

Making International Videos: An Odyssey

One trainer's journey into international video production reveals the pinnacles and pitfalls. Follow Schleger's triumphs and tragedies for tips on how to create training videos for use abroad.

By Peter R. Schleger

This is the story of the making of an international videotape program—the good, the bad, and the ugly.

Recently, I was asked to submit a proposal on a new project for Bally of Switzerland and its divisions in the United States and the United Kingdom.

An audiovisual producer once told me that if you do a good job for a

client anywhere in this country, you will be invited back the next year to do it again—except for in New York. In New York, if you do a great job for a client, you may also be invited back the next year—to submit a bid.

Because Bally had been a long-time client, it was with some sense of insult that I went into the bidding process against five other suppliers.

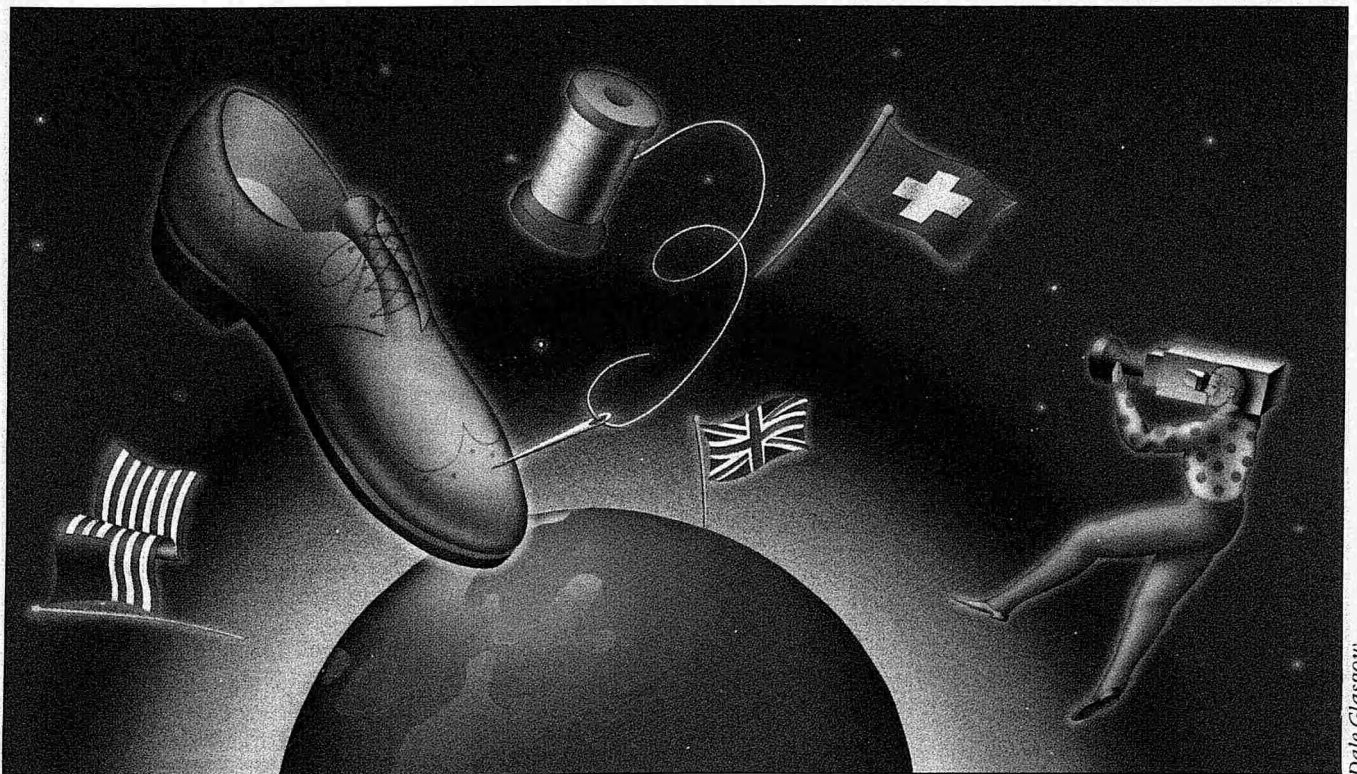
For several years I have worked on projects for the retail division of Bally

of Switzerland's U.S. operation. Bally makes men's and women's shoes, as well as a line of accessories such as handbags, belts, wallets, clothing, and attaches.

Among my earlier assignments was creating three modules to help retail sales associates learn about Bally accessory items. The modules showed how Bally manufactures those items and how sales associates can sell them using suggestive selling techniques.

The new project would deal instead with Bally shoes. Bally merchandise is intended for upscale consumers. Bally shoes are handcrafted from fine

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Dale Glasgow

leathers, go through many extra production and quality-control steps, and are more expensive than most other shoes.

The project goals

Bally feels that its customers expect, and should receive, highly professional sales help.

Bally wanted its salesforce to be fully knowledgeable about shoe making and shoe fitting, and to be able to explain why a Bally shoe costs more—why there is added value for the money. A welt-constructed shoe costs more than a moccasin-constructed shoe. The Bally sales associate should be able to explain why there is a cost differential, why the welt will last longer, and what the different fit characteristics are.

But as someone at Bally said, it's hard to condense 150 years of expertise into an hour of training.

For the earlier programs, Bally used the antiquated Labelle format for audiovisual presentations, backed up with a programmed instruction workbook. The Labelle cartridge system used slides converted to 16mm film,

accompanied by an audio track. All learning was broken up into short chunks and reinforced with readings, questions, answers, and tests. A Labelle program would play until programmed to stop.

The project I was bidding on now—with its audiovisual component on videotape—would take Bally into the current era. As an added kicker, it was to be a joint project between Bally Retail USA, and Bally Retail UK. It would be taped in Switzerland.

Each country would get bids from three suppliers. The winning bidder from each would go to England to make a presentation to managers from the U.K. and U.S. divisions, who would choose someone to perform the work.

The bid

Bally uses four major constructions in its shoe-making process. The different processes would need to be taped at various factories. I was told they were all within an hour of Zurich. My programs are designed using role model sales vignettes; I decided to

shoot those in the United States.

I had an advantage over the other bidders. I saw no reason to change the programmed instruction format I'd created earlier for Bally's accessory sales training. Bally was used to it and had found it to be effective. Also, I had learned a lot about what goes into crafting leather merchandise. A shoe is not a handbag, but many of the production techniques are the same.

There was one major problem to getting information to create a bid. I had no idea how much it would cost to shoot and edit in Switzerland.

I called a few big New York editing houses that advertise standards conversion for international videos. I figured, incorrectly, that they might know some overseas producers. I then called the International Television Association. ITA gave me two names, and one of those contacts referred me to a video producer in London.

I called her and was relieved to learn that she was not bidding against me for the project. She got costs for me from a Swiss production company.

The cost estimates were based on high-quality Beta SP tape, a three-per-

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son crew, and four days of shooting at factories without on-camera talent and with camera-recorded sound only.

Now the ball was rolling.

I had no way of knowing how long the factory shoot would take. I had no script. And I'd never shot in a large factory, let alone a shoe factory—though I had taken slides in some Italian “factories” that were really no more than large workshops.

I was especially concerned about the differences in per-diem costs between U.K. and the U.S. suppliers. I do my own writing; a writer in the U.K. would cost far less than what I charge. Likewise, a typical producer's per-diem fee in the U.K. would be about 60 percent of mine. I was afraid I'd be priced out of the bidding.

When putting together a bid, I think it's important to break down every item by cost, especially for clients who aren't familiar with video production. They might choke at seeing a big bottom-line price. But they're usually only mildly upset once they know the variety of complex components that go into that one figure.

Itemizing costs also protects the bidder. For example, if you need an extra day of shooting, you can show clients, “This is what a day of shooting costs. This is what an actor costs. This is what tape costs.” It is clean and simple.

I was all too aware of two Bally realities.

The first reality is that Bally's programs tend to run long. The accessories program was just about twice the length that Bally had originally assumed. I ended up donating my time for writing the script.

The second fact of life is that it is impossible to meet Bally deadlines.

Bally wants to ensure buy-in from a large group of reviewers, but many from that group tend to be away on buying trips for weeks at a time. My previous work for Bally had been for Bally USA only. For the new program, I would be dealing with reviewers and production in two countries.

The request for proposals said that Bally wanted the project completed in three months; I said it wouldn't happen and suggested at least four. It took nine.

Unlike slide programs, video production is time-sensitive. Crews are paid by the day. Editing services charge by the hour. Tape stock costs by the foot. And it takes twice as long to write,

review, and rewrite 100 pages as it does 50. It's prudent to note in your proposal how much each minute of additional videotape will cost if your program runs longer than anticipated.

I still needed to obtain other bids. I used an old reference to find several companies that advertised overseas production. Only one was still in business; I got a quote. I also tracked down a colleague who had worked in Egypt. She referred me to a producer who often worked in Switzerland.

Unfortunately, the producer wanted to fly his own camera operator to Europe with all his gear. In fact, many producers want to use their own directors and camera people on shoots. That may be comfortable for them, but this project, like many, couldn't afford airfare, hotel rates, and expensive European food for an entourage.

Besides, I am paranoid about equipment breaking. If any equipment broke, a Swiss camera operator would be most likely to know where to find a replacement quickly. I decided to use a local operator.

Standards conversion

American video technology and European video technology are in-

compatible. European equipment can't play U.S. tapes, and vice versa. Tapes have to be converted to the correct standards for a particular country.

I was locked into shooting on location in Switzerland, but during the course of getting bids, I decided to shoot the role plays in a studio in London rather than New York. This way all my original footage would use the European standards; I would need to convert only one edited master to U.S. standards.

I budgeted for one edited master per country in that country's appropriate standard, and one set of duplicating masters of the print material for each country.

The final bid

My final bid was based on a 60-minute program. It assumed four days of production and editing in Switzerland and two days of studio work and editing in England.

My pitch for the project was straightforward. I suggested a heavy-duty learning orientation that taught Bally's well-defined selling techniques. I planned to use several sales vignettes.

All in all, I worked about 40 hours on my proposal. I learned later that

Dual Masters for Dual Audiences

The sample passages below are from a script that could be used for both U.S. and U.K. versions of the same program. The main text is for U.S. viewers; bold, italicized words and codes indicate “translations” for British audiences.

Some of the codes are as follows:

■ A word that is printed in bold italics and preceded by **[UKX]** replaces the previous word for the U.K. master.

■ A section that is printed in bold italics and preceded by **[UKX]** replaces a previous section of text that is marked off by **[USAONLY]*******.

■ A section that is printed in bold italics and preceded by **[UKONLY]** is added material for British audiences.

■ A section that is printed in bold italics and enclosed by **[UKDEL]******* is deleted for the U.K. version.

Here's what this kind of coding looks like in an excerpt from the script for a sales training video.

NARRATOR: Let's meet Sally and Harry, a sales associate **[UKX]consultant** and customer. Sally has already greeted Harry and will explain why it's important to measure his feet.

HARRY: I should be a 10D. **[UKDEL]*****D*******

SALLY: Feet tend to get wider as the years roll by. They deserve to spend their time in shoes that look great and fit perfectly. Good fit **[UKX]fitting** is important for healthy feet. This will take just a minute.

[UKDEL]***HARRY: Well, I appreciate the time and your concern.*******

one U.S. bidder did not get its proposal in. A second bid more money for half the video time. The U.K. proposals all came in with dollar figures similar to mine, which surprised me, given their lower costs. I guess they like higher profits.

When Bally finally came to a decision, my years of experience apparently tipped the scales. I was not a pig in a poke. I won the bid.

Bally USA has definite rules, procedures, and selling approaches. But Bally UK was not sold on the heavy-duty learning-orientation approach that Bally USA had used in its accessory programs. Bally UK thought that a "fun" approach would work better with its salespeople—a program more in the style of comedian John Cleese, who has become a role model for producers of British training videos.

I stated quite clearly that I am not John Cleese and that the tone of this program would be as straightforward as my other work for Bally.

The U.K. division doubted its people would respond to Bally USA-style programmed instruction. So I offered

to prepare free retention notes—one page per video segment, with bulleted highlights that summarize the video.

Bally USA and Bally UK

With the project won, I started researching at Bally UK. I met with the training director and two regional managers. Immediately, I discovered several differences between Bally USA and Bally UK.

Bally USA calls its sales staff "sales associates"; Bally UK calls them "sales consultants," feeling that it has a more prestigious connotation.

Bally USA associates rely heavily on commissions. At Bally UK, commissions are more like bonuses; most of the compensation is salary. I interpreted that to mean that Bally USA's salespeople might have more incentive to learn sales skills than would Bally UK's sales consultants.

Bally USA's retail stores sell only the company's high-end line of shoes and other merchandise. Bally UK has mostly midrange shops, a few high-end stores, and a few stores that sell less expensive shoes.

Bally UK arranged for me to visit its Norwich, U.K., factory, although the program was to deal with Bally's Swiss-made shoes only. Bally USA does not carry shoes made by Bally's Norwich factory, because they are of lower quality than the U.S. stores' other merchandise.

Many times throughout my odyssey, Bally UK told me I could shoot in Norwich if there were any problems with the Swiss shoot. But Bally USA said it would not permit shots of the Norwich plant in its program. This was probably the thorniest political problem of the project, but it was a non-issue in the end.

The "language barrier"—differences in accent and terminology between the two countries—was another stumbling block. Bally didn't want to pay the expense of producing one version for the U.K. division and another for the U.S. division.

Bally UK was most insistent that the narrator and on-camera actors speak in the "Queen's English," and Bally USA agreed. I believe that audiences should get information in their own

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accents. But in the United States, British accents would be considered appropriate to Bally's upscale image. In the end, we used actors who spoke as if they lived within hearing of Big Ben's chimes.

It also became obvious that some words other than divisional terms would have to be changed. Bally UK wanted to show some of its Norwich-made shoes in the role plays.

The changes required additional editing costs. At a minimum, we would need to add an hour of editing time to plug in the narrator's alternate rhetoric, plus the cost of a second edited master. At the most, we'd have to do totally unique sales vignettes for the two versions.

In London, I met with my English contact and told her she would be my editorial director on the project and would direct the studio role plays.

Lower production and editing costs in England offset my travel expenses.

Research

I went to Switzerland to research content, even though I hadn't included such trips in my bid. If you put in everything, you're likely to get an accurate, but losing, bid. And the research trips were critical to the success of the project.

Taking advantage of a two-overseas-flights-get-you-one-free promotion (may TWA stay healthy and fly forever), I paid for a trip to Switzerland and coupled it with my London flight. That meant I could fly to Switzerland later, for the shoot, at no cost. Bally did pick up my expenses.

I recommend using a video camera for content research. The tape visually reinforces what you observe. One school of thought says that you can't

truly pay attention to something while you're taping it. (The same school says that a person who photocopies a page considers it read.) But in this case, taping was invaluable: I wound up with 30,000 words of notes to decipher.

Bally's dictionary of shoe-making terms in three languages was indispensable to my work. Much of the information was given to me in German, which I know. Some Swiss speak English. Some French Swiss speak no German. Some German Swiss speak no French. And some Italian Swiss speak only Italian. On top of that, many of Bally's "Swiss" craftspeople come from such places as Thailand, Greece, Turkey, Yugoslavia, and Togo.

Such diversity did not help the visual stereotype Bally probably would have liked to achieve—that of intense Swiss craftspeople cobbling shoes. But "guest workers" are the

Another View: Programs That Cut Across Cultures

By Brian Boden of *BodenWorks*, a video production company at 926 West Belle Plain Avenue, Chicago, IL 60613.

The article, "Making International Videos: An Odyssey," describes a process for creating different versions of a training video for use in different countries.

Sometimes, a company might prefer to develop a single program that can be used across international boundaries. That requires more than dubbing language translations onto tape. To communicate to diverse international audiences, producers must address cultural issues that may affect a viewer's ability to interpret the video's message.

Producing a videotape that will have worldwide appeal requires a solid understanding of regional customs and social structures. The goal is to create a "neutral" program that does not inadvertently discriminate among people of different cultures or show behaviors that some people might consider offensive.

Pre-production efforts for videos that will be distributed internationally call for more research, planning, and in-depth thinking than may be necessary for domestic training videos. International work requires a different mindset, one in which American standards and rules are not the only ones that are applicable.

Casting about

One of the more obvious areas to consider is casting. Some developers prefer to use actors with "universal looks." In other words, they seek actors whose physical characteristics are similar to those of people from several regions.

The casting of ethnic roles is a delicate matter. Asian characters, for instance, bring up some interesting challenges. Asian viewers can distinguish among peo-

ple of, say, Japanese, Chinese, and Korean descent.

Body language is one of the most complicated areas to address. Many gestures and expressions have different meanings around the world.

Any graphic used in a program for international audiences must be universally understood. That can be challenging. While filming one program, I wanted to use a picture of a handshake for a logo. The image wouldn't do. In some cultures, I learned, the left hand is never used because it is considered to be the "dirty" hand.

Video developers should also pay attention to the pace of programs. Most U.S. viewers are used to quick edits and fast-paced imagery. This is not the case in other parts of the world, such as Asia and Africa. An African employee of Motorola once told me that the program I was producing for the company looked like a U.S. television commercial. It was too fast-paced; African viewers had trouble understanding the English narration. I slowed down the soundtrack.

Crossing borders

Most U.S. video producers probably will not be able to account for all of those subtleties initially. It's a good idea to pre-screen a rough cut with employees who are familiar with an area's customs. They can provide an immediate reaction to the program's content and identify issues that may have been overlooked. And they can do it before the production is finalized.

The need for international training videos will grow steadily as U.S. companies continue to expand their businesses beyond U.S. borders. As companies use more videotape programs in more parts of the world, they may find that they can reduce production costs and increase training consistency by taking the time to develop videos that can be used worldwide.

reality of today's west European countries.

During this Swiss trip I firmed up terms of the shoot with my cameraperson. He thought that a three-person crew would work. He would run the camera while his two lighting assistants would leapfrog the lighting.

One assistant sets up the lights for a second shot while the camera operator shoots the first one. Then the assistants break down the lights of the first shot and set up a third, while the camera operator shoots the second.

I asked my cameraperson what would happen if the camera were to break. He said not to worry; it never had. Chip cameras just don't break down the way the old tube cameras once did.

I had thought about bringing my English editorial director to direct the factory shoot. But I decided that our limited budget was best used to pay for the overtime I was certain would occur.

My research at various Bally factories lasted four days. It was coordinated by Carlo Bernasconi, Bally's European marketing director for men's shoes.

I visited the design area, testing lab, and last-making room. I also visited the factories for men's welted-shoe construction, men's cemented-shoe construction, women's cemented-shoe construction, men's moccasin construction, and men's slip-lasted construction.

There was an unexpected hitch. The last two factories were no longer in the Zurich area. In fact, Bally's moccasins are made in Stabio, which is on the Italian border, three to four hours south of Zurich. (Travel time depends on the type of vehicle in front of you as you pass through the 10-mile-long, one-lane-in-each-direction, St. Gotthard tunnel.)

That added another day to the shoot.

Bally Switzerland was cooperative. The company is accustomed to foreign visitors and conducts frequent week-long orientation programs for Bally employees and wholesale customers from around the world. Newly hired managers go to Switzerland and report back to their home offices on what they saw and learned.

My favorite factory guide was Mr. Naf, co-manager of the slip-last construction factory in Alt Dorf, south of

Lucerne. He introduced each workstation by telling me what I was going to see. Next, he explained what I was looking at, and then he summarized what I'd seen. After that, he asked me if I understood. Naf is a natural trainer.

I now had the basis for the video part of my training program.

Writing the script

With my content research done, I began writing the script. I completed the first draft and sent it to Bally's reviewers in the U.K. and United States.

The scripted program was longer than the 60 minutes that I'd projected in my bid. I received my first warning about staying on budget.

When I received the reviewers' comments, I made my biggest mistake of the project. I wrote a second draft for Bally UK and a different second draft for Bally USA, incorporating different revisions into each. The review process became confusing, with each country's division looking at a different script. I got back on track with the third draft. But I should have used one version all the way through, noting which division wanted what.

Bally UK asked me to change a couple sales vignettes and a few points of emphasis. The language changes between the two countries were surprisingly minor, and the U.K. version ended up with only about four minutes of footage that was different from that of the U.S. program.

See the sidebar, "Dual Masters for Dual Audiences," for an illustration of how to incorporate two different versions in one script.

By now, we were a month past my optimistic deadline for finishing the project. During a second research trip to Switzerland, I went over the script word-by-word with Bernasconi and Max Muller of the men's shoes division.

My original script had focused on welted construction because it is the most complete construction process. It highlighted the other three construction processes, pointing out how they differ from welted construction.

Bernasconi selected Bally's premier welted shoe, the Super Scribe, to focus on. The shoes cost \$500 a pair at the time, but customers may return them to Bally to be refurbished once without charge.

We also went into a lot of detail

about leather and the tanning process. Bernasconi arranged for us to shoot some footage at a tannery in Italy.

Bally UK wanted a two-minute orientation that would emphasize to its sales consultants that they work for a worldwide chain. I took stills of Bally retail stores in New York, Beverly Hills, San Francisco, London, Munich, and Zurich. Each photo showed a characteristic of a particular city—such as a trolley, a taxi, or a landmark.

I arranged to get similar shots of Bally stores in Tokyo and Paris. We planned to insert the photos over the narration.

I rewrote the script, working in the new details. I expanded the tannery section, which had become my favorite part. That made the script even longer.

Bally was concerned about costs, so we started to trim. John Heim, president of Bally USA, cut descriptions of construction steps that he felt were unnecessary. The program didn't have to be a primer on shoe-making.

We had a final script review session between Bally UK and Bally USA. We decided to transfer our focus from the Super Scribe to a more popular (and more affordable) welted shoe, the Prestige. That allowed us to cut some construction steps that pertained only to the Super Scribe.

We dropped references to half of the cities in which Bally's retail stores are located. We cut the section on the tanning process from five brilliant pages to one condensed page. We would still have to make a trip to the tannery, unless we cut the section even more, a sacrifice I hoped I would not have to make.

Two weeks before actual production, the script was still almost 10 minutes over my allotted hour. I deleted three minutes and offered to cut more. But my condensed tannery section was left intact. I turned the final script into a "shooting script" and divided it into the Swiss location footage and the London studio footage.

I was to be overseas for three and a half weeks, in Switzerland and the U.K.

While I was shooting in Switzerland, Bally UK cast the narrator and two actors in London with the help of my British associate. She shipped the audition tapes to the United States for Bally USA's approval.

Actual production begins

The shoot was to start Monday. The Thursday before, I would work out the final details with my camera operator and Bernasconi.

When I arrived the night before, the concierge told me that Mr. Kiefer would pick me up at 8:30 a.m. I did not know Mr. Kiefer. I had never heard of him.

At 8:15, I broke a tooth on a roll. At 8:20, my cameraman called to tell me he was stuck in traffic and would be late. At 8:30, Beat (pronounced Beh-ah) Kiefer showed up to tell me that Bernasconi had been given a major promotion, was out of the country, and had assigned him to be project coordinator.

I was so annoyed about my tooth that this news only mildly surprised me.

At 8:45, the cameraman arrived and called his dentist for me. At 9:00 we were sitting at Bally headquarters going over the shoot schedule. I couldn't see how we'd get it all done. By 10:00 I was assured that we would. Nevertheless, by 10:30 mild depression had set in.

We set up for five days of shooting in four different towns. By the end of the first day, Monday, we had fallen an hour behind schedule. And the factory shuts down at 4:30. Fortunately, my last-minute coordinator, Beat, was superb. He knew shoe-making and understood the script and our goals. Having spent a year training in Norwich, he also knew a healthy assortment of British swear words, many of which we used as the days wore on.

As we shot, we found that some aspects of the production work differed from what my research had led me to expect and from what everyone had approved. I rewrote the script as we shot to match what actually happens on the production floor. To save time, as we moved from shoe construction process to shoe construction process, Beat and I cut steps that we had seen before or that he did not consider that important.

By the end of the day Tuesday, we had made up the lost time.

I expected the third day to be a piece of cake. It required some simple insert shots of the showroom for men's shoes, a recreated designers' meeting, and a jaunt to a factory for women's shoes, five minutes away.

The crew worked on inserts while I faxed script changes to London to be entered into the auto-cue prompting system that the narrator uses.

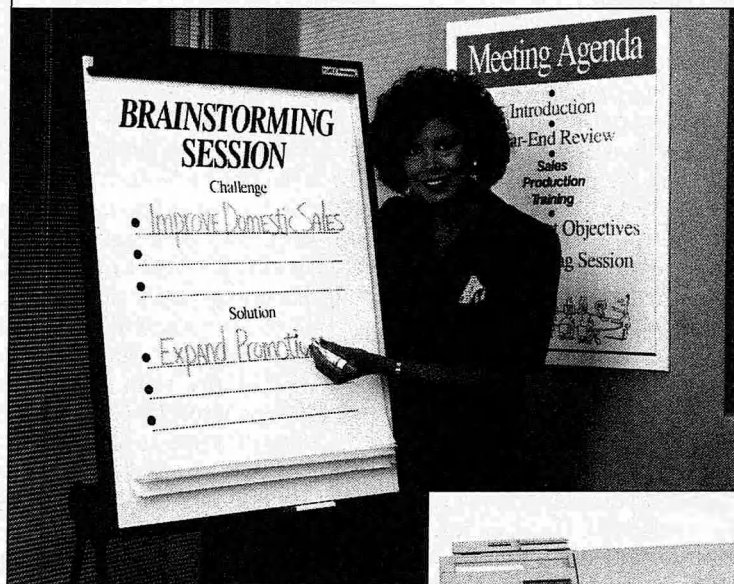
When I got back to the showroom, my cameraperson was playing with the lens and told me, "The camera broke." I assumed it was a joke.

"The camera fell," he said. I could see that his hands were trembling and that the lens housing had a jagged-

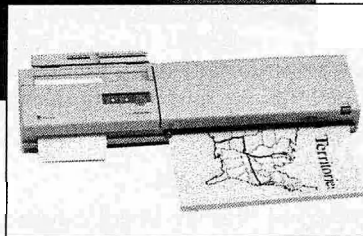
edged crack at one end. A visitor had tripped over the cable and pulled the camera over. We lost two hours waiting for a new lens.

Bally supervisors saved us some time by providing several pairs of the same shoe in different stages of production. The approach is much like that of a television cooking show: The chef has the final dish already baking in the oven while he or she chops

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vegetables for an earlier stage of preparation.

One person who never did come through was an unknown gentleman in Zurich who was supposed to have provided photos of Bally Tokyo and Bally Paris. As a result, we never compiled the range of stills required to illustrate Bally Retail worldwide. We had to drop the entire section from the program, which meant a lot of wasted time and film.

The fourth day was an 18-hour workday. The tannery Bally had selected for us to shoot at was located across the Italian border. It took three hours just to get over the border and go through customs. And we got lost on the way.

We finally arrived at the Miramonti tannery at 3 p.m. Carmine Ferrara, the sales manager, suggested that we go through the tanning steps in sequence. He quickly brought people in to work at stations that had already been closed for the day. We got some wonderful, exciting shots.

As we shot, Ferrara narrated what the camera was recording. I scribbled furiously. I now had a completely new section on tanning. I also had a new problem. When the program was finished, the new tannery section was a minute longer than the scripted one, even though the number of setups was the same. Single words in the approved script had been expanded to explanatory sentences. Ferrara had been so helpful that I hadn't had the guts to tell him we had to stick to the script.

Additional footage

We decided that we needed some general shots of a Bally store—such things as customers browsing, shoes being fitted, and merchandise being displayed. So we spent most of Saturday in Zurich at Bally's flagship store.

I also got various exterior shots of feet and of people walking. We even took shots of people frolicking in a nearby park. I hadn't budgeted for this kind of excursion, but I was prepared to eat the costs.

The script included a section on foot anatomy and "foot dynamics." Bally provided two foot models. But the best footage—pun unavoidable—was of a genuine Bally customer whom we taped as she pranced around the floor in black stockings while she shopped for shoes. We

couldn't have orchestrated a better demonstration.

We could have used another day or two on the Swiss production shoot. But the question becomes this: how much better would the program be if an extra day were added to the budget? In Bally's case, would it sell more shoes? Would it sell enough to pay for the extra day? I doubted it.

Crew considerations

How many crew members do you need? And what should you expect from them? The answers may be different for different projects.

For example, some camera operators spend a lot of time trying to achieve perfect lighting for every shot. That may be artistically appropriate, but not if you are on a tight budget and frantic schedule. From the first hour, I fully trusted my cameraperson with the visuals.

The production coordinator must know what has to be shot and where it's located on the floor. He or she points the crew in the right direction. Beat was a critical link to the production process, especially since much of my time was occupied with what turned out to be considerable script changes. (For my next shoot I will bring scissors, white labels, and at least two bottles of white correction fluid.)

Do you need a director for every shoot? My editorial director contends that the Swiss shoot would have been better under her direction. But if I had it to do over again, I wouldn't add another person to that particular shoot, even with an unlimited budget.

Studio shooting and editing

The London shoot and editing for the U.K. version went smoothly. We shot the entire narration "to camera," as the English say. That means that the narrator speaks while the camera is actually filming. With that approach, you can cut to a "talking head" (an on-camera actor) if a visual element is missing.

The director, who is a John Cleese fan, camped up one mini-scene for the U.K. version. Cleese, a comic actor from the Monty Python movies, appears in many training films made in England.

Bally UK liked the scene. My English director assured me that it was perfect for the English audience. But I couldn't live with it. After the first

take, I said no. I didn't want a humorous scene associated with a serious program. And I didn't think Bally's Swiss executives would like it.

My motto: When in doubt, leave it out.

The editing lasted far longer than we had planned. The U.K. version took an entire day to put together, even though only four minutes of footage were different from that of the U.S. version.

Also, the two divisions chose different titles, even though the two versions are essentially the same. So the second one had to be cut into all four modules. Bally UK chose "The Craft of Shoemaking" for the title of its program; Bally USA selected "Advanced Shoe Product Knowledge Training."

We had to make one final change to the finished U.K. program, at the request of a key Bally executive who came to the premiere in England.

Pressed cardboard is used in one part of the shoe-making process. But cardboard in shoes has a negative connotation in England, where many people were forced to wear cardboard shoes during the shortages of World War II. The executive wanted us to use the word "fiberboard" instead.

In this case, image prevailed over accuracy. It's not worth keeping something in a program if it will rankle people every time they hear it. When I told Beat the story, he said, "Still, it is pressed cardboard."

Each version of the completed video program is 68 minutes long, divided into four daily modules. Each module is on its own videocassette and contains up to four segments.

Epilogue

Bally USA and Bally UK are still friends. Bally Switzerland loves the program. Beat went to work in the men's shoes division as a marketing assistant for the American region. The broken camera lens turned out to be insured. John Cleese is still making training tapes in England.

And I returned to Switzerland two months after the final shoot just to sit at outdoor cafes, sip cappuccino, and eat Coup Denmark ice cream sundaes—neither of which can break your teeth. ■

For information on selecting a translator or interpreter, see George P. Rimalower's article on page 71.