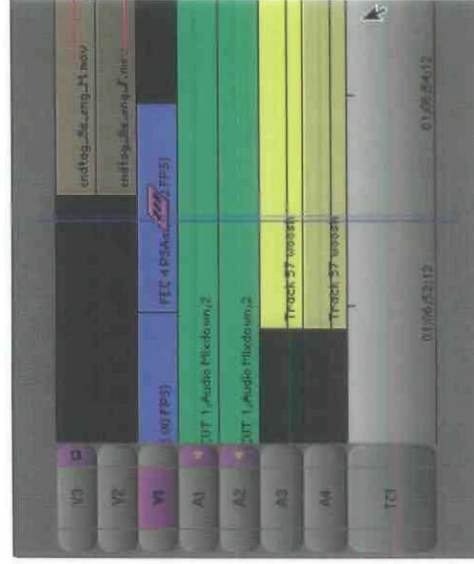
INSTRUCTIONS

1. Import fill and corresponding matte files into editing system (see appendix A for technical notes).
2. Insert the fill into editing timeline.
3. Insert the matte into editing timeline over the fill if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Render the composited elements.

See sample timelines on page 11

SAMPLE TIMELINES

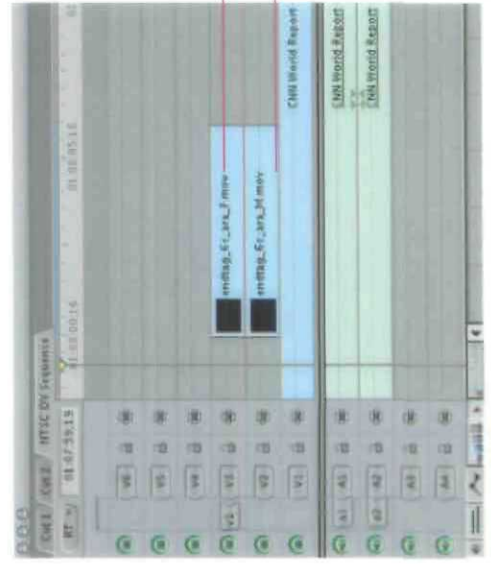
ENDTAGS, ANIMATED BUG, ANIMATED LOGO



Matte file with an inverted matte key

Make sure endtags and animated logos overlap the preceding shot for at least 5 frames as they are matted at the beginning

AVID



Engtag fill with composit mode set to 'travel matte-luma'

Engtag matte with no additional settings

FINAL CUT PRO

Disk 1 File Names:
ara_logo.jpg

chi_logo.jpg

rus_logo.jpg

eng_logo.jpg



INSTRUCTIONS

Logo mattes jpg files are for use in creating custom effects. The are matte files that can be applied over any effect or color to a logo.

For example they could be used to place a slowly growing white logo over the loopable background file or as a way to place a cyan unicef logo into a partner's signature graphic.

Please be aware that graphics created in this way must still conform to the general brand guidelines. Among other important considerations discussed in the brand toolkit (<http://....>), the unicef name and the mother and child elements of the logo may not be seperated, rearranged or superimposed on oneanother.

1. Import logo_xxx.jpg files into the editing system. Note that they are created at 601 resolutions. Import them accordingly so that the logo is not stretched or squeezed.
2. Insert the a solid color fill into editing timeline.
3. Insert the logo_xxx.jpg matte into editing timeline over the fill if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the logo_xxx.jpg matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Render the composited elements.

See sample timelines on page 13

logo as a matte

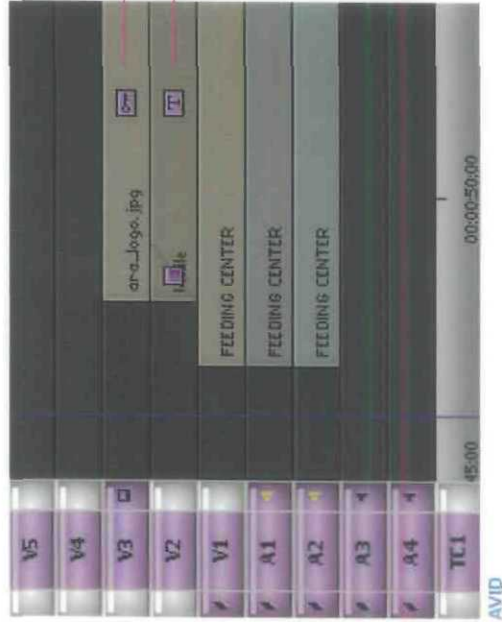
logo matted on blue fill over a white background

logo inserted in a partner's graphic

logo using approved holiday palette

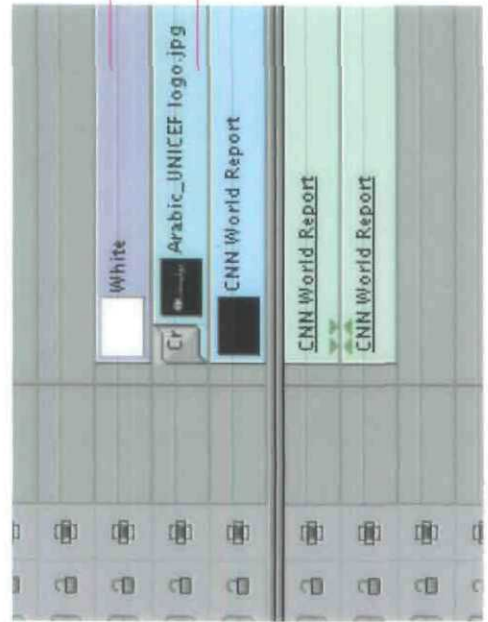
SAMPLE TIMELINES

LOGO MATTES



Logo matte with inverted matte key effect

A solid color created in the title tool is one option for using the logo mattes. Note that in order to fade the logo in and out it is the base color to which a dissolve must be applied



A solid color created using the color matte generator is one option for using the logo mattes. Its composite mode B set to 'travel matte luma'

Logo matte with dissolves applied in order to fade the logo in and out

LOOPABLE BACKGROUND

Disk 2 File Names:

bg_loop_color.mov
bg_loop_light.mov

bg_loop_sm_color.mov
bg_loop_sm_light.mov

bg_loop_ex.mov
bg_loop_sm_ex.mov

The instructions could be omitted entirely if only the example file is included in the final distribution disk(s).

In general, use only the existing loopable background (bg_loop_ex.mov). Construct additional backgrounds only when absolutely necessary and then only with the approved secondary colours.

INSTRUCTIONS

1. Create a dark blue solid (H 199, S 100, V 29, OR R 0, G 50, B 74). This is the base dark blue layer.
2. On top of the base dark blue, create a light blue solid (H 193 S 98 V 66, OR R 3, G 133, B 168). This is your intermediate blue.
3. Use the file "bg_loop_color.mov" as a matte for the medium blue (you will need to invert all mattes if working in Avid).
4. At this point, you should have a base dark blue and a light blue which is keyed over the dark blue with the lighting passes in "bg_loop_color.mov". This gives your background a richer dimension.
5. Create a white solid layer on top of the other three layers that you've created.
6. Use "bg_loop_light.mov" as a matte for the white layer. This creates the highlights necessary for the viewer to recognize the background movement as lighting effects.
7. Render the composited elements. The composited render can be looped.

See sample timelines on page 15



2



1



3

LOOPABLE BACKGROUND 2

Disk 2 File Names:

bg_loop_color.mov
bg_loop_light.mov

bg_loop_sm_color.mov
bg_loop_sm_light.mov

bg_loop_ex.mov
bg_loop_sm_ex.mov

The instructions could be omitted entirely if only the example file is included in the final distribution disk(s).

INSTRUCTIONS

1. Create a dark blue solid (H 199, S 100, V 29, OR R 0, G 50, B 74). This is the base dark blue layer.
2. On top of the base dark blue, create a light blue solid (H 193 S 98 V 66, OR R 3, G 133, B 168). This is your intermediate blue.
3. Use the file "bg_loop_color.mov" as a matte for the medium blue (you will need to invert all mattes if working in Avid).
4. At this point, you should have a base dark blue and a light blue which is keyed over the dark blue with the lighting passes in "bg_loop_color.mov". This gives your background a richer dimension.
5. Create a white solid layer on top of the other three layers that you've created.
6. Use "bg_loop_light.mov" as a matte for the white layer. This creates the highlights necessary for the viewer to recognize the background movement as lighting effects.
7. Render the composited elements. The composited render can be looped.

See sample timelines on page 15



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SAMPLE TIMELINES

LOOPABLE BACKGROUNDS



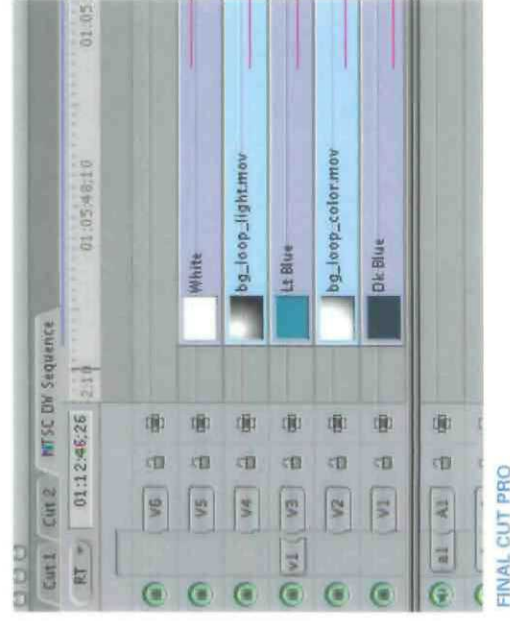
Light pass matte with inverted matte key effect applied

Solid white created in the title tool or other program

Color pass matte with inverted matte key effect applied

Solid light blue created in title tool or other program

Solid dark blue used at the base layer



Solid white created using color matte generator or other programs composite made set to 'travel matte-luma'

Light pass matte light with no additional settings attached

Solid blue created using color matte generator or other programs composite made set to 'travel matte-luma'

Color pass mattae with no additional settings attached

Solid dark blue created using color matte generator or other programs composite made set to 'travel matte-luma'

LOWER THIRD (ONE LINE)

Disk 1 File Names:

L3_1line_ara_F.mov
L3_1line_M.mov

L3_1line_chi_F.mov
L3_1line_M.mov

L3_1line_rus_F.mov
L3_1line_M.mov

L3_1line_eng_F.mov
L3_1line_M.mov

L3_text_M.mov



STYLE NOTE

The lower third does not animate off. After the appropriate duration either fade the elements off the screen, or where the underlying shot is short, cut the lower third off as the shot ends.



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4

INSTRUCTIONS

1. Import the Fill and corresponding matte for the lower third (there are only three mattes for all lower thirds, and these are specific to the number of lines in the lower third (see appendix A for technical notes).
2. Lay the fill into the editing timeline.
3. Lay the matte over the fill in the editing timeline if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Create text in editing system or import existing text as a graphic file.
7. Import the lower third text matte.
8. Use the lower third text matte (LOWER third text matte.mov) as a matte key for the text.
9. Render the composited elements.

See sample timelines on page 17

Typeface: Univers Roman 55
Positioning: x=80px, y=386px
Type size: 21pt

LOWER THIRD (TWO LINE)

Disk 1 File Names:

L3_2line_ara_F.mov
L3_2line_M.mov

L3_2line_chi_F.mov
L3_2line_M.mov

L3_2line_eng_F.mov
L3_2line_M.mov

L3_text_M.mov



STYLE NOTE

The lower third does not animate off. After the appropriate duration either fade the elements off the screen, or where the underlying shot is short, cut the lower third off as the shot ends.



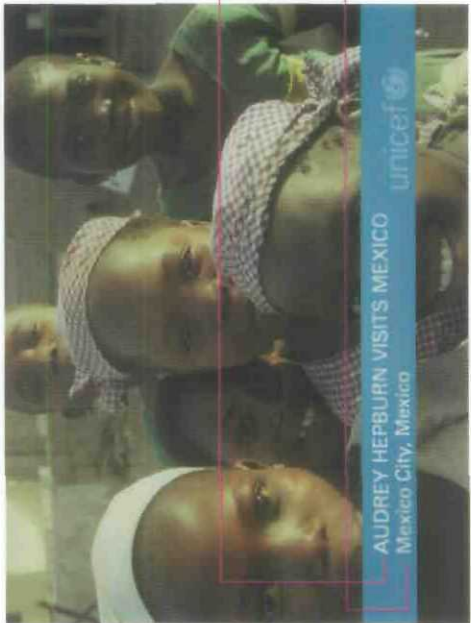
1



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4

INSTRUCTIONS

1. Import the Fill and corresponding matte for the lower third (there are only three mattes for all lower thirds, and these are specific to the number of lines in the lower third (see appendix A for technical notes).
2. Lay the fill into the editing timeline.
3. Lay the matte over the fill in the editing timeline if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Create text in editing system or import existing text as a graphic file.
7. Import the lower third text matte.
8. Use the lower third text matte (LOWER third text matte.mov) as a matte key for the text.
9. Render the composited elements.

See sample timelines on page 21

Typeface: Univers Roman 55
Positioning: x=80px, y=400px
Type size: 21pt
Type leading: 24pt

Typeface: Univers Roman 55
Positioning: x=80px, y=424px
Type size: 20pt
Type leading: 24pt

LOWER THIRD (THREE LINE)



Disk 1 File Names:
L3_3line_ara_F.mov
L3_3line_M.mov

L3_3line_chi_F.mov
L3_3line_M.mov

L3_3line_eng_F.mov
L3_3line_M.mov

L3_text_M.mov

STYLE NOTE

The lower third does not animate off. After the appropriate duration either fade the elements off the screen, or where the underlying shot is short, cut the lower third off as the shot ends.



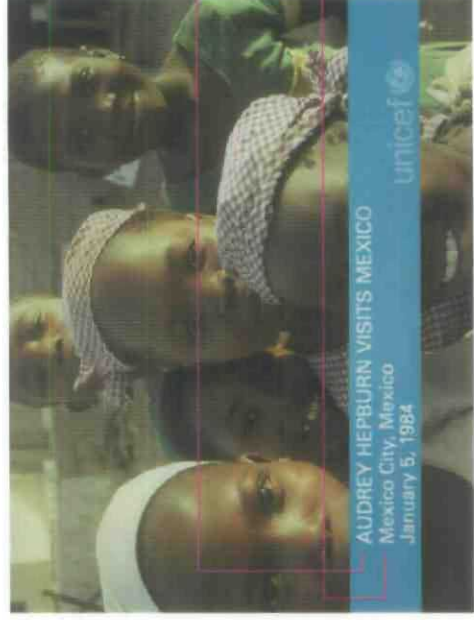
1



2



3



4

INSTRUCTIONS

1. Import the Fill and corresponding matte for the lower third (there are only three mattes for all lower thirds, and these are specific to the number of lines in the lower third (see appendix A for technical notes).
2. Lay the fill into the editing timeline.
3. Lay the matte over the fill in the editing timeline if working in Avid or wherever it is appropriate for your editing system.
4. Apply a matte key effect to the matte if working in Avid, or perform equivalent procedure in other systems in order to use the matte as a luminance matte for the fill.
5. If working in Avid, the alpha must be inverted in the matte key settings.
6. Create text in editing system or import existing text as a graphic file.
7. Import the lower third text matte.
8. Use the lower third text matte (LOWER third text matte.mov) as a matte key for the text.
9. Render the composited elements.

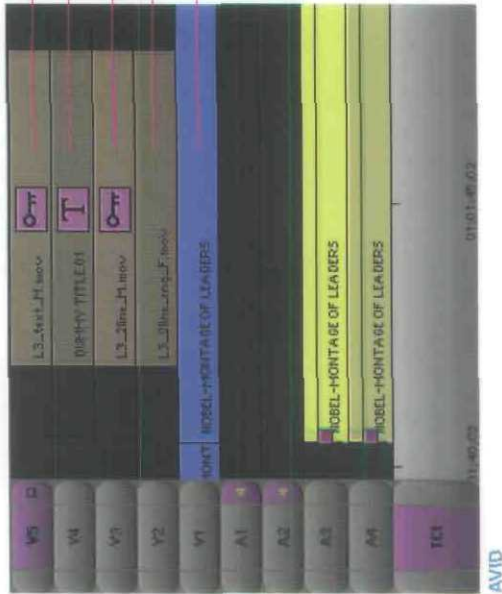
See sample timelines on page 21

Typeface: Univers Roman 55
Positioning: x=80px, y=380px
Type size: 21pt
Type leading: 24pt

Typeface: Univers Roman 55
Positioning: x=80px, y=400px
Type size: 20pt
Type leading: 24pt

SAMPLE TIMELINES

LOWER THIRDS ONE, TWO AND THREE LINES



- Text matte with inverted matte key effect
- Text created using title tool or other program
- Lower third matte with inverted matte key effect
- Lower third fill
- Video of person being identified



- Text created using title tool or other program with composite mode set to 'travel matte-luma'
- Text matte with no additional settings attached
- Lower third fill with composite mode set to 'travel matte-luma'
- Lower third matte with no additional settings attached
- Video of person being identified