



# **Genesys Video Production Style Guide**

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**Written by Robert D. Brilliant – RB Productions San Mateo CA  
Produced by ICV Digital Media, Pleasanton, CA**

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## Overview:

This style guide presents our corporate standards and procedures for shooting video interviews of Genesys customers. This guide covers procedures for shooting green-screen, the customer on location, and the b-roll footage that accompanies the interview. The appendices include production documents and an information handout to be sent to the interviewee prior to the video recording session.

These standards will help you achieve the three main objectives of these videos: 1) to make Genesys look good as a company and a brand, 2) to make our customers look good as business professionals, and 3) to further educate our viewers about the power and range of Genesys solutions as exemplified by the intelligent, innovative people who use them. By following this style guide, you can ensure that Genesys customer interview videos maintain a uniform high-quality look and feel. And remember that properly shot interviews and b-roll make the post-production process that much easier.

## Part 1: Green Screen Interviews

**1-1. Background:** The background should be chroma-key green: a bright, highly saturated shade of green designed expressly for green screen production work. There's no preference as to the type of material the background is made of provided it doesn't show wrinkles, seams, or reflections to the camera.

Light the green screen evenly to create a smooth uniform background. The proper luminance level is 50-60 IRE on the waveform monitor.

**1-2. Subject positioning:** Seat the subject in a non-swivel stationary chair that ideally is height-adjustable. Provide a foot support if the subject is more comfortable with one. Position the subject far enough in front of the background to prevent green spill onto their person or shadow drop onto the background. Typically this distance is about 6-8 feet (1.8-2.4 m).

**1-3. Camera positioning:** Position the camera far enough in front of the subject so that you can frame them into a medium-wide shot without repositioning. Placing the camera farther back and zooming in to frame makes the background go softer-focus, which

helps the green-screen effect. Make sure that the camera height matches the height of the subject's eyes. Occasionally it's acceptable to be a very small amount lower than the subject's eyelevel, looking up at them, but this amount must be subtle. Never position the camera higher than the subject so that the shot is looking down at them.

**1-4. Framing and lighting:** Position the subject within the frame angled at approximately 45 degrees to camera, either screen left looking right or screen right looking left. Make sure that the subject has adequate screen space to "talk into." (see *figure 1*)

Light the subject separately from the background. Use a soft key light on the prominent side of the face and smaller soft light or reflector card on the other side of the face for fill. The fill level should be less than the key light level to give the face some dimensionality and slight shadowing, but avoid a heavily shadowed or overly dramatic look. To complete the lighting, add a soft backlight for the subject's shoulder and hair to further separate the subject from the background and to add more dimensionality. (see *figures 1 & 3*) If the subject is wearing glasses, adjust lighting as necessary to minimize glare and reflection. It's preferable to have flatter lighting on the subject than to see big specular highlights on their glasses.

5600K is the preferred color temperature for lighting, although 3200K is acceptable. Be sure to white and black balance before shooting.

Zoom tight into the subject's eyes to assure a precise focus.

Frame to a *medium-wide* shot that shows the upper body with headroom on top and room for a lower third graphic at the bottom. The shot must be locked-down and static framed. No zooming, panning or tilting of any kind!

**1-5 Audio:** Use two microphones, a clip-on lavalier mic on channel 1 and a boom mounted shotgun mic, hyper-cardioid pattern, on channel 2. Wired mics are preferred over wireless to guard against audio interference. Set levels for a strong signal without clipping, with peaking at -6 dB. Always monitor audio on headphones while recording.

Position the lavalier mic as inconspicuously as possible on the subject's clothing to insure clean audio without rustle caused by motion. Make sure that the mic cable isn't visible over or through clothing. It's OK to see the lav in the shot, it just shouldn't call attention to itself because of the way it's attached. Make sure that there's no boom shadow in the shot. After the interview, frame the boom mic into the shot and record 30 seconds of room tone. (see *figures 3,4,6*)



**1-6 Camera:** The preferred camera has at least a 2/3 inch (16.7 mm) sized imaging sensor and can record files that can be natively processed by Final Cut Pro. Apple ProRes 422 is the preferred codec for this. For whatever camera you use, record the interview in the highest quality codec that the camera can offer. DSLRs are not acceptable as we require audio and video synched within one file.

The preferred recording format is 720p at 59.97 fps. Shoot the interview unfiltered with the possible exception of an ND filter.

**1-7 Questions and answers:** Speakers will be given the question list a few days prior to the shoot to prepare their answers. We're looking for concise answers given in the form of complete standalone sentences. Remember that the questions will not be heard in the edited video, so it's important that the answers work by themselves.

Have the speaker state and spell out their name at the beginning of the interview. Then have them state the company they work for and their job title. Ask for and retain their business card to verify this information and include the card with the delivered media.

Every speaker must sign and date a release form: no exceptions! The form is attached as an appendix to this document. Be sure to bring several printouts to the shoot.

**1-8 Deliverables:** At the conclusion of the shoot, the field producer will deliver the following to Genesys corporate communications:

- 1) a portable disc drive compatible with Windows computers containing all the video/audio files,
- 2) log sheets with time code mapping of questions and answers. Preferred takes should be noted using standard conventions: X takes are not usable; blank takes with time code are useable; circled takes are good, starred takes (\*) are exceptional,
- 3) rundown sheet with the questions asked, crew member names and contact information, location, date, and company,
- 4) signed and dated speaker release form(s),
- 5) the speaker's business card (if available).

**1-9 Wardrobe:** Avoid clothing that's very dark (blacks), very light (whites), or has a tight-knit or checked pattern than can cause distracting patterns on-screen. **Green colors must not be worn as this can interfere with the green-screen!** Deep saturated reds are best avoided too as these colors don't always reproduce cleanly.

Good colors to wear are gray, blue, tan, mauve, in pastel shades. Avoid flashy and sparkly jewelry and accessories that can cause reflection problems. Button-down shirts with collars and/or jackets with collars look much professional than tee shirts. Because it's more difficult to capture high quality sound when attaching a lav microphone to a tee shirt or turtleneck, it's preferable that a collared shirt or jacket is worn. A grey or light blue lab coat, if that's the subject's standard work attire, works well but a bright white coat should be avoided.

If the subject wears glasses and feels more comfortable wearing them than not, the subject can wear their glasses. Sunglasses, unless worn for medical conditions, should be avoided.

**1-10. Makeup:** The use of a makeup artist is recommended to assure a natural and professional look for each speaker. We like a natural appearance that doesn't call undue attention to itself. Women can wear their normal business attire makeup assuming that there are no green shades. It's recommended that women bring some loose facial powder or foundation to the shoot to apply if needed. The crew will have loose powder makeup to apply to men and women speakers if needed.

## **Part 2: On-Location Interviews**

**2-1 Location:** Select an interview location that places the subject within the context of their work. Avoid dull windowless offices or conference rooms that say nothing about the company or the subject. No "white wall with a potted plant" in the background please: very '80s look!

Scout for a location that has depth and visual interest, with reasonable control of noise and lighting. Consider exteriors if feasible and interesting.

**2-2. Camera positioning:** Position the camera far enough in front of the subject so that you can frame them into a medium shot. Make sure that the camera height matches the height of the subject's eyes. Occasionally it's acceptable to be a very small amount lower than the subject's eyelevel, looking up at them, but this amount must be subtle. Never position the camera higher than the subject so that the shot is looking down at them.

**2-3. Depth of Field:** A shallow depth of field is the desired look. The area behind the subject should be soft focused but not so soft as to hide what's in the background. (*see figure 2*)

**2-4. Framing and lighting:** Seat the subject in a non-swivel stationary chair that ideally is height-adjustable. Provide an apple box or foot support if the subject is more comfortable with one.

Position the subject within the frame angled at approximately 45 degrees to camera, either screen left looking right or screen right looking left. Make sure that the subject has adequate screen space to “talk into.” (*see figure 2*)

Use a soft key light on the prominent side of the face and smaller soft light or reflector card on the other side of the face for fill. The fill level should be less than the key light level to give the face some dimensionality and slight shadowing, but avoid a heavily shadowed or overly dramatic look. To complete the lighting, add a soft backlight to the subject's shoulder and hair to further separate the subject from the background and to add more dimensionality. (*see figure 2 & 3*) If the subject is wearing glasses, adjust lighting as necessary to minimize glare and reflection. It's preferable to have flatter lighting on the subject than to see big specular highlights on their glasses.

Light the background using motivated, natural colors. Avoid saturated slashes and strong background patterns that draw attention to themselves. Our intent is to present the subject in their natural surroundings, not on a TV set.

Natural light is often complimentary to the subject. Window light should be used if the subject/background ratio is such that the window approaches 95 IRE without “blowing out” the levels.

5600K is the preferred color temperature for lighting, although 3200K is acceptable if there are no conflicts with daylight. Be sure to white and black balance before shooting.

Zoom tight into the subject's eyes to assure a precise focus.

Use three framings for the interviews: *medium-wide* to show the upper body with headroom on top and room for a lower third graphic at the bottom, (*see figure 2*), a *medium* and a *medium close-up*. Avoid very tight framing: no “60 Minutes” please! Start the interview with the widest framing but vary it between questions. Let the

questions drive the framing decisions. If a certain question evokes a particularly emotional or powerful response, try to shoot that answer in a closer framing. Repeat the question if you feel that the answer could benefit from different framing.

If the subject likes to use their hands while talking, consider recording b-roll close-ups of the hands in motion as they speak.

Be careful not to show any copyrighted content in the shot. This includes logos on apparel and identifiable still photos/artwork or moving images in the background.

**2-5 Camera:** The preferred camera has a large sensor (35 mm or larger) sized imaging sensor and can record files that can be natively processed by Final Cut Pro. Apple ProRes 422 is the preferred codec for this. For whatever camera you use, record the interview in the highest quality codec that the camera can offer. DSLRs are not acceptable as we require audio and video synched within one file. (*see figure 7*)

The preferred recording format is 720p at 59.97 fps. Shoot the interview unfiltered with the possible exception of an ND filter.

**2-6. Multiple cameras:** Shooting an interview from multiple camera angles can add visual interest and provide the editor with more options. If feasible, we encourage you to explore this approach. Make sure that the secondary camera(s) is/are positioned at a significantly different angle from the primary camera, using different focal lengths. Keep all the cameras on the same side of the subject: don't "cross the line" when shooting! Adding motion to the secondary camera is another useful technique if you have a crane or slider. All motion shots must be slow and smooth!

**2-7 Audio:** Use two microphones, a clip-on lavalier mic on channel 1 and a boom mounted shotgun mic, hyper-cardioid pattern, on channel 2. Wired mics are preferred over wireless to guard against audio interference. Set levels for a strong signal without clipping, with peaking at -6 dB. Always monitor audio on headphones while recording.

Position the lavalier mic as inconspicuously as possible on the subject's clothing to insure clean audio without rustle caused by motion. Make sure that the mic cable isn't visible over or through clothing. It's OK to see the lav in the shot, it just shouldn't call attention to itself because of the way it's attached. Make sure that there's no boom shadow in the shot. (*see figures 3,4*)

After the interview, frame the boom mic into the shot and record 30 seconds of room tone.

**2-8 Questions and answers:** Speakers will be given the question list a few days prior to the video shoot to prepare their answers. We're looking for concise answers given in the form of complete standalone sentences. Remember that the questions will not be heard in the edited story so it's important that the answers work by themselves.

Have the speaker state and spell out their name at the beginning of the interview. Then have them state the company they work for and their job title. Ask for their business card to verify this information.

Every speaker must sign and date a release form: no exceptions! The form is attached as an appendix to this document. Be sure to bring several printouts to the shoot.

**2-9 Deliverables:** At the conclusion of the shoot, the field producer will deliver the following to Genesys corporate communications:

- 1) a portable disc drive compatible with Windows computers containing all the video/audio files,
- 2) log sheets with time code mapping of questions and answers. Preferred takes should be noted using standard conventions: X takes are not usable; blank takes with time code are useable; circled takes are good, starred takes (\*) are exceptional,
- 3) rundown sheet with the questions asked, crew member names and contact information, location, date, and company,
- 4) signed and dated speaker release form(s),
- 5) the speaker's business card (if available).

**2-10 Wardrobe:** Avoid clothing that's very dark (blacks), very light (whites), or has a tight-knit or checked pattern than can cause distracting patterns on-screen. Deep saturated reds are best avoided too as these colors don't always reproduce cleanly. Good colors to wear are gray, blue, tan, mauve in pastel shades. Avoid flashy and sparkly jewelry and accessories as they can cause problems with reflections. Button-down shirts with collars and/or jackets with collars look much professional than tee shirts. Because it's more difficult to capture high quality sound when attaching a lav microphone to a tee shirt or turtleneck, it's preferable that a collared shirt or jacket is worn. A grey or light blue lab coat, if that's the subject's standard work attire, works well but a bright white coat should be avoided.

If the subject wears glasses and feels more comfortable wearing them than not, the subject can wear their glasses. Sunglasses, unless worn for medical conditions, should be avoided.

**2-11 Makeup:** The use of a makeup artist is recommended to assure a natural and professional look for each speaker. Generally we like a natural appearance that doesn't call undue attention to itself. Women can wear their normal business attire makeup. It's recommended that women bring some loose facial powder or foundation to the shoot to apply if needed. The crew will have loose powder makeup to apply to men and women speakers if needed.

### **Part 3: B-roll**

These customer interview videos are ultimately about storytelling: what is the speaker's "story" and how does it relate to Genesys? B-roll footage is essential to the storytelling process and it should be shot with the same care and attention to detail that you apply to the interview itself.

**3-1 Context:** It's best to record the interview first and use the answers to determine the B-roll. Ideally all the b-roll will pertain directly to the speaker's answers and make sense when cut to in the finished show. Don't waste time shooting b-roll that doesn't fit within the context of the story.

**3-2 Content:** Challenge yourself to compose and capture interesting footage. Avoid the standard news b-roll of the subject walking down a hallway or walking into a building. Look for more intimate shots like the subject solving a problem or interacting with coworkers or customers. We like shots of people collaborating, not just someone sitting at their desk with a headset on, clacking away at a keyboard. We like to see close-ups of faces that are smiling, thoughtful, or engaged. Labs environments and factories can be fertile territory for memorable b-roll. Extreme close-ups of equipment and technical procedures can be compelling footage, especially if shot from extreme or unusual angles. Always shoot a few building exteriors or company campus scenes as establishing shots. Lobbies with foot traffic and exteriors with branding signage can work well for this purpose.

Especially try to get distinctive footage if you're shooting in a foreign country. Look for street scenes or famous scenery/landmarks that clearly state to the viewer: "here we are in this part of the world."

Don't be afraid to move the camera to get what you want. Most b-roll will be shot with the camera on a tripod, but don't be reluctant to go hand-held if the shot or the situation calls for it. Just try to keep the hand-held camera as steady as possible. We're definitely not after the "shaky-cam" look.

A well-performed zoom in/out can add interest to a shot too.

Avoid using the same background for the interview and the b-roll.

**3-3 Audio:** Always record natural sound audio with the b-roll. The camera microphone will be OK for this.

**3-4 Lighting:** Try to light b-roll footage with soft key lights if time or space permits. Work with natural lighting from windows and skylights if possible. If an on-camera light is the only possible solution, use that.

**3-5 Logging shots:** Briefly describe the b-roll footage in the shot log and connect that footage to a particular interview question/answer. This will help the editor choose the b-roll that matches a response.

#### **Appendices:**

- Illustrations
- Talent release form
- Rundown sheet
- Question guide
- Log sheet
- Speaker information handout





Figure 1: Green screen interview lighting and framing.

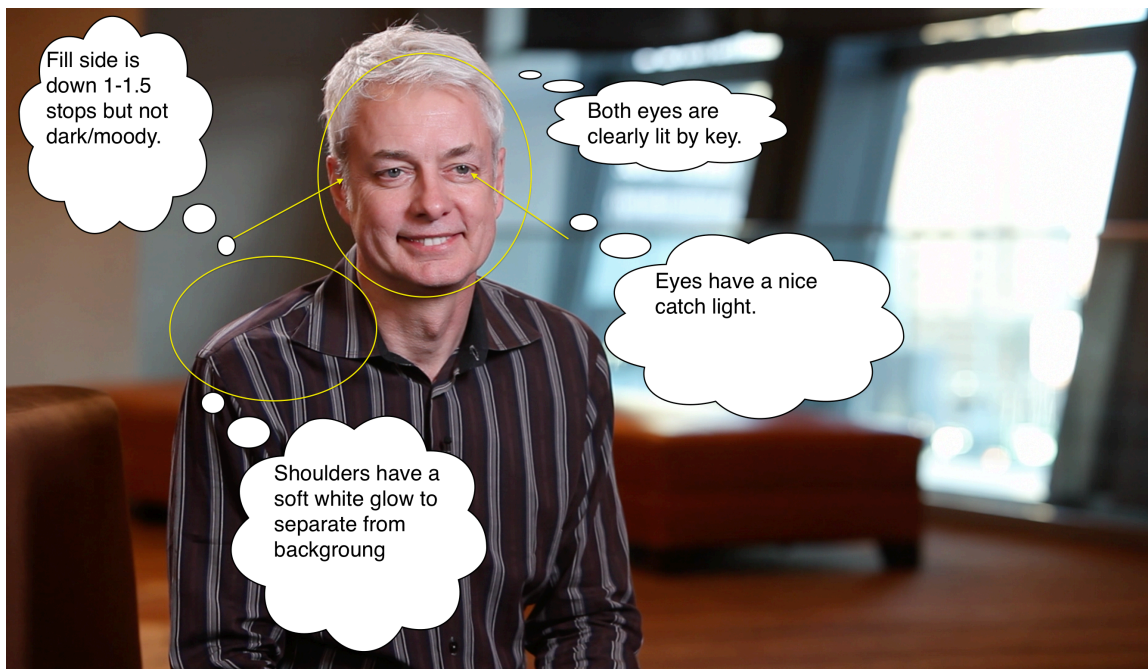


Figure 2: On location interview lighting, framing, and desired shallow depth of





Figure 3: Subject properly lit for green screen. Note correct placement of lav microphone.



Figure 4: Subject with proper lav and boom microphone placement.



Figure 5: Studio set and lights for green screen.



Figure 6: A green-screen set in the field. Note the correct placement of boom mic, camera, chair, and light fixtures.





Figure 7: The Canon C500 digital cinematography camera. This large sensor camera is an excellent choice for on-location interviews and b-roll.



**RELEASE  
FOR  
PRODUCTION, USE,  
REPRODUCTION AND EXHIBITION OF  
PHOTOGRAPHS, VIDEO AND RECORDINGS**

I hereby authorize Genesys Telecommunications Laboratories, Inc. or any of its affiliates ("Genesys") as follows:

- (a) To produce, or cause to be produced, photographs and videos of myself and recordings of my voice;
- (b) To use, or cause to be used, such photographs, videos and recordings, with or without my name, for advertising, publicity, commercial, promotional or other internal or external business purposes, alone or in conjunction with other photographs, videos or recordings, with or without other visual or auditory effects;
- (c) To reproduce, or cause to be reproduced, such photographs, videos and recordings; and
- (d) To exhibit such photographs, videos and recordings, and such reproductions thereof on media of any kind anywhere in the world.

I understand that, as a result of such production, use, reproduction and exhibition, others may capture and use such photographs, videos or recordings, and my name, and reproduce them without the consent of Genesys.

I hereby release Genesys, its advertising agencies and their respective directors, officers, employees, agents and customers from all claims of every kind relating to the matters described herein.

I hereby represent that (a) I have read and voluntarily signed this Release, and (b) no oral representations or agreements modifying this Release have been made.

IN WITNESS WHEREOF, I have executed this Release as of the date set forth below

Signature: \_\_\_\_\_

Printed Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Video Production Rundown Sheet

Production: \_\_\_\_\_

Location: \_\_\_\_\_

Shoot Date: \_\_\_\_\_

Interview subject name/title/

Company: \_\_\_\_\_

Crew Name/Contact information

Director: \_\_\_\_\_

Camera DP: \_\_\_\_\_

Lighting LD: \_\_\_\_\_

Audio: \_\_\_\_\_

Engineer: \_\_\_\_\_

Makeup: \_\_\_\_\_

PA: \_\_\_\_\_

PA: \_\_\_\_\_

PA: \_\_\_\_\_

Notes:

## Customer Case Study - Questionnaire

(Internal)

Thank you for participating in the development of this customer case study.

The objective of this case study is to demonstrate how our customer has achieved its business objectives through the application of our solutions/services. The finished document can be used as a sales/marketing tool, reference material, etc. *(Please rest assured that the customer will be given every opportunity to review and approve the case study before it is published.)*

Please provide us with relevant background information on this case before we approach the customer for more details.

### COMPANY BACKGROUND

Question	Explanatory notes (please provide your answers below)
Company name	<i>Provide the full name of the customer' organization</i>
Company industry	<i>Identify the type of business the customer organization is in, e.g., contract manufacturing, banking &amp; financial services, telecommunications service provider...</i>
Full name and designation of customer contact	<i>Customer spokesperson for the case study</i>
Contact details of the customer contact (for interview)	<i>Provide telephone no., mobile no., email address</i>
Contact details of the customer contact for approval	<i>Provide telephone no., mobile no., email address</i>

<p>Description of customer's business, operations and locations</p>	<p><i>Provide a sense of the scale of customer's business</i>  <i>Website:</i>  <i>Headquarters:</i>  <i>Number of employees:</i>  <i>Industry:</i>  <i>Revenue:</i>  <i>Number of employees:</i>  <i>Number of locations/storefronts/etc.:</i>  <i>Number of contact center agents/locations:</i>  <i>Years in business:</i>  <i>Corporate Boilerplate/Background:</i></p>
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### CHALLENGES & HIGHLIGHTS

<p>What challenges was the customer trying to solve?</p>	<p><i>Some typical examples may include:</i></p> <ul style="list-style-type: none"> <li>• <i>Aiming to provide a more consistent and positive customer experience</i></li> <li>• <i>Employees unable to collaborate effectively with one another and with customers</i></li> <li>• <i>Limitations with existing solution (e.g., features, performance)</i></li> </ul> <p><i>As much as possible, please provide details, anecdotes or numbers (such as financial and time costs) that help to quantify the pain points.</i></p> <p><i>Were there any specific industry trends/issues you were needing to address (e.g., new compliance considerations)</i></p>
<p><i>[if a new client]</i> What other vendors did you consider in your search? Or who were you previously working with?</p> <p>Why were these vendors not selected? Or why did you leave your current vendor?</p>	
<p><i>[If a cloud deal/they are new to cloud]</i> Why did you decide to move from an on-premise platform to the cloud?</p>	

Why did you ultimately choose Genesys?	
What were the ultimate products, solutions or services the customer acquired?	<p><i>Briefly describe:</i></p> <ul style="list-style-type: none"> <li>• <i>The product(s), service(s) or solution(s) included</i></li> <li>• <i>The scale of implementation (e.g., number of employees or number of offices affected)</i></li> <li>• <i>If relevant, you can also provide a network diagram that gives an overview of the solution(s) implemented</i></li> <li>• <i>Info on contract and duration if relevant</i></li> </ul>
<p><i>[If a cloud deal/they are new to cloud]</i>  <i>Did they run a pilot/POC first?</i></p>	
How long did it take to deploy?	
<p>How is/was the project being measured?  Milestones?  Accomplishments?  Returns on Investment?  Quantify as much as possible, especially against original goals and objectives?</p>	<p><i>How has their customer experience changed since this project launched/completed?</i></p> <p><i>Any C-SAT measurements or comments from customers or even employees?</i></p>
How has your experience been working with our Customer Success Managers?	
How was your experience working with Professional Services?	
Anything else you'd like to highlight regarding this case?	<p><i>Please add anything significant that you'd like to point out with regards to this case/customer. e.g.,...</i></p> <ul style="list-style-type: none"> <li>• <i>Customer improved service standards, cost cutting (especially any measureable benefits)</i></li> </ul>



	<ul style="list-style-type: none"><li>• <i>Customer selected us after a stringent evaluation process that involved...</i></li><li>• <i>Customer gave positive feedback written or spoken</i></li><li>• <i>Customer already has plans to engage us for next phase of upgrade</i></li><li>• <i>Any issues we should avoid when speaking with customer</i></li></ul>
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## Information for our Video Interview Subjects

On behalf of the Genesys corporate communications team, we want to thank you most sincerely for participating in our customer video interview campaign. We greatly value your participation and we believe that the resulting video will tell your story to an interested audience around the world.

We've tried to make your participation as easy and enjoyable as possible. The entire process will require about 60 minutes of your time. First you'll be recorded answering a short set of interview questions, either in front of a special green background or in an area at your office/laboratory/factory. You may also be asked to perform some of your usual work duties and interact with coworkers for the camera.

Most people have three main questions when asked to appear in a video: "What should I wear?" "How will I look?" and "What will I do?" Here are the answers:

### **Wardrobe:**

Avoid clothing that's very dark (like deep blacks) because it loses shape and definition on camera, or very light (like bright whites) because that tends to make most people look heavier or bloated. Don't wear tight-knit or checked patterns that can cause distracting moiré patterns to form on-screen. Deep saturated reds are best avoided too as these colors don't always reproduce cleanly.

Good colors to wear are gray, blue, tan, green (**except for green screen where green clothing must not be worn**) and mauve in pastel shades. Avoid flashy and sparkly jewelry and accessories as they can cause problems with reflections. Button-down shirts with collars and/or jackets with collars look much more professional than tee shirts. Because it's more difficult to attach a microphone to a tee shirt or turtleneck, it's preferable that you wear a collared shirt or jacket. A grey or light blue lab coat, if that's what you usually wear on the job, works well but please avoid bright white coats.

If you wear glasses and feel uncomfortable not wearing them, it's perfectly OK to wear your glasses on camera. Sunglasses, unless worn for medical conditions, should be avoided.

**Makeup:**

If there's a makeup artist/stylist on the shoot, that person will assist you in those areas. Our goal is to help you feel comfortable and make you look neat, natural, and relaxed. For most people this requires a light dusting of powder to take the shine off the forehead. Women can wear their normal business attire makeup but please don't apply any green colored cosmetics. It's recommended that women bring some loose facial powder or foundation to the shoot to apply if needed. The crew will have powder makeup to apply to men speakers, if needed.

**What you'll be doing:**

Your participation consists of an interview for everybody and "b-roll" for those being interviewed on location (not green screen). The interview part is almost self-explanatory. You'll be interviewed by the field producer/director in front of a green screen background or in your office or work location. The questions will be sent to you a few days in advance so that you can prepare answers in your mind. For the interview to work on-camera you must look at the interviewer and respond without checking notes or cue cards. We're interested in your honest, unrehearsed, and natural-sounding answers, not a read statement. Remember that it's not live television, just a recording session. If you flub an answer or decide that you're not happy with your answer, it's perfectly OK to stop and start over. The director will help you with this process. Only your good answers will be used in the final video so don't worry about sounding tongue-tied. They'll never see the outtakes!

Because we won't be hearing the questions being asked in the final edited video, it's essential that you always answer in complete standalone sentences. For example, if the question is: "Where did you go on your last vacation?" your answer should be: "I went to Florida on my last vacation." as opposed to: "Florida." Once again, the director will help you out with this.

Following on-location interviews we'll shoot the cutaway shots referred to as "b-roll." It's likely that you'll be asked to perform some of your normal job duties or interact with coworkers or customers within your normal business setting. Perhaps you can suggest some interesting locations or activities that will help tell your story or that you described in your interview. Of course we're especially interested in seeing the Genesys products that you're using in your workplace. If you have any ideas about b-roll, be sure to tell the director.



That's basically it. Remember that our experienced director and crew are there to help you at every step of the process and to answer all your questions and concerns. So our best advice is to relax and have fun!

**We want to hear from you:**

We're especially interested to hear what you think about your Genesys video interview experience. Please send any comments, questions, suggestions or complaints about any aspect of the production to [jody.applebaum@genesys.com](mailto:jody.applebaum@genesys.com).

Thank you once again!