



NILVault VIDEO PRODUCTION & SUBMISSION MANUAL

A student-friendly guide for athlete stories, interviews, local features, and podcast-ready video submissions.



BUILT FOR STUDENTS

Real stories. Real athletes. Real impact.

The Come Up

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FOR STUDENTS

Start with the 10-minute quick start, then use the table of contents to jump to the exact chapter you need: consent, audio, interviews, editing, export, or upload.

The Come Up

Video production and submission manual

For student-athletes, student journalists, media students, producers, interviewers, and aspiring creators.

READ THIS FIRST

This manual is meant to help you make clean, honest, publishable work. Any consent, licensing, compensation, editing, and usage rights are controlled by the live submission form, release, and terms in effect when you submit. The live form controls if a technical limit changes.

How to use this manual

Athletes	Student producers
Use Sections 1, 4, 6-10, 15-21, and the athlete checklist. Keep it simple: one story, clear audio, honest consent.	Use the full manual. Pay close attention to planning, interviews, B-roll, permissions, editing, and file delivery.
Interviewers and hosts	Teachers and programs
Focus on Sections 1, 4, 9, 12, 13, 15-21, and the interview checklist.	Use this as a classroom production standard and submission-readiness checklist.

The 10-minute quick start

1	Pick one lane	Athlete story, local feature, or interview. Do not try to do all three in one video.
2	Get consent first	Tell every participant what you are making and where it may be submitted. If anyone is under 18, involve a parent or legal guardian.
3	Use simple gear	A phone, clean lens, quiet location, steady camera, and window light are enough.
4	Record clean audio	Move close to the speaker. Test the sound. Use headphones if you have them.
5	Export and check	Watch the final file all the way through before upload. Check names, captions, music, and privacy details.

SECTION 01

Welcome to The Come Up

The Come Up is the student-powered media platform from NILVault. It is where student-athletes tell their own stories, student creators produce work that can actually be published, and people shaping NIL share practical lessons with the next generation.

This is not a highlight-reel account, a recruiting service, or a place for adults to talk about athletes without including them. The work should be athlete-first, useful, accurate, and real.

Athletes own the story The athlete is a person, not a product, statistic, controversy, or content opportunity.	Students get real credits Published work should identify the student creators who produced it.
Useful beats hype The audience should leave with a lesson, warning, idea, or practical next step.	Consent before content No surprise publication. No hidden recording. No pressure.

SECTION 02

Choose your submission lane

Pick the format first. It determines the length, orientation, planning, and deliverables.

Lane 1: Tell your story Best for student-athletes, high school athletes, college athletes, and former athletes with one clear lesson to share. Recommended length: 30-90 seconds. Maximum: 2 minutes without prior approval. Format: vertical 9:16.
Lane 2: Build your reel Best for student journalists, film and television students, campus broadcasters, communications students, editors, videographers, and aspiring hosts. Formats can range from a 60-second social story to a 5-10 minute mini-documentary.
Lane 3: The interview Best for conversations with athletes, founders, agents, attorneys, brand marketers, business owners, coaches, compliance professionals, creators, and financial or tax professionals. Standard podcast interviews usually run 15-30 minutes.

THE RULE

Do not tell your entire life story in 90 seconds. Tell one moment clearly.

SECTION 03

The Come Up editorial standard

Every submission should pass these tests.

Athlete-first Give the athlete a meaningful voice. Do not reduce them to a deal, statistic, controversy, or content opportunity.	Useful Leave the audience with a lesson, warning, idea, or next move.
Respectful No baiting, ambushing, humiliation, pressure, or exploitation.	Clear One strong idea is better than five unfinished ideas.
Real Specific and honest beats polished and generic.	Accurate Check names, schools, titles, dates, statistics, and claims.

Original

Submit work you created or have permission to use.

Student-powered

Credit the people who reported, filmed, edited, produced, and advised the work.

SECTION 04

Plan before you film

Good production begins before the camera is turned on.

WRITE THE STORY IN ONE SENTENCE

This story is about _____, and it matters because _____. Example: This story is about a Division III volleyball player who built a photography business, and it matters because she shows athletes that NIL opportunities can come from skills beyond sports.

Identify the main character

- Whose story is this?
- Who experienced the change?
- Who has the most at stake?
- Who can tell the story honestly?

Identify the takeaway

Complete this sentence: After watching this, the audience should understand _____.

Research the basic facts

- Correct spelling and pronunciation of names
- School, sport, position, class year, and current title
- Dates, public statistics, and business or organization names
- Whether any participant is under 18
- Whether each participant has agreed to take part

Basic production outline

1	Opening	The moment or question that earns attention.
2	Context	Who, what, where, and why.
3	Main story	The experience, conflict, turning point, or process.
4	Supporting detail	Evidence, B-roll, or another perspective.
5	Lesson	What the audience should understand.
6	Closing	A final thought or useful next step.

SECTION 05

Consent comes first

The camera does not roll until everyone understands the purpose and possible use.

Before recording, tell the participant:

- Who you are and what role you are performing
- That the content is being created for possible NILVault publication

- The working topic and expected format
- Where the content may appear
- That the material may be edited or excerpted
- That submission does not guarantee publication
- That additional written consent may be required

**NEVER USE
HIDDEN
RECORDING**

Do not secretly record interviews, phone calls, meetings, locker rooms, medical areas, classrooms, dorm rooms, or private conversations.

**NEVER PRESSURE
SOMEONE**

A coach, teammate, reporter, parent, administrator, or producer should not pressure an athlete to share a personal experience. No means no.

Participants under 18

- Identify the participant as a minor on the submission form.
- Obtain parent or legal guardian approval.
- Avoid revealing addresses, schedules, phone numbers, or other sensitive details.
- Ask a teacher, parent, guardian, or approved adult for help when the topic is sensitive.

SECTION 06

Equipment: start simple

A professional studio is optional. A stable phone and clean sound are not.

Minimum setup	Better setup
- Smartphone with a working camera - Quiet location - Clean camera lens - Stable surface or phone tripod - Natural window light or basic light - Enough storage and a charged battery	- Smartphone or mirrorless camera - Tripod - Wired or wireless lavalier microphone - Small LED light - Headphones - Second phone or camera for backup - Portable battery and extra storage

PRIORITY ORDER

Story -> Audio -> Lighting -> Stability -> Framing -> Resolution -> Graphics and effects.

SECTION 07

Camera settings and format

Use settings that edit cleanly and upload reliably.

Phone settings

- Record at 1080p and 30 frames per second for most submissions.
- Use the rear camera when practical.
- Turn off beauty filters, social effects, and digital zoom.
- Lock focus and exposure when your phone allows it.
- Clean the lens before every session.

Vertical 9:16	Horizontal 16:9
Use for direct-to-camera athlete stories, auditions, quick reactions, and 30-90 second social clips.	Use for full interviews, profiles, news packages, documentary features, and multi-camera conversations.

IMPORTANT INTERVIEWS

Record the main program horizontally, then capture several separate vertical answers or moments for social use. Do not assume every horizontal shot will crop well.

SECTION 08

Camera position and framing

Good framing makes the speaker feel confident and the video feel intentional.

Ready to watch	Fix it before filming
- Camera at eye level - Face is clear - Small space above the head - Background is simple - Speaker is close enough for good audio	- Camera below the chin - Too much headroom - Bright window behind subject - Cluttered dorm-room background - Visible mail, ID, schedule, or private info

Direct-to-camera

- Place the camera at eye level.
- Frame from approximately mid-chest upward.
- Look at the lens, not your own image.
- Keep the background simple and remove personal information.
- Stand or sit three to six feet from the camera, depending on the microphone.

Interview framing

- Place the guest slightly to one side of frame.
- Have the guest look toward the interviewer unless the format is intentionally direct-to-camera.
- Keep eye lines consistent when using multiple cameras.
- Do not handhold a phone for a full interview.

SECTION 09

Lighting

Use light to make the face clear - not dramatic for the sake of drama.

BEST SIMPLE SETUP

Face a window and place the camera between the subject and the window. The light should fall onto the face, not blast into the lens.

Avoid

- A bright window behind the subject
- Harsh overhead lighting
- Mixed lighting with several different colors
- Very dark rooms
- Flashing televisions or screens
- Direct noon sunlight on the face

Outdoor filming

- Use open shade whenever possible.
- Avoid heavy wind.
- Listen for traffic, construction, crowds, and machinery before setting up.
- Check the background for signs, license plates, and private information.

SECTION 10

Audio

Bad audio can make excellent video unusable.

Before recording

- Turn off fans and close windows.
- Silence notifications and alarms.
- Move away from refrigerators, air conditioners, vending machines, traffic, and crowds.
- Record a 10-second test.
- Listen to the test with headphones.

Microphone placement

- Place a lavalier microphone roughly six to eight inches below the mouth.
- Keep it away from necklaces, hair, zippers, and loose fabric.
- Use wind protection outdoors.

PHONE-ONLY RECORDING

Move the phone closer to the speaker. A closer phone with a strong composition is better than a distant phone recording an echo-filled room.

Backup audio for important interviews

- Record through the main camera.

- Place a second phone nearby using its voice recorder.
- Start both recordings before the interview.
- Clap once on camera to make synchronization easier.

SECTION 11

How to record an athlete story

Prepare three points: what happened, what changed, and what you learned.

Start with the moment

Avoid: Hi, my name is..., I was asked to make this video..., or I do not know what to say.

Strong opening examples

- I got my first NIL deal with fewer than 1,000 followers.
- I almost signed a deal that would have given away my content for three years.
- The hardest part of NIL was not finding a brand. It was learning how to explain my value.
- My injury ended my season, but it forced me to build a brand outside my sport.
- A local restaurant became my first sponsor because I stopped asking for money and brought them an idea.

EDITING ROOM

Look into the camera silently for two seconds before speaking and two seconds after finishing. Those handles make a clean edit possible.

SECTION 12

How to produce an important local story

Build the package around people, change, and a reason to care.

Recommended short-feature structure

1	Opening - 10 to 20 seconds	Use the strongest moment, image, or statement.
2	Context - 20 to 40 seconds	Explain who, what, where, and why.
3	Main story - 1 to 3 minutes	Let the athlete explain the experience, process, or turning point.
4	Supporting perspective - 20 to 60 seconds	Add a coach, business owner, teammate, family member, expert, or organizer when appropriate.
5	Takeaway - 15 to 30 seconds	Explain what the audience should learn or watch next.
6	Closing - 5 to 15 seconds	End with a final statement, visual, or forward-looking thought.

When covering controversy

- Do not submit rumors, gossip, anonymous attacks, or one-sided accusations.
- Preserve original recordings, notes, messages, and source material.
- Document the source of each claim.
- Give affected parties a fair chance to respond.
- Distinguish fact from allegation.
- Do not make legal conclusions or promise publication.
- Notify NILVault in the submission summary.
- Do not publicly post the piece before editorial review.

SECTION 13

How to conduct an interview

Research the guest, prepare a path, then listen closely enough to leave the path.

Research the guest	Send the topic in advance
- What the guest does and why that matters - Relevant experience and recent work - What the audience can learn - Topics the guest can discuss credibly - Potential conflicts of interest	- General topic - Expected length - Recording format - Intended audience - Several example questions - Consent and publication information

Prepare 8-12 questions

Background How did you get started? What problem were you trying to solve?	Experience What happened? What was harder than expected? What mistake taught you the most?
Practical value What should an athlete do first? What warning sign should they watch for?	Follow-up What happened next? Can you give an example? What do you mean by that?

**DO NOT TALK
OVER THE GUEST**

Pause after an answer. The guest may continue and give you the line the entire interview needed.

Record a clean introduction separately

- Guest full name
- Correct title and organization
- One-sentence explanation of the topic

SECTION 14

B-roll and visual storytelling

Supporting footage should explain, prove, and emotionally carry the story.

Useful athlete B-roll

- Arriving at practice or a meeting
- Preparing equipment
- Training, stretching, or recovery
- Studying or working on a laptop
- Creating social content
- Meeting a local business
- Attending a community event
- Coaching younger athletes
- Walking through campus
- Preparing for an interview
- Using a product when it is genuinely connected to the story

Capture each shot properly

- Hold each shot for at least 8-10 seconds.
- Start recording before the action begins.
- Keep recording after the action ends.
- Capture wide, medium, close-up, detail, and reaction shots.
- Avoid constant panning.
- Record natural sound.

SECTION 15

Music, photos, graphics, and outside content

Owning a phone does not mean you own everything on the phone.

Music

- Use music you created, properly licensed music, approved royalty-free music, or music supplied by NILVault.
- Do not assume a trending social sound can be used on a podcast, website, YouTube video, advertisement, or other publication.
- When in doubt, submit without music.

Photos and video clips

Do not download and reuse television footage, broadcast game footage, professional photographs, news footage, recruiting videos, social-media clips, brand advertisements, or another creator's work unless you have permission or an applicable license.

School and team marks

- Do not imply a school officially endorses NILVault.

- Do not use school marks as decorative NILVault graphics.
- Do not alter a school logo.
- Do not stage a commercial-looking endorsement without approval.
- Identify known school restrictions in the production notes.

Graphics

- Keep names, titles, statistics, quotes, and source labels simple and readable.
- Avoid long paragraphs, flashing graphics, tiny text, excessive animation, unverified statistics, and watermarks covering the subject.

SECTION 16

Privacy and sensitive information

Protect the athlete before protecting the story.

Do not show

- Home addresses or dorm room numbers
- Personal phone numbers or private email addresses
- Student ID numbers or class schedules
- Travel itineraries that create a safety risk
- Banking information, account balances, tax documents, or passwords
- Medical records or grades without authorization
- Private messages without permission
- Contract account numbers or protected terms

NIL contract information

An athlete may discuss a partnership in general terms: first paid deal, local or national partnership, product-based compensation, negotiation lessons, or what made the relationship work. Do not include confidential terms, private payment details, or information the athlete is not authorized to disclose.

Personal hardship

- Does the person understand what will become public?
- Is the detail necessary to tell the story?
- Could publication create unnecessary harm?
- Is the subject speaking voluntarily?
- Can the lesson be told without exposing private details?

SECTION 17

Editing and responsible AI

Make the story clearer. Never make it say something different.

Remove	Do not change meaning
- Long pauses and repeated answers - Off-topic discussion - Technical setup and failed takes - Unsupported statements - Private information - Copyrighted music or footage	- Do not combine unrelated sentences deceptively. - Do not remove context that changes an answer. - Do not create fake reactions. - Do not reverse events in a misleading way. - Do not fabricate quotes, locations, events, or interviews. - Do not clone a voice or alter a face deceptively.
AI may assist with	AI may not be used to
- Transcription and captions - Noise reduction - Basic color correction - Removing long pauses - Organizing footage - Creating a rough paper edit	- Create a fake athlete statement - Clone a voice without written authorization - Invent an interview - Create deceptive footage - Change the meaning of a statement - Present an AI-generated person as a real contributor

DISCLOSURE

Identify material AI-generated or AI-altered elements in the production notes.

Captions

- Add accurate captions to social-ready videos.
- Manually check names, schools, sports, cities, brands, dollar amounts, terminology, and punctuation.
- Do not rely entirely on automatic captions.

SECTION 18

Export and quality control

Watch the exported file - not just the editing timeline.

Recommended export

- MP4 container
- H.264 video
- AAC audio
- 1080p
- 30 frames per second
- High-quality or web-quality preset
- Stereo audio
- No unusual proprietary codec

CURRENT LIVE-FORM LIMITS

At publication, the NILVault submission page accepts MP4, MOV, MP3, and WAV files up to 200 MB. Check the live form before delivery because limits may change.

Before upload

- Watch from beginning to end.
- Use headphones.
- Check every on-screen name and title.
- Confirm captions do not cover faces or critical visuals.
- Check the first frame and final frame.
- Open the file on a second device when possible.

SECTION 19

File organization

Make it obvious what is final, what is raw, and what is cleared.

RECOMMENDED FILE NAME

LastName_FirstName_School_StoryType_Date
Examples: Jackson_Maya_UCLA_AthleteStory_2026-07-11.mp4 |
Nguyen_Alex_TexasTech_LocalFeature_2026-07-11.mp4 |
Rivera_Sofia_NILInterview_2026-07-11.mp4

Do not submit

- Unlabeled clips
- Duplicate files with no explanation
- Screenshots of consent instead of the required process
- Unsupported project files without an exported video
- Unknown executable files
- Password-protected files without a secure delivery plan

SECTION 20

What to include with every submission

A complete package moves through review faster.

Contributor information

Full name, school, email address, contributor role, and student status when applicable.

Athlete or subject information

Full name and preferred name, sport and school or organization, competition level, whether the subject is under 18, pronouns when supplied by the subject, and correct title or position.

Story summary

What the story is, why it matters, and what the audience should learn.

Media and documentation

Final edited video or audio, raw material when requested, consent and release status, permission details for music/photos/outside footage, production credits, and known concerns.

Credits

Producer, reporter, interviewer, camera operator, editor, audio producer, photographer, writer, faculty adviser, school media organization, and music or outside-footage sources.

SECTION 21

Submission process

Use the live NILVault form and preserve your original material.

1	Review this manual	Complete the final checklist before uploading.
2	Open the submission page	Go to NILVaultAI.com or scan the QR code at the end of this manual.
3	Complete the story information	Provide contributor, athlete, school, sport, story, format, and contact details.
4	Upload the media	Use a supported format and create a smaller 1080p review copy if the master exceeds the live form limit.
5	Complete the consent section	A story should not enter editorial review without the required consent.
6	Preserve your originals	Keep raw footage, project files, releases, notes, photos, and licenses.

SECTION 22

What happens after submission

Editorial review protects the story, the people in it, and the platform publishing it.

NILVault may review

Story quality, audience value, accuracy, audio and video usability, consent, privacy and safety, NIL and school-compliance concerns, copyright, editorial fairness, and brand fit.

Possible outcomes

Accepted as submitted, accepted with minor edits, returned for corrections, selected for additional production, turned into a vertical short, considered for a full episode, held for a future theme, or declined.

NILVault may request

Corrected names or titles, additional consent or guardian approval, clean audio or raw footage, more B-roll, a shorter or vertical edit, a new opening, removal of copyrighted material, verification of a statement, a response from another party, a transcript, or updated credits.

PUBLICATION IS NOT GUARANTEED

Submission does not guarantee publication, timing, placement, payment, employment, an NIL deal, brand introductions, a particular number of views, or final editorial control.

SECTION 23

Common reasons a submission is returned or declined

Most preventable problems fall into consent, rights, accuracy, safety, or technical quality.

01 No athlete consent	02 Missing parent or guardian approval
03 Unclear story or no useful takeaway	04 Audio cannot be understood
05 Video is severely unstable	06 The piece is primarily advertising
07 No meaningful connection to athletes, student creators, or NIL	08 Copyrighted music or footage
09 Unverified allegations or one-sided attacks	10 Private information is exposed
11 Confidential contract information is revealed	12 Misleading editing
13 Discriminatory, abusive, or dangerous content	14 Harassment, impersonation, or staged deception
15 AI-generated statements presented as real	16 Incorrect names, titles, dates, or facts
17 Contributor does not own or control the material	18 Subject did not know the piece was being submitted
19 Routine highlight reel with no story	20 Guest offers promotion but no useful information
21 Technical requirements are not met	22 Contributor refuses reasonable editorial corrections

SECTION 24

Final athlete-story checklist

Do not upload until every applicable box is checked.

- ☐ My video tells one clear story.
- ☐ The first sentence creates interest.
- ☐ I explained what happened, why it mattered, and what I learned.
- ☐ The video is 30-90 seconds when possible.
- ☐ The video is vertical.
- ☐ The camera is at eye level and my face is clear.
- ☐ The audio is easy to understand.
- ☐ There is no loud music or background noise.
- ☐ I did not reveal confidential contract or financial information.
- ☐ I did not include unlicensed music or footage.
- ☐ Everyone shown agreed to participate.
- ☐ Guardian approval is available when required.
- ☐ My name, school, sport, and title information are correct.
- ☐ I watched the complete exported file before uploading.

SECTION 25

Final student-producer checklist

Use this for news packages, profiles, spotlights, and mini-documentaries.

- ☐ I can explain the story in one sentence.
- ☐ The story matters to student-athletes.
- ☐ The athlete is central to the story.
- ☐ Consent is documented.
- ☐ Under-18 participation has been identified.
- ☐ Names, titles, dates, and statements of fact are correct.
- ☐ The opening is strong.
- ☐ Interviews are audible.
- ☐ I captured enough B-roll and natural sound.
- ☐ Music and outside material are cleared.
- ☐ The edit does not change the meaning of any answer.
- ☐ Private information has been removed.
- ☐ Captions have been checked manually.
- ☐ Credits are complete.
- ☐ Files are clearly named and originals are preserved.
- ☐ I watched the final video from beginning to end.
- ☐ The submission summary explains why the story matters.

SECTION 26

Final interview checklist

Use this for social Q&As, focused interviews, and full podcast conversations.

- ☐ The guest has relevant experience.
- ☐ The guest understands the audience, topic, and format.
- ☐ Consent has been obtained.
- ☐ I researched the guest.
- ☐ I prepared open-ended questions.
- ☐ I tested the audio.
- ☐ The camera is stable and the background is appropriate.
- ☐ The guest full name and title are correct.
- ☐ The conversation provides practical value.
- ☐ I asked follow-up questions.
- ☐ Promotional statements and conflicts are identified.
- ☐ Important claims have been checked.
- ☐ Sensitive or confidential information has been removed.
- ☐ I recorded a clean introduction.
- ☐ I preserved the full original interview.
- ☐ Captions, quotes, and credits have been checked.

SECTION 27

Appendix A: 60-second athlete-story template

Use this as a guide, not a script you must copy.

1	Opening	The biggest thing I learned from my first NIL deal was _____.
2	Situation	At the time, I was _____.
3	Challenge	The problem was _____.
4	Turning point	What changed was _____.
5	Result	That led to _____.
6	Lesson	What I would tell another athlete is _____.

SECTION 28

Appendix B: local story pitch template

Complete this before scheduling interviews or filming events. Print this page or copy it into your notes.

WORKING TITLE

PRODUCER

SCHOOL

PRIMARY ATHLETE OR SUBJECT

STORY IN ONE SENTENCE

WHY THIS MATTERS TO STUDENT-ATHLETES

PEOPLE TO INTERVIEW

VISUALS AVAILABLE

EXPECTED LENGTH

EXPECTED COMPLETION DATE



CONSENT STATUS

POTENTIAL PRIVACY, LEGAL, SAFETY, OR COMPLIANCE CONCERNS

SECTION 29

Appendix C: interview opening

Keep the introduction brief and get to the guest quickly.

SAMPLE OPENING

Welcome to The Come Up, the NILVault show built around the athletes, students, and people shaping what comes next in NIL. I am _____, and today I am joined by _____, who _____. We are talking about _____ and what student-athletes need to know.

Sample questions for an athlete

- What part of your story do most people not see?
- When did NIL first become real to you?
- How did your first opportunity happen?
- What did you do to prepare?
- What mistake taught you the most?
- How do you decide which opportunities fit your brand?
- What has been harder than expected?
- How do you balance sport, school, and content?
- What warning would you give another athlete?
- What can an athlete do this week?
- What are you building beyond your sport?
- What does your next level look like?

Sample questions for an NIL professional

- What do athletes misunderstand most about your area of NIL?
- What does a good first deal look like?
- What makes an athlete attractive to a brand?
- What red flags should athletes recognize?
- What should an athlete never sign without understanding?
- Does follower count matter as much as athletes think?
- What can athletes offer local businesses?
- What mistakes do you see repeatedly?
- How should athletes measure whether a partnership worked?
- What should athletes know about taxes or compliance?
- What changes do you expect in NIL?
- What practical step can an athlete take tomorrow?

SECTION 30

Appendix D: basic shot list

Capture enough coverage to build a visual sequence.

- [] Exterior establishing shot
- [] Interior establishing shot
- [] Athlete entering the location
- [] Wide action shot
- [] Medium action shot
- [] Close-up action shot
- [] Face or reaction
- [] Hands or equipment
- [] School or location identifier
- [] Interview wide shot
- [] Interview close shot
- [] Natural interaction
- [] Quiet reflective moment
- [] Beginning of an activity
- [] End of an activity
- [] At least 30 seconds of natural sound
- [] Several vertical clips
- [] Clean background plate when possible

SECTION 31

Appendix E: production notes

Include notes that help the reviewer and editor understand the files.

- Recording date and location
- Camera, microphone, frame rate, and resolution
- Names of everyone recorded
- Consent and guardian status
- Music and outside-footage sources
- Corrections or known issues
- Sensitive sections
- Statements requiring verification
- Preferred contributor credit
- Footage that must not be used
- Material AI-tool use
- Contact person for follow-up

Ready to submit?

Your story is one clean upload away.

Scan the code or visit NILVaultAI.com.



BEFORE YOU UPLOAD

A real story. A clear voice. Clean audio. Honest consent. Accurate information. A reason to care.

THE COME UP

Made by students. Built for athletes.