**How to Create Videos for YouTube and Sell More Books**

**with Gerald Everett Jones and Lori Marple, moderated by Ina Hillebrandt**

**Ina**: We have a packed, packed, bunch of information for you by two people who really know what they’re doing. You’ve read about them. Let me introduce them first, before we go into what we’re going to do.

First off, we have on the far corner, Gerald Everett Jones, a freelance writer who lives in Santa Monica. *Bonfire of the Vanderbilts*, about an art scandal in 1890s Paris, is his sixth novel. Before concentrating primarily on fiction he authored, coauthored, or ghostwrote more than thirty business and technical books, including *How To Lie with Charts.* You will see something about that tonight. That book has become a classic for college-level courses in business and math and marketing. He owns a Bachelor of Arts with honors from the College of Letters, Wesleyan University, where he studied under novelists Peter Boynton, F. D. Reeve, and Jerzy Kosinski, no less.

He’s a top reviewer on Goodreads. You’ll have a lot to talk with him about afterward. His reviews are also published on the web by Splash Magazines Worldwide, and he’s the host of the debut podcast *GetPublished! Radio*. Has anybody heard about that yet? It’s fascinating, you really ought to take a look at it. He’ll tell you more about that. You can find it at <www.getpublished.guru>. That’s one of the new websites out there.

Lori Marple, to my immediate left, is a cofounder of Runkee Productions, and she’s a creative media corporation with studios based in LA. The company provides a full range of audio and video production services. They know what they’re doing! One specialty is the production of audio adventures, works by—now listen to this because this really applies to all of us—works by independent authors transformed into captivating, fully-cast radio shows, as well as traditional audio books.

Runkee Productions is helmed by winners of an Emmy award and two Golden Mics. The business, creative, and engineering staff of Runkee Productions has over fifty years of combined creative and engineering experience—they’re very old—on radio, print, film, and television. Runkee is also producer of *GetPublished! Radio*, with the host sitting to Lori’s left.

**Gerald**: It’s all a coincidence.

**Ina**: Is it? No planning here. To get started, what we’re going to be doing tonight, first of all let me ask you, you’re probably going to get provoked into saying, “OMG I want to know more about such and such.” May I request that you make a note to yourself. We will have a Q&A period after these guys finish. We’re going to do it that way just because there’s so much to get through we’d never get through it otherwise.

What I want to kick off saying is, we’re starting on a topic tonight that is really in the midst of an explosion. Has anybody seen anything about this video stuff? In the news? Yes? What’s going on is it’s changing every single minute. And as a matter of fact, as I was working on editing videos, the concept of editing a video, I was just on TV in an interview, and I’m going to be getting .mov files. Well, guess what? You usually need Quicktime to edit that. Guess what? If you have a Windows computer, you better not use it. In fact, you better get rid of Quicktime on your WIndows computer according to the federal government because Apple, just last week, announced that it’s going to stop supporting Quicktime, which means you can get invaded by viruses. And in fact your entire computer can get hijacked and you can be held for ransom. I know.

So that’s the kind of thing we’re facing. Are there ways around that? Yes there are. These guys are going to be talking about some of the solutions. What I want to say is, it’s a constant learning curve that we’re in for and we’re going to hit on some of that tonight, and Gerald, if you would.

We’re going to show you a video that I cut myself a while back. I was in Florida doing a book signing, which by the way sells books. You know—you appear, the books sell. You show the thing on TV—they kept showing it periodically, the channel that did it, it was a PBS channel. Every time they did, I got orders for the books. It was really magic. Personal appearances work, but so does TV and now so does the web, which we’re going to be talking about.

The thing is, I’ve got a bee in my bonnet. Why don’t I put this on YouTube? Because, you know, why not? It was a good spot they did. It’s a half-an-hour show. I didn’t want to put the whole half-an-hour show up there, but what I wanted to do is cut it down to the part that was about me, right? They did a book picks segment; that was about me. They did an announcement in the beginning. So I wanted the credibility of the opening credits of the show, so everybody could see how important I am. I was on this show. And then the lead-in to me. So I cut it that way using Adobe Premier on my computer. I was terrified of starting that, but once I got into it, I found it really wasn’t that difficult.

So having had that experience, I now want to do that with a recent TV show that I was on for *You Are Who You Eat. ’*Cause I want to cut segments, just pieces out of it and use it on the web. I don’t have the raw files yet. They’re working on getting them to me. But once I do, what do I do with it? So we’ll be handling that type of issue.

I originally cut this for YouTube, and I want to show you what’s wrong with it. Now it’s fine for YouTube, but it ain’t elsewhere.

[Music & voice from video; Ina being interviewed]

**Ina**: Okay, so I’m not going to take time here to show you the whole. It’s a five-minute clip. There’s a lot more in it. It shows me, it shows a nice bit that happened where I’m very interactive with people and at this book signing; I gave the book to people in the audience to read. I didn’t know it, one of the persons I gave it to was an actress. She was great and it was a lot of fun. So I do that kind of thing when I do book signings.

In any case, what I want to say is, do you remember what you saw first? The first thing that you saw? You do. What did you see, anybody?

**Audience**: Station logo.

**Ina**: Station logo. Right. Did you hear the sound? Sound was bad. All right. Well, that could be part of the equipment thing here. But partly, it’s not loud. Partly it was the copy that I got. In any case, what I wanted to say about that is: Can you imagine seeing this on YouTube? Yes. I think it’s pretty good for YouTube, the way it’s cut, the way it starts, and all that. It’s not bad. However, it would be dreadful, I think, on Facebook. Can anybody tell me why it would be so bad on Facebook, to start that way?

**Audience**: Our attention span is so brief. I saw, I remember seeing a woman standing there and I’m going, “That’s not Ina. Who is that woman?”

**Ina:** So that would’ve bothered you too. Yes?

**Audience**: Because it looked like it might be advertising.

**Ina:** Right. Exactly. It’s not really interesting.

**Audience**: Also on YouTube, on all television, you want as few long shots as possible because you want to see the face of the people.

**Ina:** Okay. So there’s all of that at work. What I was doing was a television show and I still actually think that’s not bad for YouTube. But it’s awful for Facebook. And when we got to the dog, and there’s another scene later, and we won’t take time to get to it, but there’s a moment in time in this one where there’s a dog. They did great stuff. I talk about squirrels; they cut to squirrels outside. I talk about dogs, there’s a story in there where the dog is wrinkling his nose. They have a picture of a dog wrinkling his nose. So wouldn’t that have been a better video card, as they say, to start it with?

So that’s the kind of thing that is hitting me now, and I will probably recut this to see what—I have it on my websites, and I think it’s fine for that. Because it shows a lot of stuff. I still think it does the credibility thing. Yeah?

**Audience**: Did they give you permission to post that?

**Ina:** Yes. I asked. Yes. They sent it to me. They sent me the original. They still had it. It was like ten years after I did it. They actually still had the original. They sent it to me. So if you ever do a show on TV or radio, you can ask for a copy of the file, and a lot of the time they’ll say “yes.” Then you can use it to promote your own material, but again, a lot of times, especially if you do a TV interview that goes on longer, or radio too, they go on much longer that anyone really wants to hear, so you then have to do judicious cuts. Right?

So we’re going to be talking about what’s better for the different formats. What do you want to see, what do you want to create? How do you do that? There are a lot of things to consider. There’s that. The other thing is to consider, though this was billed originally as “Creating YouTube Videos,” our panelists are going to show it it ain’t, as Gerald said in the slide, it ain’t just YouTube anymore. There’s a lot going on. So with that I’m going to turn it over to Gerald.

**Gerald:** Well, just in the last couple weeks, Amazon has announced that Amazon Video Direct is going to compete directly with YouTube. I got an automatic e-mail from Amazon. I have DVDs and I’ll show you that in just a very brief clip from one. I have DVDs on CreateSpace, that I sell on CreateSpace. And Amazon said, “Good news! Whether you like it or not, we’re going to put all your stuff on Amazon Video Direct. We’re going to charge the same fee unless you tell us otherwise.”

So here is stuff, video content you can put up there. And you can list and charge for it. Just as if it were a DVD. YouTube now is very robust, and we’re going to talk about some of the added what they call developer tools they’ve added to YouTube. YouTube now has YouTube Red, which is supposed to compete with Netflix. Netflix has not enabled uploading of quote-unquote user videos yet; they pay.

Then also, one of the stunning statistics that I heard just last week is the number of Facebook views of videos has now just surpassed the number of views on YouTube. Now, that includes selfies and some of the other stuff that I will show you. Those are very different venues. But also the hard and fast line of what is appropriate for YouTube and what is appropriate for Facebook is likely to blur. We’ve Instagram now; you know you can upload video. Twitter: you were able to link to video, now you can upload video. There’s some question about where Twitter’s going, maybe into the toilet because of its stock price. But how many people are aware that it is now possible to do a live video selfie on Facebook? I’m going to show you an example.

[A few seconds of Gerald speaking about LACMA and *GetPublished! Radio*]

There’s two things that I did with this, because my colleague, Debra Eckerling, had just gotten back from a social media convention in San Diego. They say it’s all about video now. And this type of video is completely unlike the kind of video that I had just showed you.

The three things to remember, actually, the four things on the phone, is first, you’re going to set your location using the GPS, because it’s special that you’re in this place, wherever it is. This is what I recommend; you don’t have to. Then the button on the far left is actually the new live video button you’ll automatically see on your smart phone if your smart phone supports that and if you’re logged into Facebook. Okay, so you press that button. You type the text messages that you want, just as you would on a regular post, and then over here on the right you see the button that says “Go Live,” and it’s going to give you a five-four-three-two-one countdown, and you’re going to go live on Facebook. You’re going to be live on Facebook.

Now you have the ability to save that later, so it’s a video that you can use. But what Ina showed you and what I’m showing you here is a really sharp distinction between what I would call cinema-style video, which is scripted—even though this was a news show that she was on, it was very tightly scripted. It was very well planned, it was very well shot. You could have argued one way or another about specific techniques, but basically it was designed to be studio-quality stuff.

We’re in Hollywood. We’re across from Sony Studio. We’re surrounded by film school grads. They all want to produce video for you. Okay? Don’t necessarily take the first $6,000 bid you get to produce your video. I’m going to show you stuff tonight where, for $1.95 you can do a lot of very interesting stuff. The thing to remember about what I just showed you with this login kind of this is, no, I’m not going to do five minutes live on Facebook. I’m going to do, “Hi, I’m here in Culver City. I’m talking to PALA. Tomorrow morning I’m actually going to post an article that I wrote about this particular topic.” End of video.

You tease them. I’ve created news value. So the difference between cinema style and what I would call news style. New style is run and gun, point and shoot, use every automatic control in the camera because you’re filming robberies, you just ran into Steve Martin in the street—“Here’s my friend Steve”—you don’t have time to play with any of that three-point lighting and all the other stuff that they teach you in film school. It’s the news value that’s really important. The only thing that’s common between those two things: The audio is crucial, no matter what. Even if there’s high news value, no one is going to excuse sucky audio.

Okay. Here’s an example of what I might call scripted. This is what I have on CreateSpace. I did my seminars for *How to Lie with Charts.* I had a videographer come in and shoot me, and I told him, “Shoot just me; I’m going to put the slides in later.” And this is what we have.

[Video plays.]

Okay, I’m going to give you a very brief example of—first I want to show you the most valuable thing that I’ll be able to show anybody about video is, here’s my secret to good audio. It’s a $50 digital recorder, Lavalier microphone. I’m wearing one in my pocket now, here, and it records what in the film world we call dual system.

So if you wear a digital recorder with a Lavalier so you’re close mic’d, you’re not going to get the boom in the room, you’re not going to get the hissy passing traffic. So you’re going to have the ability, in a video edit, if you’re using more than just iMovie, I mean the software has to support multiple tracks, you have the ability to use just that soundtrack instead. It makes a huge difference.

So here is just a brief example of how not to do it. The video’s pretty good. There was a skylight at the Mystic Journey Bookstore so it’s really pretty light, and it was a nice distance from the camera. The camera lens zoomed in on me. The problem was I was wearing this . . . I forgot to turn it on. Here’s what it sounds like.

[Video plays.]

Hear the boom in the room? I just wanted you to get that message there.

Now here, this might look familiar because I was sitting right here, this chair, at a PALA meeting, and I was mic’d by this same system and we were recording in camera. That was all fine except that the camera really should have been placed in a better place and it would have been a good idea for me to have maybe a white card in front. You can’t really have lights in situations like this. Your cameraman is not going to be allowed to bring a light. But if you had maybe a white card in front of you, something to reflect light up to your face. I did a lot of color correction with this. So that’s another thing. If you’re under fluorescent lights especially, it’ll look bad. So I just wanted to show you.

[Video plays.]

Now here’s an example, and something that I would suggest in terms of especially YouTube—it’s very oriented toward “how-to.” It’s still its most popular category. Also, if you’re talking about instructional video, something that’s going to talk about a process, or if you’re an expert, how do you book on your business practice, I just basically took a PowerPoint presentation that I had given in front of a group, and I put the audio into it. You just export all this.

[Video plays.]

Finally, a fun clip that I will show you. This is an example of—you’ve probably seen some examples from Fiverr.com, where they want to do whiteboard animations for you. There are video editors on Guru or Elance [guru.com and elance.com] that, you know, “I’ll make you a video clip.” Well, here’s an example of a video editor, who did a TV spot for me so we would call this cinemas style. But he took NASA stock footage—which he had the permission for. He added some special effects and I thought a very clever script; he came up with the script. And so here’s a very brief commercial.

[Video plays.]

So there’s a teaser, right? So now I’m going get to a little bit of the heavy lifting about YouTube before Lori’s going to talk to you a little bit more about technical considerations. But we did have the question about YouTube and managing a YouTube channel, and I’ll just see if I can’t get through this and we’ll follow with Q&A on it if you have any questions.

First, the first tip on YouTube is, since Google separated into individual and business, and they also, once you log in to Google you’re actually logged in to all the Google apps, all the Google sites, you can actually forget what you’re logged in to. And if you create a Google profile you could end up creating it to the wrong e-mail address, to your personal. And I ended up with multiple channels and I didn’t even realize it. So what you want to do is, you want to create your Google+ profile for the e-mail that you want associated with your channel. That’s a real simple instruction, but it’s a mistake that I made.

And if you have multiple accounts you may want to separate fiction and nonfiction; why not? Or poetry and your scientific white papers.

Another trick that I would recommend is use Google Chrome as your browser, because if you don’t you can get upload problems. That’s because Google likes its own browser.

Monetization is a big question. Google does permit you to make money. If you check a box that says, “I permit monetization,” they will run ads in conjunction with your video. Why wouldn’t you do that? Actually, there’s a couple of good reasons not to do it. I have it enabled. I probably make enough to pay for half my website hosting or something like that, so $4.50 a month. It’s not a lot of money. But hey, every little bit counts. So I’ve permitted that to happen.

What I have learned about that is, number one, the ads that run with your stuff: you cannot control what they are. And you may in fact get paid political ads, especially between now and November. You might be enthusiastic about that or not, depending on who shows up.

The other thing is, and this I’d say is my more serious consideration: an ad that runs in conjunction with your video is a call to action that is not your call to action! You probably want people to click through, somewhere, and buy your book. Well, if they’ve just clicked through on a Doritos ad, what happened to the prospect that you just teed up for FritoLay? It doesn’t make sense. If you were doing recreational videos where you didn’t mind whatever it was that ran in the background, fine, but if you’re about pushing books, then stay on your brand, stay on your target. So don’t weaken your brand, I think.

So then on YouTube you can, again, by a checkbox, you can say “permit comments.” That means it becomes just like a blog: people may comment, and you can comment on their comments. I believe you can moderate them and delete the ones that you think are not appropriate. But then also, in your other social media promotions, you can encourage subscriptions, because any YouTube listener can click the subscribe button in the top of your YouTube profile. And they will get like an RSS stream. They will get a notification every time you have a new video, or every time that a video that they commented on gets another comment. So engaging users through subscriptions is a nice combination. It’s like a blog but it’s also a video feed.

I would encourage you to drive traffic to your YouTube postings not just through YouTube. Use every other social media platform you have. Cross post, cross promote. Because YouTube isn’t really about some of the topic-oriented feeds that Twitter and Facebook are, and I think that the advertising boost that you can do on Twitter and Facebook is actually more effective.

You have this in the handout. If you really want to learn about the guts of YouTube, YouTube has YouTube Academy, and it’s free. So go to that website; I haven’t been there yet.

And then to manage your results, once you have uploaded more than one video you automatically have a channel. You can go to your dashboard on YouTube, and then if you want to you can see all kinds of metrics, more data than you ever imagined.

Another one that I will mention and mention only briefly is Wistia [wistia.com], which is business-private video. If I were a realtor and I were showing your house, and I had a walk-through video, I don’t want to post that on YouTube, show your houses and whatever. But I want to post it on my website, and actually want to click through only from my qualified customers, only from the people I gave my business card to. Wistia permits you to do that. You control public, semipublic, private. It’s in the handout. W-I-S-T-I-A. It’s actually Lori’s handout, I think. Their metrics are incredible, so I have a feeling Wistia’s going to start breathing down YouTube’s neck here for those kind of things. And also, you can make a Wistia video public, and also you’ve got a lot of good bandwidth choices on Wistia.

Shameless self promotion: My book on digital filmmaking is out of print. You can buy it on Amazon for a penny plus shipping.

So now I’m going to turn the presentation over to my capable and much better-looking producer, Lori Marple.

**Ina**: I’m going to jump in for just one sec before that happens, because one of the things that we thought was really important and that you’ve touched on and we’re going to do more on is, we’re talking a lot about what to do with the video once you have it, but how many here have questions about how to create one? Quite a few. Okay.

We’re going to be talking about content and style. Gerald, you touched on the content, the style rather, of two different kinds of styles: run-and-gun and cinema style. Can you expand on that for a moment for us before we go on?

**Gerald**: Well, I think the basic distinction is scripted and unscripted. Certainly if you have something that you would consider to be a commercial or a seminar, whether you’re going to sell it or use it for promotional purposes, something that would be “canned,” then you have an opportunity to use more studio-quality-type approaches, even if you’re shooting outside. You want three-point lighting; you want key light, fill light, back light; that’s filmmaking 101, okay? Presumably, you may be employing professionals to help you with that.

Run-and-gun is all about “get it while it happens and don’t be shy.” And I would say: don’t be shy about starting out in video, even if you feel as though that’s you can produce or offer. Just try to have your content have some kind of—Mark Zuckerberg says “timeliness and relevance.” Those are the two guidelines.

**Ina**: Okay, thank you. We had talked, the three of us, prior to tonight and Gerald got me all fired up, because—

**Gerald**: As I often do.

**Ina**: Yes, you do! Because as you said, he’s an energizer bunny. He’s always doing stuff and it’s very exciting. But one of the exciting things about it is, you can do this! You can do it yourself! You don’t really have to hire a whole expensive crew and do it fancy. You can actually just get out and damn it, do it. I mean, it’s nice if you have a budget and you want to do things right, and there’s certain things for which I’m going to do that.

But there’s also something called news style, or run-and-gun, and that’s where you just capture the moment with your cell phone. These cell phones are amazing. I have a new one. Cleverly, I repacked my bag tonight and guess where my cell phone is, that I wanted to show you? It’s back in my apartment. However, Lori stepped in because somebody came up and here’s a moment you can catch yourself. Somebody stepped up and said, “Can I look at your book?”

And I said, “I’d be delighted! But wait a minute, hold on, is it ok if we film you?”

And wonderful Lori picked up her phone because I didn’t have mine, and shot this. Now I’m going to have to go look. We got permission, because you must do that, and you can do it on camera. You can, then it’s official, you’ve got it. You don’t show that in the video but you’ve got it in your file. And you can get somebody looking at your book with the reaction to it live. You don’t have to plan this. This is news style, or run and gun. And it’s in the moment and it’s got a lot of excitement to it potentially.

I was in Best Buy when I was getting this phone and testing stuff out. And I asked if I could shoot. You get an opportunity to do stuff like that. This is fabulous for Facebook. It’s fabulous right now for Twitter, but Twitter has said they’re going to disallow videos in two weeks. We’ll see. They may disallow; we think they will. But you can still do it on Instagram. And correct me if I’m wrong: I think you can go live on YouTube. Is that correct? Can you go live?

**Gerald**: Yes, I believe so.

**Ina**: So I could have, if I’m confident enough, I don’t want to do this right off the bat, but I want to try a few times and see how it goes, but once I feel comfortable I could do these live snapshots in video of reactions to my crazy book, right to YouTube as it’s happening. Right to Facebook as it’s happening. I don’t think Instagram is live right now but these are the kinds of ways you can be thinking.

The point is, don’t be afraid. Gerald got me into that kind of thinking because I’ve been thinking everything has to be scripted, everything has to be done right—

**Gerald**: Well, she’s a movie star.

**Ina**: I have been doing stuff that way. But it doesn’t all have to be that way and that makes it very exciting. Again, these phones today are fabulous.

I do want to correct myself. Somebody said the sound on my video was not good. Partially the sound wasn’t loud enough; the level wasn’t loud enough. But I will also tell you that it was the old days. It wasn’t shot in HD. Sound isn’t HD either. That means it’s not as high quality. Today, the cell phone is 7,000 times better than the quality of that.

You might also have noted that the spokesperson in the news show looked rather wide. She’s not that wide, and that’s because it wasn’t letterbox, you know? I mean, when things change format, you get stretches in the wrong directions. I’m very careful about that with stills. People post pictures of me and I look 500 pounds heavier because they’ve stretched it, and I contact them: Take it down! I would fix it on Photoshop if I had the original, but please take it down.

So be careful about that. We’ll get to questions—

**Audience**: I just want to correct something that you said. My comment about it not being good was the newsperson, as she was walking toward the mic. She wasn’t mic’d. I wasn’t referring to you.

**Ina**: Oh really? I thought—that’s interesting. So they screwed up. Now, one other thing—for the tape, what was just said was that the comment about the sound not being good was that the person in the show was not mic’d and therefore you couldn’t really hear her. That’s an interesting comment.

Another thing that Gerald pointed out: he didn’t agree with all their choices. He didn’t see the other choices that they did. But somebody else said something that hit me, and there’s an opening ad when they came to my segment that always struck me as odd. They’re showing a bag of dog food. That’s a terrible lead in! And they had so many other good choices, but I can fix that. I didn’t think of it. You gave me an idea. I can go in there and put my book cover on. Or put a picture of a doggie, you know?

There’s a picture of me now on my website that shows me reading to dogs, an everybody loves it. I could put that one up. It wasn’t that time, but what the heck. And I have other pictures of me holding dogs, so it would be different. And reading to dogs. It’s kind of funny, you know? And it’s more provocative. And my book cover is not on there, so what the heck. I mean, it comes up later; I’m sitting in front of a row of books, you know. They did it right in the book store. And that gets on camera.

But there are things that you can play with yourself to enhance. A thing I wanted to say about one of your videos especially, that I really like, you do a lot of good stuff. This particular thing: you have such good music on one of them. And now of course I’m not remembering which one, but it—and then you had that great old-fashioned video of, you know which one I mean, the still. The still. The men and the golfers. Was that the golfers?

**Gerald**: That had lead-in music as well. That was the financial proofreading.

**Ina**: Oh, that’s right. Yes. And then you had others. But think about that. These are the kinds of things you too can do. You can buy what’s called royalty-free software. I mean sound, and video—guess what? It’s not free. They say royalty-free. What that means is you pay for it then you’re allowed to use it without having to pay royalties. It’s not very expensive. You can look online. We can talk afterward. I can give you a couple of resources for that.

**Audience**: Some of the music though, it is—you give credit. You give credit. So you don’t actually have a monetary purchase, but you will give them credit in your project.

**Ina**: That’s another way to do it. I’ve actually paid for audio so that I don’t have to do that because then it’s like an ad. So I’m just free to use it wherever I want. So I have a library of audio files, all kinds of great music that I can use. Because I knew I was going to use this at some point.

Anyway, I wanted to make those comments. One other thing I want to bring up and get back to you on, Gerald, is when you say run-and-gun or news style versus cinema, can you give us a little bit on when each might be appropriate?

**Gerald**: Well, I think it really comes down to whether it is an event-driven thing, whether it’s something that is not going to happen in time. Like I said, if I run into Steve Martin on the street, I want to throw my arms around him and have him cover my book and try to log in from that place. It’s an event, it’s news. It’s here, it’s gone. Okay? And I might reuse that at some point, but if it’s a presentation, whether that be a commercial, a lecture, a seminar, or an author interview—I mean, again, what I would stress, and this is something we’re all tempted to do, is “Here I am! Here’s my book!” So what? Okay?

There should be some kind of hook. On *Bonfire of the Vanderbilts,* the most success I had with a press release when I was talking about not only the 100-year-old rumor that it was based on, but the fact that the Vanderbilts were the 1 percent of yesteryear. Well, suddenly, I’m, you know, we’re all worried about the 1 percent? You won’t find the Vanderbilts in the Forbes 100 these days. There’s a university named after them but they ain’t rich, most of them. So what happened?

**Ina**: That’s interesting. One other comment that I want to make before I get to Lori and then Lori’s going to give us a lot of how-to stuff. Wanted to talk about content. When you plan an author video, what are the kinds of things you should be thinking about? We covered whether it’s newsworthy, so that’s a run-and-gun kind of a thing potentially, or whether it’s going to be shot cinema-style. Content. What are the points you want to make about your book? What is your message? So that will also help you determine which style you use to create your video. Do you want to talk about that a little bit, Lori?

**Lori**: Sure. Well, and that’s one of the things is once you decide which format you want to use. You want to think about your story, what you want to portray to them.

So here’s some editing tools that you can use. It is on the handout. So we have the iMovie and the Adobe Premiere Elements, these are Mac, Apple. I actually have a tendency to be a little more on the professional side: the Adobe Premiere Pro, all those types. So those are on the professional sites. So I took the time to research these, and I’m actually really impressed. And I’m going to really think about using some of these in my home studio as well.

With the Apple or the Mac, these are multiplatform, so you can start shooting your video on your phone. You can take it and start editing it on your iPad. And you can finish what you’re doing on your Mac at home. That’s a really nice feature to have, so that if you’re out shooting or wherever you’re at you can pick up and start working on your project.

Some more tools of the trade: for the editing software we have the Windows Movie Maker, the Sony Movie Studio, the Adobe Premiere.

Some of the gear that you might want to take with you, of course it’s smaller: cute little iPhone on a table tripod.

**Gerald**: We’re attempting to record right now. Watch Facebook tomorrow.

**Lori**: I’m sorry; I’m not used to this. I apologize for the crazy button here. So then we have the Canon if you want to get into a little bit better quality of a video, and a little bit better, bigger picture.

**Gerald**: This one is standard definition; this is an older camera. One of the reasons we show it, besides the fact that it’s featured in this book, is that you can get one of these in a thrift store these days for about fifty dollars. This is like a 500, Canon ZR. It’s not that it’s special, it’s very good. It’s got a lot of automatic features: run-and-gun, point-and-shoot, you don’t really worry about too many things. But also, it’s standard definition. It’s not high definition. One of the things you need to get out of your head is, yeah, shoot HD if you can, if your phone does, if you’ve got a setting for HD, but remember: your video’s probably going to be seen in a postcard-sized window on a computer. Okay? Standard definition shoots more pixels than even that. So, I’m listening. What about 4K? 4K video is Imax resolution. No one needs 4K video, including amateur filmmakers. Trust me.

**Ina**: Let me jump in for just a minute on that, because when you mention that you’re going to see a window teeny on a computer, people also do full screen. And that makes a difference. When you have what is shot—

**Gerald**: But it doesn’t exceed SD. It doesn’t exceed SD, usually.

**Ina**: Well, you do need to think about that. Because that video that I, that we saw of mine does not look as good on full screen, because it’s old style. And I have a lot of video that was shot with a camera almost exactly like that, also a Canon. It’s not bad. It’s not bad, but you can see the difference. It is not the crisp, clean look that we get today, even from little cell phones. And the 4K thing, one of the reasons I was so excited about my phone, my new one, which isn’t here, is that it has the capability to shoot in 4K but nobody’s going to be able to see it.

**Lori**: Also with 4K, you have to down convert, and so—

**Ina**: That’s right.

**Gerald**: And DV will be the 8-track soon of, you know. But for a while, it’s still useful and it’s cheap.

**Ina**: Well, the thing about 4K is it uses a lot of space. But people who are professionals are using phones to shoot commercials now. And that’s because they can. What they do is they go into the studio and they can work with a very, an ultra-high-resolution video that they’ve shot with their 4K cell phone. Usually an iPhone. I hate to say. But they then down resolution it so it can be actually watched on TVs that don’t have 4K capability. There are some out there, but they’re very rare. So anyway, 4K is something you never want to use right now. It’s just nice to know it’s there, is how I’ve felt about it. So I’m just shooting in HD now and I just see a whole big difference. It’s exciting.

**Gerald**: Well, it’s future-proof. I mean, it’s good that you do that and yes, if your phone will shoot HD it’s probably going to do a better job than your 35 mm camera that shoots only SD.

**Ina**: Yeah. And I have another camera that shoots HD, but that’s another story. Right now we’re trying to do stuff that’s quick and will get us out there off our duffs and say, “I can do this and there’s no point in waiting any longer.” So, back to you, Lori.

**Lori**: And a nice part about having your camera be this versus a professional camera: this is so much smaller, and it’s so much easier. You get backaches lugging all the other stuff around. So this is very pleasing. It’s good for you guys to consider just from that standpoint.

And then we had the little tripods that you can use for the various cameras. And then we have bigger ones set down there versus a professional one.

**Gerald**: That will get up to about five feet high and it does go into a backpack, so this is not bad.

**Ina**: Can you talk about why somebody should think about a tripod, when one would use a tripod? What’s that all about?

**Lori**: Well, when I was filming Ina just a little while ago, I was holding it. And it’s small and you’re wiggling it around. And to watch it you’re going to really, you know. Whereas a tripod, it’s steady and you can make a very nice easy little, if you need to pan left or right or tilt up and down.

**Gerald**: And cinema style will always use a tripod unless, if you notice in the movies, for example, you’ll have some kind of tracking shot where they’re following an actor to a room, there’s a cameraman strapped up with a mobile rig that’s got an automatic gyro and whatever so the camera still doesn’t shake.

**Lori**: It’s called a steadicam.

**Gerald**: If it shakes, it’s news style.

**Ina**: I have seen a guy who was wearing a Panasonic that looked like it weighed a ton on a shoot. It was a Panasonic, as I said, and he said every once in a while it has a hiccup and doesn’t work so he has to give it a Pana-slap! But I have never forgotten watching him lugging that thing. Gosh.

**Lori:**  So that’s when I was shooting her, I was actually using two hands to steady it. And I was actually tired, and my arms are hurting.

**Ina**: Yeah, even though it has what’s called a stabilizer in it, image stabilizer, you still have to be very still. I watched you. You were really good. You really didn’t wiggle.

**Lori**: I try not to. Okay, so our next one is the audio I think.

**Gerald**: So again, we showed this before but—

**Lori**: Audio is important. Without audio you don’t have a project. So as Gerald was saying, he held this up earlier. This is part of the package you can use: Lavalier mic, and then his Lavalier mark that he is wearing. You can also use a shotgun mic, which you can put on your camera or your phone.

**Ina**: How would you put it? Is there an attachment?

**Lori**: I don’t have an iPhone, I apologize. I have a Samsung.

**Ina**: Okay, this is actually kind of an interesting thing. This is a microphone that goes to my phone that isn’t here. The way this works is this is specifically made, and I give thanks to IWOSC because I won this at an IWOSC dinner, can you believe? Christmas party thing. It is a microphone, and you plug it into the speaker deal here, see? And what that gives you is the ability to get really good sound. Now actually, the new phone, what happens with this microphone is it takes over your cell phone’s video sound, and whatever comes through the mic is what’s going to get recorded on the sound track of the video you are shooting with your cell phone.

**Audience**: So I could interview her?

**Ina**: Yes, and there are different buttons on this particular mic. There are different kinds of mics that fit into the jack of the cell phone these days, all kinds. There’s something that’s a boom mic. There are a lot of them that work by having headsets on, and the mic shoots out this way. So you’re talking into a little teeny microphone, but there’s a boom shooting out so it catches people in front of you.

**Audience**: What is that specifically so we can look it up?

**Gerald**: It’s called an omnidirectional cardioid mic. It’s omnidirectional, which means it captures everything. This shotgun catches what’s directly in front of it and not what’s on the side of it, which is why it’s a good idea to point it when you’re speaking.

**Ina**: Well, I want to actually correct. This one actually is more of a shotgun than omnidirectional. And it also has different buttons on it so that you can capture two people. It’s got an interview setting for two people, which means you do not—It will not pick up sound behind it. It’ll only pick up sound in front of it.

**Audience**: Does it have a brand name on it?

**Ina**: This one is called iRig mic. It’s an iRig mic. It’s got something for far away and . . . Lori, you know more about this than I do. Would you explain what those buttons are?

**Gerald**: One of those buttons could very well be an on/off switch.

**Ina**: No.

**Gerald**: Some of them have it. You also want to be careful because this is a mistake that I’ve made before: Number one, you want to make sure that the switch is on. But if it has an on/off switch, chances are it has an internal battery. They take a little, like a watch battery. They do wear out! So if the battery’s dead, even if the microphone’s on, you’re not capturing any sound. So you always carry an extra battery with you.

**Ina**: I don’t think this—this one works off of your phone. The little one I have here actually works off of your phone.

Now one of the things I was concerned about was, will my battery of the phone run down while I’m shooting with it. Guess what? Not much.

But there are a lot of different kinds. So before you go into anything like this, test something out. Because we did something with my cell phone the other day. Lori and I got together to test stuff before tonight. I found that, after getting help from Lori, finding out where buttons were because there’s something on there that was really confusing, the sound that was captured with my new Samsung S7 is really good. Yes, I do have an S7. It’s a wonderful phone. The video on it is superb. The resolution is crystal clear. It’s great. The color is fabulous. There are a lot of automatic settings; you can also override them if you know enough. But if you’re shooting fast if you’re doing run and gun, you don’t have time to choose, to do that. So you really, the automatic is where you really want to do it.

**Lori**: I’m actually trying to figure out how to steal her phone . . .

**Ina**: When we were together, what Lori found out was the sound at first we thought, “Ew! it’s awful!” And I said, “Oh, my God, am I going to have to defect to an iPhone?” which I don’t want to do for political reasons.

Anyway, after the differing conversations, but I didn’t want to do that. So what happened was, Lori said, “Let’s look at the sound controls.” So we went into the settings on the phone and guess what we found? There’s something called a system setting. You go into sounds, and then you check volume. And they have different kinds of volume measures on a cell phone, which you may already have discovered. They have your ring tone, they have a lot of things. But one of them is called System. That is the one that needs to be all the way up when you’re recording. And as soon as we turned that up: Bang! Sound was marvelous, and as a matter of fact, we had had a problem with the earphone, couldn’t get sound on that either. Lori looked at it. I had never used it. I just opened the package. There’s a little button on the earphone—which is quite a lovely earphone—it’s got a little switch for volume control. Who knew? It’s all white; it’s teeny; I didn’t see it. Lori did, ’cause she knows more than I do, and when we turned that up the sound was actually too loud and we got a warning on the phone: “You’re going to hurt your ears.”

So anyway, there’s a lot you can do. You can work that phone without using an external mic, as long as you’re not trying to go too far. We did it from what, about two feet? Was it that far? And it was fine. So anyway, you can test different things and see what’s going to work.

**Lori**: Next, we’re going to do the audio editing and automation.

**Gerald**: One of the things that we’re seeing, that I actually haven’t had the chance to try yet, but everybody’s talking about it, is these online tools and downloadable tools that are alternatives to the traditional—you know, you usually think of iMovies being amateur and Final Cut Pros being professional. But now there are these online tools, Animoto is one, where you can cut in stills, you can trim, basically on video you’re going to be trimming the head and tail, because there’s stuff in the front you don’t want, there’s stuff in the back you don’t want. You may not want to be doing a lot of editing in between, but you may want to drop in stills. You export the still from PowerPoint, cut that in. You may want to mix a little music with your soundtrack, whatever. Animoto is an online tool that can do that.

Another one that Ina found is Wondershare Filmora. Again, I think you download a piece of that, but you pay for this, right?

**Ina**: You pay, but it’s not very much money.

**Gerald**: Right. So the ease of use: Wow! Incredible.

**Lori**: And then this is Fiverr. It’s like a marketplace where you can go in and sign up and find different vendors to do whatever it is you need for your project. Whether you need video, you need audio, music, or anything that you might need that you’re thinking.

**Gerald**: Prezi is a PowerPoint alternative, also online, that has a lot of very sophisticated-looking templates. There is a free version and a paid version, but the Prezi stuff is very impressive. Especially if you’re doing expository stuff like instructional videos or you’re selling nonfiction books, and you want something like a flow diagram that somebody has not seen a thousand times before, check out Prezi.

**Lori**: There’s also trials, free trials, for most of these animation things, that you can go in and try them for thirty days, and give you a chance to watch the tutorials, look at the help, and figure out if that’s something that would be helpful for your project—before you actually have to purchase something.

**Ina**: Okay, so we’re into channels and YouTube.

**Gerald**: And again, just to emphasize: statistically, how-to videos have been the largest single category in terms of popularity on YouTube. And we’re excluding commercial movies, that kind of thing.

But also kids out of school are producing webisodes; that’s the big deal. They expect their ten-minute webisode is going to be turned into a TV series. What they don’t really know or understand is that their intellectual property is going to be the only thing that gets bought. The people that they promised to turn into Hollywood stars—Hollywood stars need jobs. The studios are going to cast the people that you already know.

Author interview. Now, the other thing is, there are outfits that will charge you to create an author interview; you’ve probably seen them. They’ll do it professionally, whatever; they’ll charge you an arm and a leg. I kind of put that under the category of “Here I am! Look at me! Here’s my book!”

The people who are interviewing you—I speak this immodestly as a radio host, but—they don’t necessarily know how to ask penetrating or relevant questions. It’s like, “Well, what motivated you to write this book?” Now, actually, I’ve asked that question before, but I thought it was relevant at the time.

Again, you want to think of, What’s that hook? What’s behind that interview? What is it about that, that you’re going to use to drive people to it?So it’s like a Hollywood pitch. It’s like a high concept. But think a lot about that and think twice about it, and sleep on it before you decide to do, you know, a made-up interview. Not that they’re bad.

**Ina**: Well, we didn’t talk about Snapchat. You want to?

**Gerald**: Very fast growing.

**Ina**: Anybody have any experience with Snapchat in the room? No, Okay.

**Gerald**: I would compare Snapchat to the new Facebook live video feature. They’re doing it for a while. Also, the kids get involved with it two-way. It’s like recording a Facetime conversation. So, again, how it might be appropriate for you: maybe there’s an interview snippet, or “Here I am at Barnes & Noble; I’m about to read from my book.” And you know, it’s ten seconds and you throw it up there. You’re going to tease the video you’re going to do tomorrow. I don’t really know. All I know is the number of Snapchat views is going through the roof!

**Brenda**: How about Periscope?

**Ina**: Periscope? Don’t know that Periscope.

**Gerald**: Never heard of it.

**Ina**: What can you tell us about it?

**Lori**: I think it went away.

**Brenda**: Isn’t it when people scope? That’s how you use it for Twitter.

**Lori**: It’s gone.

**Brenda**: Where have I been?

**Gerald**: Brenda, the answer is, you’ve been in front of me.

**Ina**: Okay, so the question was asked by Brenda, “What about Periscope?” and the answer is “Bye-bye.” They have left. But you know, that’s actually, they came and went fairly quickly, I would bet. So much is happening all the time, every single minute is changing. So it’s kinda hard to keep up.

**Lori**: Well, with that said, I just . . .

**Ina**: Lori is researching right here as we speak.

**Lori**: Well, no. With that said, I just received an e-mail about YouTube. If I can find the e-mail . . .

**Ina**: Yeah, earlier this evening, right? As we were starting there’s this whole thing about YouTube coming in. Every single second.

**Lori**: Anyway, it was up and coming about YouTube was going to be competing with television. Head to head.

**Ina**: The headline was, “YouTube Is Better than TV.”

**Lori**: So they’re going to take on the big guy, which . . . they need that.

**Sharon**: Do you want a quick rundown on Amazon? Do we have time? Can I have, oh—

**Ina**: Sure, sure. Do we have . . .

**Sharon**: We can do it at the end.

**Gerald**: Is that the *Wall Street Journal* article?

**Sharon**: No, it’s actually *USA Today*.

**Ina**: The thing that Sharon is asking from the floor is do we want some stuff on, info on Amazon. Amazon is now going to take on YouTube, and Sharon has some information on that. That was in the news, what was it, yesterday? It was very recent.

**Sharon**: It was actually Friday.

**Ina**: Okay, so that would be great. Yes?

**Audience**: I wonder if somebody can talk a little bit about Vimeo?

**Ina**: Vimeo. Want to touch on Vimeo?

**Gerald:**  Vimeo I would liken to Wistia? in that you are going to have more control over who the audience is, if you didn’t want really live exposure. The other thing I’ve heard about, and I don’t use it—I’ve used Wistia, I’ve used YouTube—Vimeo also seems to be a place where video is hosted for a specific vertical audience. My wife is an actor and they’re doing a lot of what they call self-taping: they don’t go in for an audition, they send a video. They’ll put it on Vimeo. So there will be a channel for it; a particular casting director will have his page so that auditions for particular video go there. So it’s hosting and it seems to be vertical interest hosting. That’s about as much as I can say about it.

**Lori**: And then Dropbox, Hightail, those are, you can transfer videos back and forth. Show them how to use it. All the time, we’re transferring when we were doing his pilot, we were transferring information videos, anything back and forth. Large files. It’s instant. He can drop it in the Dropbox; I can pick it up in seconds. It’s nice to have.

**Gerald**: Hightail, I think Hightail allows maybe a greater file size for free. There’s a reason that the video people seem to like Hightail. I know on both of them, if you get above a certain quota, you’re paying.

**Brenda**: I think it’s 100 meg, Hightail.

**Gerald**: That’s small.

**Ina**: Really? It’s 300 on Dropbox, as I recall. Or maybe I’m thinking of Sunspace. I don’t know what Dropbox is.

**Lori**: Actually, he sent—

**Brenda**: If we do incentivized things, I have like six gigabytes for the thing and I haven’t paid anything. Because I participated in an incentivized promotion.

**Gerald**: Yes, if you refer people. Good point.

**Brenda**: Right.

**Lori**: He actually just sent me a file the other day and they asked me to pay. I was like, “Oh, what’s this about? Can you e-mail it to me?”

**Ina**: Okay, so what Brenda was saying is she’s able to use a lot more space on Dropbox because she’s part of their incentivized program. So that’s something you might want to know about. If you get into this stuff, you’re going to find video files are huge. So if you’re transferring files, it’s going to take a lot of space. But it is how you can get stuff safely, it’s not pirated. You have a link that is sent to the recipient; only the recipient can get in, or people you set up to be able to share the files.

**Lori**: I work for Direct TV, and they use Dropbox quite a bit.

**Ina**: Okay. One thing that I wanted Lori to touch on because she knows so much about this, before we get to the room again: Again, getting back to the question of when you’re doing video: What are the things you need to be thinking about?

We talked about, first of all, content. What is the message you want to get across? You may want to put an outline down before you start so that you’re sure you know where you’re going. You may want to write a script. That takes more time. It’s more work but you may need that, especially if you’re going to go to a pro and you’re going to say, “I want to do X; what’s it going to cost?” The answer is, “Gimme a script; I’ll be able to tell you.”

**Lori**: That’s what I say to her.

**Ina**: Yes! But I will need some help. And I understand why a script is important if you’re working with a team that knows what they’re doing. They want to help you not spend too much money. If you’re doing everything a capella, just off the top of your head, you could have an awful lot of wasted time. So you really want to think through what it is you want to do before you start.

Now, part of that preparation has to do with one of the things that I found recently was, “Oh my god, I needed a dresser again.” I should know better; I made a mistake. Lori, can you talk about how to dress for the camera?

**Lori**: First of all, you want to be aware of the colors you’re wearing. Do not wear white. Cameras do not like white. No stripes. No checks or plaids. Try to stay away from the blue or the green if you’re going to be standing in front of a blue screen or a green screen because your shirt will disappear. Be careful, because you’ll also get a moire, or kind of a, looks like the video is actually moving, if the colors do vibrate.

**Ina**: That’s any color. Red, it’s especially red, on that?

**Lori**: But you also, in post, you can bring those levels down. But if you get a moire, if you have like a houndstooth, plaid-type situation. So keep it subtle.

**Ina**: Thank you. What about styles?

**Lori**: You want to keep it more tailored and not loose-fitting because the camera puts twenty-five pounds more on you. If you put loose-fitting clothes on you’re going to have fifty more pounds on you, so keep it tailored.

**Ina**: That was something that really surprised me, because there’s been video of me in which I’m actually too skinny. I was very thin. You had said to me, Brenda, “Are you still here? Are you disappearing?” I was very thin for a bit, and there was a whole video day of me, and I looked at myself and thought, “Oh my god! I look like a rail!” Now that’s odd, because on television or film, you do look fatter, usually.

So recently, on the television show I went to, I wasn’t worried about everything being fitted. Wrong! I should have been. It just would have been better. And I’m now making a vow to myself to be in more fitted clothing. Not skin-tight; I don’t mean that. But just something . . .

**Lori:** Tailored**.**

**Ina:**  Yeah. Kinda nipped at the waist, that sort of thing, if you’re female. What can guys think about when they dress? What’s important for guys?

**Lori**: Probably a—

**Gerald**: I would say a pastel-colored shirt and a tie that is not, that really doesn’t have much of a design to it. Conservative.

But the other thing that is interesting that is kind of reinforcing something that you said, Ina, about resolution. An HD camera will not have some of those moire problems that SD will, and analog video goes crazy but digital, higher resolution doesn’t. The other thing is color correction is so much more possible in the digital world.

So if you’re flesh tone, if you think you look too pink or especially you get under fluorescents, you’re going to look green, your videographer should know to do what they call “white-balance” the camera before he starts shooting. You hold a white paper in front of the camera and press the white balance button, and everything’s magically good after that. But for some lighting you just cannot white balance, so in post production, and again you’re talking about professional editing software, not necessarily iMovie, although maybe you precolor a little bit, you can do some very sophisticated color correction which will make you look much better.

**Brenda**: You made the comments about appearing bigger on camera. One of the things I noticed on my cell phone camera, which is a Samsung, but it’s only the five. But when you shoot with the camera, and I don’t know, this might be for the iPhone as well, when you shoot with the camera in HD, the ends kind of stretch out. So if you’re standing on one side and we want to show a backdrop, or we want to show you at a veterinary clinic with the animals, and you’re on the one side, you’re going to look almost keystoned or stretched out. Can you comment on that? I’m sure your seven now has a correction for that—

**Ina**: Of course it does. The seven . . . that doesn’t happen! It just doesn’t happen. I had a five until two weeks ago. I bought the seven because it wasn’t good enough.

**Gerald**: The phone has to have a wide-angle lens just so that it can be all things to all people. If you notice on Amazon, you can buy those little lenses that clip on the back. That might be something to try.

I tried one of the telephoto. If you use a telephoto lens with what they call a long lens, which is about this long, with an iPhone, it really . . . the image is going to be dim. If anybody just slightly breathes on your tripod it’s going to do this, and so I really don’t recommend the telephoto. The medium lens, just a small one, it clips—there was a gal in the restaurant today, she had one. Not only was it on a clip so she can move it, but her keychain ring was on the end of the clip. So they’ve all got ’em.

**Ina**: Now when you say her keychain clip was on the end, what are you talking about?

**Gerald**: She could actually attach her phone to something and use that as a clip for the phone. You just, it’s a handy way to move the lens in front of the phone lens. But when she doesn’t want it that way she just moves it to the side and she’s hanging her keys from it.

**Ina**: That’s fascinating. I have another question. Well, first of all: trade your phone in. If you really want to do good video, the five isn’t good enough in my opinion. It just isn’t good enough. The new ones are head and shoulders, the six wasn’t even as good. The seven is really good.

But I wanted to ask you something, both of you. When you’re doing a zoom on a camera that is a cell phone, I had an issue with that the other day. I was fooling around.

**Lori**: I actually clicked on this; I wasn’t prepared to zoom. I had a wide shot, so . . .

**Ina**: Yes. So the way that usually you can do that with video is you pinch and zoom, right? But you don’t want to do that in the middle of shooting something. So is there a remote way to do that on a cell phone? Do you guys know that?

**Lori**: Don’t know.

**Gerald**: You really don’t want to do that because you want to do it in post. Because the thing is, if you zoom on the camera, you’re actually doing electronic zoom so you’re reducing the resolution. You’re going to reduce the resolution in post also, but you’re going to have much more control over it.

**Ina**: So that’s interesting. That means you’ve got to get more sophisticated in the editing suite. But, I would say this; again, I’m sorry to keep talking about the seven but I’ve done the zoom and it’s still clear. It’s still clear; I was shocked.

**Gerald**: It does what’s called pixel multiplication. It does a lot of very fancy things.

**Ina**: It’s a dual pixel camera, so it’s really—

**Gerald**: Actually, if you had a 4K phone and you were zooming, then where you zoomed to in the magnification might be as good as somebody shooting with an HD phone. So Ina just sold me back on the 4K again.

Hootsuite, for some reason, has been doing a lot of evangelism about video, and I got on a seminar—that was the one where I found out that Facebook views were the same number as the YouTube. The statistic that they gave was just amazing. I would have bet that three minutes would have been an optimal time. They said five to twenty minutes on a YouTube or a Facebook video. This is not what they were recommending; this is statistics. And they said that average viewing time, and we’re probably talking about Millennials here, their average viewing time per day: forty minutes. Now that’s spread among multiple videos, of course, but that’s a huge amount of video consumption! So if you have their attention span, I wouldn’t recommend starting with twenty minutes, but you want to go three to five.

**Lori**: I’d say ten at the most.

**Ina**: On one of these points I want to talk about your video that was the teaser, that was very quick. The Boychik lit thing? Bam! Message out, over and out. I’ve got some ideas for things like that will be equally short. There’s a lot of value in that. Do you guys know about Vines? Six-second videos. People are making six-second videos, and what’s happening with this is that people are watching them over and over and over again, to catch stuff they missed.

**Gerald**: I bet that was a cat dancing.

**Audience**: I don’t know what the date of this research was; it’s current but I don’t know if it was today or yesterday or whatever, but the Facebook videos: 85 percent of those are watched with the sound off.

**Ina**: 85 percent of the videos, to repeat this for the tape, 85 percent of the videos on Facebook are watched with the sound off.

**Gerald**: Not good news for the writer.

**Ina**: It really isn’t good news for the writer. It also isn’t good news for somebody like me who likes to use music for effect a lot.

**Lori**: And I’m one of the few that turns the video on, because I like to—

**Ina**: Yeah. If you turn it on then you get it all. You get the sound.

**Audience**: That’s why those picture ones with the cats are so popular on Facebook. And I just read about that today in one of the new streams.

**Gerald**: Facebook actually recommends using text in lower third, which is the old video standard. They’re encouraging that because the user does not hear the sound unless they actually . . . they’ll see the video run without doing anything, but in order to hear the sound they actually have to tap the video or click on the video. So that’s the absolute truth.

**Audience**: But if you write on your message to listen to the sound and you say, “Hey, turn this up,” then people will listen to it. But most people don’t—

**Gerald**: Let them know there’s an audio track. Yes, absolutely. Now Ina and I got involved, we really haven’t gotten to the bottom of this, with stills. We’re really sure that Facebook really discriminates against book covers. And the reason is that if you have more than 25 percent text in the still—

**Ina**: 20 percent.

**Gerald:** They will not let you advertize it. The reason is they don’t want their robots being fooled if you’re putting profanity or whatever in there. This is the dumbest, most oppressive and annoying . . . I mean, I’ve complained about it over and over and over again. They even have a little tool that you can download to see whether you’ve exceeded the quota.

**Audience**: That’s for ads only.

**Gerald**: That’s right, that’s for ads. But the thing is, but Facebook is not organic. Facebook distribution doesn’t exist anymore. If you don’t boost your ad, a dozen of your closest friends are going to see it. Nobody else will, I guarantee it.

**Audience**: It’s not video, it’s ads.

**Gerald**: No, but the video may actually start. If your first frame of your video is your book. I would be willing to bet that the robots could catch you. If the first frame of your video is your face, and you’re boosting it, then maybe not.

I’m saying I don’t know the answer, but Facebook has not retreated from that policy.

**Ina**: Yes, question.

**Audience**: Could you explain when you’re using a Lavalier with a digital recorder how you sync it with the video you’re shooting?

**Ina**: The question is: How do you sync a Lavalier when you’re recording with the video that you’re recording?

**Lori**: Very carefully.

**Gerald**: The way the pros do it is—you see the clapper board at the studio, so they get a spike in the soundtrack. You don’t really need that. You’re going to need video editing software that permits at least two soundtracks, two audio tracks. So you’ve got the track in the camera that’s synched permanently to the lips. Then you bring the other track in, and you just line up the peaks. It’ll generate the curve of the soundtrack in the video editor. You’ll be able to actually see the sound. So you just take two peaks and line them up, and if the tracks look absolutely identical, once you’re at that place where you’ve got the peaks lined up vertically, then you just mute the camera track. You’re done.

**Ina**: Okay, we have time for two more questions. Yes?

**Audience**: I’d like to know if anybody has any experience using a selfie stick, and has experience with it in terms of being able to shoot videos in different ways.

**Ina**: Good question. Anybody have any experience with a selfie stick and being able to shoot videos with a selfie stick? Panel?

**Gerald**: I use my arm.

**Lori**: I would think it would work because it steadies your picture. It gives you . . . well, maybe not. No, I take that back.

**Gerald**: If you’re using a selfie stick, remember the selfie stick’s got the control to start the picture. So you want to make sure the phone is already set to video and not still, and you also want to make sure—see, for a picture, it’s not very important whether your phone is on Wi-Fi or set to ring or whatever, but for a video you’re going to have to make sure that it’s on “do not disturb” and preferably that the Wi-Fi is actually turned off. Because you don’t want that phone interrupted by anything that’s going to stop the video.

**Ina**: That’s a good point. Yes, one more question. Yes.

**Audience**: You had mentioned boosting. Could you speak to that a little bit?

**Gerald**: Once upon a time, Facebook was this fledgling company and they wanted as many people to see stuff as possible. And so there was this whole thing about going viral. Well, they found out that people would pay to go viral. So the anecdote that I tell is that I had a friend who hooked me up. He said, “Well, do you want a lot of fans for your author page?”

I said, “Yeah, I want a lot of fans!”

He said, “Look and see how many you have tomorrow morning.”

I went from fifty to fifteen hundred. And I said, “How did you do that?”

He said, “I’m not going to tell you.”

So I went to boost an ad. I paid ten dollars to boost the ad. And I said, “just people who like this page.” When I went in and looked at the metrics, all the people were in Turkey.

So what you want to do is, as you go in to boost, be very careful. You can target the audience. What’s the demographics? You know, eighteen to sixty-five. I also found out that it was young, teenaged girls who like my page—I don’t know why that is. But it shows who uses Facebook a lot.

But then also: keywords. Historical fiction. Business statistics. Whatever your target is about, make sure those keywords are in there.

Then you’re going to get, depending on what you pay, several thousand people who see it. But if you have a call to action, you’re still going to have maybe a dozen people who react.

And the other thing that people I think don’t appreciate with Facebook—and now it’s becoming the same with Twitter—is, if I pay to boost it and I think I’m boosting it to fifteen hundred people today, okay, it’s better to do a lot of little boosts than a big one. If I boost it tomorrow to fifteen hundred people, guess what? It’s not going to be the same fifteen hundred people. So I’m not repeating that ad impression. Facebook’s going to make as many people see it as possible, to spread it around as much as possible, so that I spend as much advertising dollars as possible to pay for the widest audience possible.

**Ina**: Unless you have my book and they’re not letting me advertise it right now.

**Gerald**: Oh, horror story.

**Ina**: It is a horror story.

**Sharon:** Show of hands, I’m happy to do it, I’m happy not to do it. How many people want to hear about Amazon’s Video Direct, two minutes?

**Ina**: Sharon, take a microphone. For the tape.

**Sharon**: Amazon Video Direct allows customer creators to upload their own videos for tens of millions of members of Amazon Prime Video Service to watch. The service is a direct competitor to Google’s YouTube, the world’s most popular with one million people. Okay, Amazon members are paying ninety-nine dollars yearly for the Prime two-day shipping. So it’s to those people. The YouTube partner program gives amateur filmmakers, singers, video game enthusiasts, bloggers, and others a cut of the revenue from ads it runs from and on their YouTube videos. Creators on Amazon Video Direct also get monthly revenue from posting videos there. Anyone with an Amazon account can upload videos to Video Direct after you put in your bank information and social security; just as with YouTube the process involves several steps.

Amazon has very specific photo requests. It needs files as key art, which need to be presented in 1200 by 1600 pixels, and 1920 by 1080 pixels format. If you don’t have Adobe Photoshop or another imaging program you’ll need it. You’ll need to add info about the cast and crew even if it’s just you talking to the camera.

Another rule is that you must have captioning on the video. YouTube and Vimeo offer these services for free. Amazon won’t let you upload the file until you upload the captioning and the file. And itroutes you toonline captioning firms, which will create the file for you for a fee. That’s more complicated than the three-part process for YouTube upload, which has title description and tagging.

Lastly, unlike YouTube, where the video is posted almost immediately, Amazon says it will take three to five days before your work appears on the site. Amazon Video Direct is not an upload-and-go service, so there’s going to be some additional time involved. Amazon says it wants professionally produced videos, whether it’s movies, TV series, web series, digital shorts and the like, with the idea that your video would join polished product in the Prime Video offering. Content creators are paid fifteen cents an hour for US viewers of their fare or 55 percent of the sale price for short term rental.

**Ina**: What paper is that?

**Sharon**: This is *USA Today,* last Friday. So we want to thank our panelists, and Ina, our moderator. Lots of good information.