

# GET VIDEO SMART

USE YOUR SMARTPHONE TO MAKE SMART VIDEOS THAT BOOST BUSINESS

**JULIAN MATHER**



'If anyone can show you how to use video to tell your story it's Julian'

**DEBORAH FLEMING**  
OAM FOUNDING  
EXECUTIVE PRODUCER,  
AUSTRALIAN STORY

Get Video Smart



# **GET VIDEO SMART**

*Use your smartphone to make smart  
videos that boost business*

**Julian Mather**

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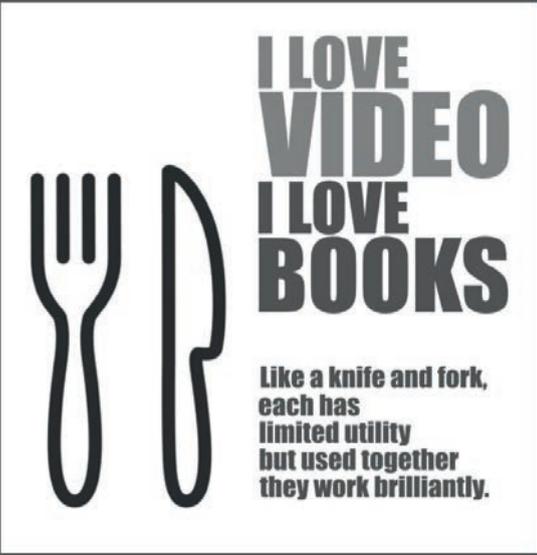
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A book about replacing the written word with video.  
How ironic.



**I LOVE  
VIDEO**  
**I LOVE  
BOOKS**

**Like a knife and fork,  
each has  
limited utility  
but used together  
they work brilliantly.**

[www.julianmather.com](http://www.julianmather.com)



## ABOUT THE AUTHOR



For as long as he could remember Julian Mather wanted to be a photo journalist. Then he got sidetracked. While army sniper seemed like a good idea at the time, he found the telescopic sights of his rifle were starting to look more and more like a movie camera, and so he fell in love with film-making.

So began his twenty five years as a globe trotting TV cameraman for ABC TV, BBC, National Geographic and Discovery Channel. He was awarded the highest distinction for cinematography by The Australian Cinematographers Society and entitled to use the letters A.C.S. after his name.

His was a ringside view of life where he met and filmed some of the world's greatest, most famous and even the notorious; travelled the world; witnessed the highs and lows of human nature and had his own ideas and ambitions challenged.

A ten-year journey started from behind the camera to in front of it. Julian became

- an accomplished author of 'Second Best Job in the World' (published Harper Collins)
- an polished magician and stage performer
- an viral Youtube success – with over 30 million views and 140,000 subscribers
- co-creator of the world's first online training academy for professional children's entertainers.

And somewhere amongst all that, climbed mountains, and raised a family.

His longest journey of all? was starting life as a stutterer to being a professional keynote speaker presenting to Australian and international audiences.

He lives in Brisbane, Australia.

Together with his wife Vicky, his greatest accomplishment is sending two strong competent daughters into the world.

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# CHAPTER 1

## THE ROAD TO VIDEO ENLIGHTENMENT

“Isn’t that dangerous?” she asked.

“Nah. I’ve done it hundreds of times before,” I dismissed her concern.

“But it’s been raining and it’s dark and that road is so steep and windy,” she followed.

My co-worker was right. Bicycling down an unlit mountain road at night in the wet was not ideal. It was also a reward I was not going to deny myself. I had cycled up this road that same morning.

I was a TV cameraman, and the TV station I operated from was on top of the highest mountain in the city of Brisbane where I live. I always looked at it as an opportunity to get out of the traffic and get fit at the

same time. I would ride up rain or shine. I never minded getting wet but my laptop didn't share my enthusiasm.

After years of trying imperfect methods of keeping my laptop dry, I came upon a German backpack that is 100% watertight. I never left home without it.

This dark wet evening I put my laptop in my trusty backpack, snapped the waterproof seal shut, slipped my cycling glasses on, waved goodbye to my co-worker.

She urged, "Please be careful Julian."

The rain had stopped. The road was still glassy with water. The air was delightfully and remarkably cool for this hot summer night. I wasn't going fast, but I wasn't going slow either. The white lines on the road were flicking past quickly. Corner after corner.



Approaching headlights cut through the gaps in the heavy forest. By itself, routine and unremarkable; that this happened at the same time I descended through an unusual local climatic oddity I hadn't encountered before, made it a problem.

The lovely cool air abruptly stopped. Within a few seconds, I was back into hot humid summer air and my cycling glasses immediately fogged over the exact moment the car rounded the corner in front of me. It was like someone had just spray painted my glasses white. I was already committed to taking the corner and couldn't take my hands off the handlebars. I could hear a car coming towards me but I couldn't see it.

Like peeking through an ajar door, the gap beneath my glasses let me glimpse the wet bitumen as I tried to hug the outside white line of my side of the road. I hugged it a little too hard. My bike went from bitumen into the rough stone-strewn drainage gutter.

I hit the brakes and bounced over stones and small shrubs. Then I saw it. A microwave-oven- sized rock in front of me. I hit it.

As I went over the handlebars my cycling shoes stayed clipped into the pedals so my bike came with me. I was upside down in the air, my bike above, my hands still holding the handlebars. Like a cartoon character who has just unwittingly run off a cliff – and is suspended for a few seconds in mid-air to ponder his demise before dropping like a brick out of sight – I was preparing for the crunching of bones about to come.

Thwump! I landed... into a feather bed. Well, it felt like a feather bed. As my German backpack was 100% watertight it was also 100% airtight. I had my own personal airbag strapped to my back. Save a few scratches, I was fine. My bike was too, apart from the seat snapping off. I was able to ride home. The injuries to my bum – when I forgot I had no seat and sat on the now seat-less seat post – were the worst that night.

I had carried this pack on my pack for years not realising it was so much more than just a waterproof pack, it was useful to me in other ways beyond my understanding.

There's another device – we all carry – that has applications beyond what we understand. Our Smartphones.

## **BEHOLD THE SMARTPHONE**

The smartphone in your pocket has more broadcasting power than TV networks, radio stations and publishing houses fifteen years ago. Let that sink in.

Too bad that this incredible potential is mainly used to listen to songs, watch cat videos, play Candy Crush and to make the occasional phone call.

## **WHAT CAN YOUR SMARTPHONE DO FOR YOUR BUSINESS?**

We are on the edge of a very big change to the way we work and the way we do business. It's the biggest change since we came out of fields and into factories two hundred years ago during the First Industrial Revolution.

It's the 4th Industrial Revolution, the time where artificial intelligence, big data, quantum computers are reshaping our world. It's also the video age of communication ... though in business you wouldn't think so.

Seems we are happy to be in a video if we have a beer and set of BBQ tongs in our hand. Put a suit on and we won't go near it. What's going on? The case for using video in business is clear.

### **RIGHT NOW YOU COULD BE USING VIDEO FOR**

- CEO messages: help people understand why?
- Training and education: keep your team current
- Induction: welcome new members when you can't be there in person
- Team and morale building: lead by example
- Progress updates: talk up your team's progress
- Introduce yourself: to your team, to customers
- Open your doors: outsiders love seeing how things are done
- Employee Spotlight: a 30-sec interview with a current employee
- Thank your customers: an above and beyond experience when you send a video to their inbox

- Company digital newsletter: have key leaders add a video rather than the standard “update for the month” paragraph.
- Introduce new products: salespeople can introduce a product to be sent to prospects
- Positions Available: make a brief announcement about new job openings

...and it can help you

- Improve engagement scores: employees need to feel valued. Not by a logo or a name. By a person.
- No one reads my emails! Video allows you to reach your people
- Bridge the generation gap (both ways): video is the preferred communication method of the rising generations.
- Put a human face to your business: video can help you bring down barriers between you and your customers.

# BUSINESS GETTING VIDEO SMART

"In the process of delivering a significant software update to one of New Zealand's leading retailers we were looking at training materials for our sites and users. Several suppliers had quoted 4-5 figure estimates for training videos. A chance discussion with our Business Partner Project Manager resulted in a sharing of their training approach and collateral. Shot completely on the Project Managers smartphone, loaded onto their training portal for 100+ retail sites and users to share, their training video was succinct, to the point and covered all the system changes their retail staff needed to be across, furthermore, it could be accessed via their training portal at any point and time by all site staff if needed. I was astounded at the ease, simplicity and cost effectiveness of this approach".

Michelle Baird, Senior Project Manager.CA.

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## WHY AREN'T BUSINESSES USING VIDEO ALREADY?

People want video. Everyone craves it, relates to it, and most importantly, presses play. We only have to reach into our pocket to watch it.

Why are businesses avoiding using a tool that can solve many pressing problems? The benefits to them are so obvious and undeniable.

Sure, the tech side scares us a bit but here's the truth; none of us wants to look unprofessional. We worry how we will look, how we will sound if we will remember what to say.

Our vanity, our pathological drive to protect our hard-earned status and that little knot that starts twisting inside our bellies when someone mentions public speaking – yes, being on video is a proxy for public speaking – these are the real reasons business keeps putting video on the back burner.

Video will not quietly go away. It's quite the opposite. Video is about to ramp up.

## **WHY THE URGENCY?**

We gracefully changed from scratching rock paintings on cave walls to dipping quills in ink pots to banging away on a Remington typewriter to hitting send on emails. Why the sudden urgency?

Because the defining characteristic of the 4th Industrial Revolution is the *rate of change*. Things change faster now, much faster and will continue to do so. We are entering a decade of rapid change.

As much you wouldn't hire someone who can't read or write, you won't hire someone who can't communicate with video.

This will be true for CEOs, business owners, managers, sales teams, well, the short of it is, if you communicate with people as part of your work, you will need to know to how *speak video*.

Your customers are already speaking video. If you want to connect with them, you need to get onboard.

This is one of those moments of opportunity in history. Don't find yourself saying woulda, coulda, shoulda done that.

## **IT'S TIME TO GET VIDEO SMART**

Whether you oversee a big team or are a team of one, getting VIDEO SMART will let you leverage this \$1500 productivity tool – that you are probably already paying for – so

- you can make videos that your customers are asking for and you're not currently giving them
- you can make twice as many videos in half the time to get the jump on your competitors
- you can better connect with staff and peers
- you and your team can do this anytime, anyplace, own your own, with your smartphone
- your NEEDS are not held hostage to the WANTS of video production companies

Again, welcome to the video age. Nice to have you here.

***“No more long, cumbersome marketing documents – no more boring presentations. Video is how companies and business should communicate.”***

– Mark Leaser, Worldwide  
Offerings Manager, IBM



# WHY ARE YOU KEEPING YOUR CUSTOMERS WAITING?

Customers have embraced video. It's time for business to catch up.

Customers are using new video tech to form tribes of people speaking a truth that resonates, and in the process, creating record amounts of online traffic. Businesses – who are desperate to create lasting relationships with these customers – have unique staff, each with authentic stories, each with a smartphone capable of making video and they aren't using them.

## **THIS IS NOT ROCKET SCIENCE**

Look at the banks in Australia. Even after the grilling they've received at the 2018 Banking Royal Commission, commentary suggests they will return to business as normal.<sup>1</sup>

The public won't cop that, and smaller smarter faster Fin-techs will jump in and poach customers. They will design simpler, friendlier apps that appeal to today's buyers.

Come on banks. Lick your finger and hold it up and feel which way the breeze is blowing. EY Global Banking survey says 41% of customers cite “experience” as the top reason for opening a new account.<sup>2</sup>

This is where simple videos, made on your smartphone, can make you shine. Smart bankers will start sending short personal video messages that make a human connection that no app can match.

## **DO YOU KNOW WHICH WAY THE BREEZE IS BLOWING?**

Remember the Senate hearings into Facebook, when straight-faced Senators asked Mark Zuckerberg how did Facebook make money? This is an indication of how out-of-touch some parts of the older generations are with digital trends.

Your business cannot afford to be out of touch. Here’s a simple summary of the situation.

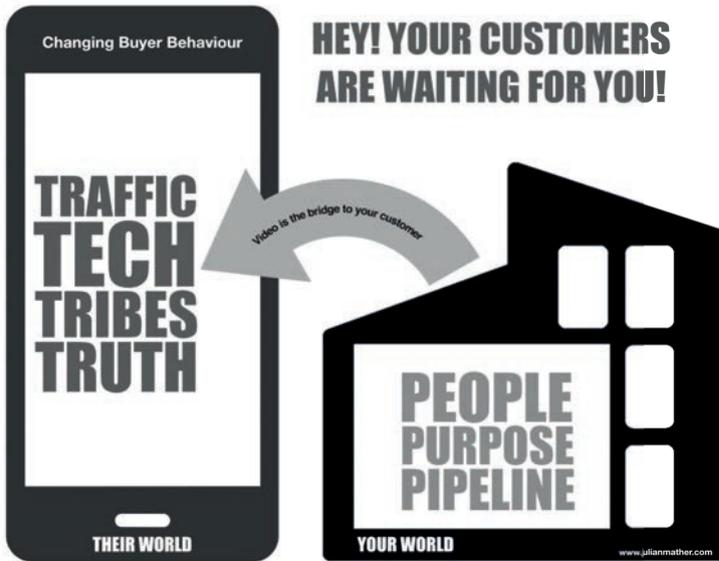
## **TRAFFIC TECH TRUTH TRIBE**

### **TRAFFIC**

Globally, IP video traffic will be 82 per cent of all consumer Internet traffic by 2021. <sup>3</sup>

Take a moment. Let that sink in. Four out of five things your customers do on the internet, in their day to day life, will be video.

Live Internet video will account for 13 per cent of Internet video traffic by 2021. Live video will grow 15-fold from 2016 to 2021. Have you got team members who are ready to jump online and be the face of your business to customers. You are going to need them.



Keep in mind the frustrating slow upload and download speeds we endure now will pass. The 5G mobile network is on the way. It won't happen overnight. There will be a lot of broken promises. Overall speeds are getting faster, much faster, not slower.<sup>4</sup>

## TECH

A woman was preparing a leg roast. She sawed off the end of the bone. Why do you do that she was asked?

“Because it makes it taste better.” Really? “Yes, my mother taught me that.”

They went to her mother and asked where’d you learn this secret? She said she learned it from her mother.

They went to the grandmother and asked the same question. She said, she too, had learned it from her mother.

The great-grandmother was still alive so they went to her.

Why does sawing the end from a leg roast make it taste better?

The great-grandmother said, “Well I don’t know about the taste but – and she spreads her hands twelve inches apart – *my oven was only this big.*”

Day to day utility isn’t romantic but it drives much of what we do in our lives. Why you need to become 21C video literate all comes down to basic physics.

More people own a mobile phone on the planet than own a toothbrush. <sup>5</sup> There’s a conversation starter for you. The number of mobile phone users in the world is expected to pass the five billion mark by 2019. <sup>6</sup>

We have become addicted to the convenience of the smartphone. We can’t stand in line without pulling out our smartphone to ‘check-in’ or ‘check on’ something. It is how we consume information these days.

Text on smartphones is small and fiddly and our fingers, by comparison, are large and clunky. Unless our fingers mutate into five thumbs on each hand, then video is simply the easier way to communicate on smartphones.

Just like a big leg roast wouldn't fit in a small oven, big fingers won't fit on a small screen. That is the ho-hum, garden-variety, matter-of-fact reason why you, me, we will be 'speaking video' to communicate more and more.

## TRUTH

The world hungers for truth. Feed it.

We are not immune to the winds of politics blowing through our times. The voice of the international resurgence of political populism is *straight talking*. Take this cue. Video is better at delivering honesty and revealing deception.

Look no further than the USA to see this playing out. So desperate are the American people for truth that they accept a proxy for truth, that is Trump's self-described straight talking.

Few want their children to grow up to be the man he is, but they are willing to accept him over the unrelenting diet of government and corporate doublespeak they are forced to endure.

We must return to speaking 'public' language.

***“The great enemy of clear language is insincerity. When there is a gap between one’s real and one’s declared aims, one turns, as it were, instinctively to long words and exhausted idioms, like a cuttlefish squirting out ink.”***

– George Orwell

Your customer would love to have a chat with you about their needs. Stop making it so hard. Speaking simply and directly will improve your K.L.T. factor. That’s your Know Like and Trust. How’s yours?

### **Evade or Enlighten?**

Don’t confuse Media Training with Getting Video Smart. They are two different things. Media training can help you lead through a crisis and protect the interests of your investors. Just beware that traditional media training is a double-edged sword.

Many of the skills learned in media training can work against you when communicating with customers, staff and peers. You can unwittingly look and sound like a politician and bore your clients to death. You need to match the tool to the specific job.

### **TRIBES**

Generic responses don’t cut it anymore. The internet has allowed us to group into tribes of people who have become used to, and expect, personalised service.

Amazon gives us personalised readings lists, Youtube suggests videos we might like, dating apps show 'our type' of partner.

Per the 2017 Epsilon Research online survey of 1,000 consumers ages 18-64, the appeal for personalisation is high, with 80% of respondents indicating they are more likely to do business with a company if it offers personalised experiences and 90% indicating that they find personalisation appealing. <sup>7</sup>

Like a handwritten card, many people assume personalised videos take time, effort and investment to create. Think of how you feel when you get something handwritten these days? The software for personalised videos, that currently exists, is so easy to use ... and it is just going to improve.

Personal video is very good for initiating and closing deals.

## **PEOPLE PURPOSE PIPELINE**

You already have everything you need to start giving your customers what they are asking for and, in the process, get a jump on all those businesses that ignore the signs that this is a smart thing to do.

Right now, as you read these words, without spending an extra cent, you could send a personal video to a client and connect in a genuine way, that is good for you and good for them. Now multiply that by the number of people you have in your business.

You have Purpose, People and the Pipeline. You have massive potential, literally, at your fingertips.

## **PURPOSE**

What so many individuals yearn for, businesses don't have to look for. It's built into their foundations: purpose. You know why you exist. Your business was created to solve the problems of people who had a problem that needed solving.

## **PEOPLE**

All those beating hearts that sit behind the desks have smiling faces and intellect and empathy. They've walked in other people's shoes before. They understand people's problems. Using your humans to humanise your company is a sound strategy.

## **PIPELINE**

What's your telecommunications bill? All your \$1500 smart-devices, phone plans, internet connections? You already own the pipeline to your customers.

Start connecting. The opportunities are there.

We are on the verge of the largest intergenerational wealth transfer in history. It is expected Australia will see more than \$3 trillion change hands over the next 10 to 20 years as the Baby Boomer generation pass on their wealth to others. At the same time, wealth management is one of the least tech literate sectors

of financial services.<sup>8</sup> The opportunity for personalised videos here is staggering.

Younger buyers now see home ownership as a financial investment rather than as a life milestone and are more likely to be interested in the granular details of the home: green and energy-efficient amenities, low-maintenance yards, and neighbourhood “vibe.”

Personalised video is tailor-made for detail-oriented buyers who expect to have questions answered 24/7. Real estate agents, are you hearing this?

Now you know where your customers and clients are, and you understand the pathway to better connect with them, let’s communicate well when we get there.

SEND A VIDEO,  
NOT A THOUSAND  
WORDS

Catches Your Eye

Multi Talented

**VIDEO**  
IS LIKE THE  
**PERFECT**  
**MARRIAGE**  
**PARTNER**



Hard to Forget

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Doesn't Leave You Guessing

Words are beautiful. Banging them out on the keyboard right now to communicate with you gives me joy. They are powerful when arranged effectively. They will never go away. They are too popular. Just like the popular kid might be fun to hang around with, you look for different qualities in someone you want to spend the rest of your life with.

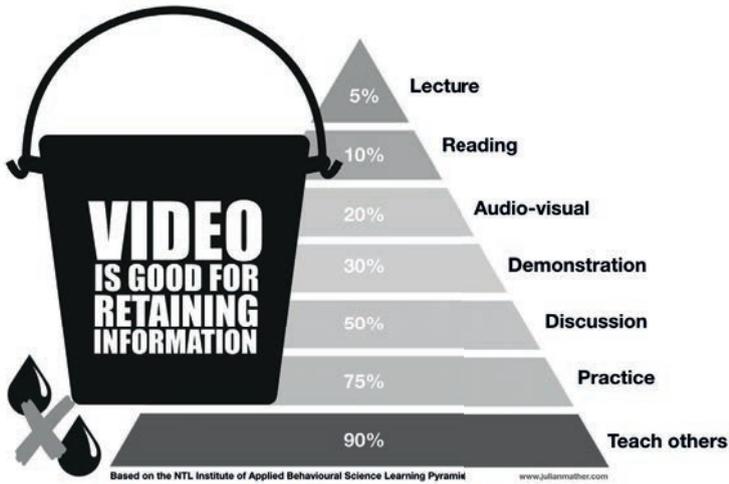
Like the perfect marriage partner, video grabs your attention, is hard to forget, is multi-talented and doesn't leave you guessing.

## VIDEO CATCHES YOUR EYE

### Attention Costs Money; Spend Wisely

What you already know yourself is that your attention span has got shorter. You don't need research to tell you that. What you probably haven't thought about is that the **cost of people's attention is rising**. Advertising costs for business have increased about ninefold since 1990.<sup>9</sup>

There is even an emerging discipline called Economics of Attention. Where the cost of attention is rising, then getting video – with its auditory and visual senses combined for the price of one – is a bargain. A Facebook study revealed that people spend 5 times longer watching video content than reading static content.<sup>10</sup>



## VIDEO IS HARD TO FORGET

I Hear I Know. I See I Remember. I Do I Understand

The retention of information is greater the more we combine our senses during learning. If you want your staff to remember more of what you say to them, use video rather than emails. The research suggests we can double our recall when we use the audio-visual potency of video.

## VIDEO IS MULTI TALENTED

Imagine a video pops into your inbox. You click and a short five second video plays. There's no speaking, no music, just a shot of your boss with one eyebrow raised and a half smile. She's holding a card with 'Report?

Today?’ written on it. Clarity, efficiency, face-to-face yet confrontation free.

Video and sound, without sound, with captions reinforcing the words, just a video of words put to a music soundtrack. Yes, your messaging can be more effective with video, but it can also be more creative and fun.

## **VIDEO DOESN'T LEAVE YOU GUESSING**

**DON'T YOU TYPE AT ME IN THAT TONE OF VOICE!!!**

It's so easy to be misunderstood.

- “The ants are my friends/They're blowin' in the wind” (“The answer my friend/Is blowing' in the wind”— Bob Dylan)
- “Sweet dreams are made of cheese” (“Sweet dreams are made of this”— Eurythmics)
- “The girl with colitis goes by” (“The girl with kaleidoscope eyes”— The Beatles)

How many times must you explain your text messages because the reader interpreted the words the wrong way?

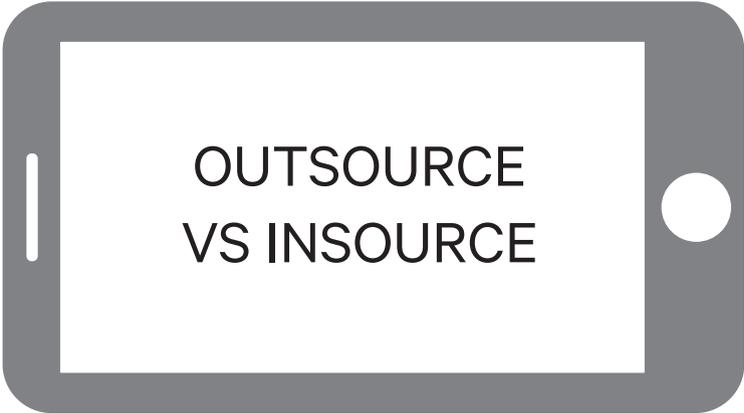
Media Richness Theory <sup>11</sup> posits email is perfect for simple information like: meet me at this date and time. Video is very good at improving the understanding of complex messages. Imagine calling in sick via text and

calling in sick using Facebook LIVE. If a picture paints a thousand words then a video must be an entire library.

## **FAUX INTIMACY**

The concept of faux intimacy of print means the reader hears the words in their head in their own voice as they read the words on the page. The faux intimacy of radio/video means the listener hears the words in YOUR voice. If the voice in their head is one of negativity and resistance to change, then they 'hear' your email this way. The same message delivered in audio or video delivers the message in the tone you intended.

Video is attractive, isn't it? Why then do so many projects end badly?



## OUTSOURCE VS INSOURCE

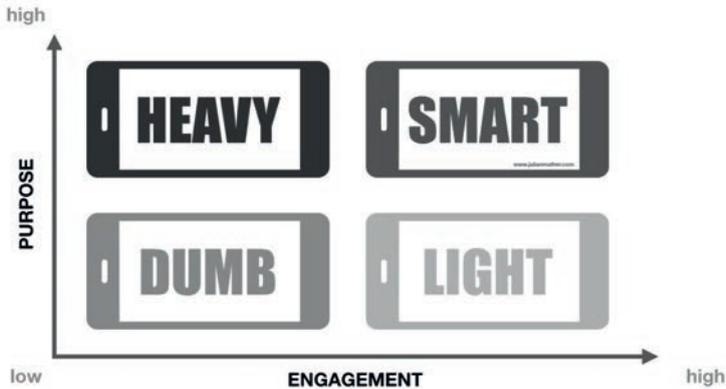
Most of this book is directed at you making videos yourself, but there will be times when you'll want someone to help you.

Read this section before you jump into bed with the first video production company you meet. There are times you will need a video production company. Shooting on your Smartphone is not a one size fits all solution.

For some who decide to take the plunge and outsource videos, it doesn't go well. They find who they think is the right person to help them. Often they get bad advice and it all turns sour and they swear off ever doing it again.

You need to understand the types of videos, and who makes them, and what their intentions are before you decide to partner up with them.

## THE 4 TYPES OF VIDEOS



I categorise all online videos into four basic types: Light Heavy Dumb Smart. These are determined by their mix of purpose and engagement: the two reasons we bother to make videos in the first place.

When I talk about purpose, I mean the video content has been created to move you to take action or change a behaviour or understand something better.

When I talk of engagement, I mean you want to willingly watch. The more engaged you are, the greater the chance you will watch the entire video

### LIGHT

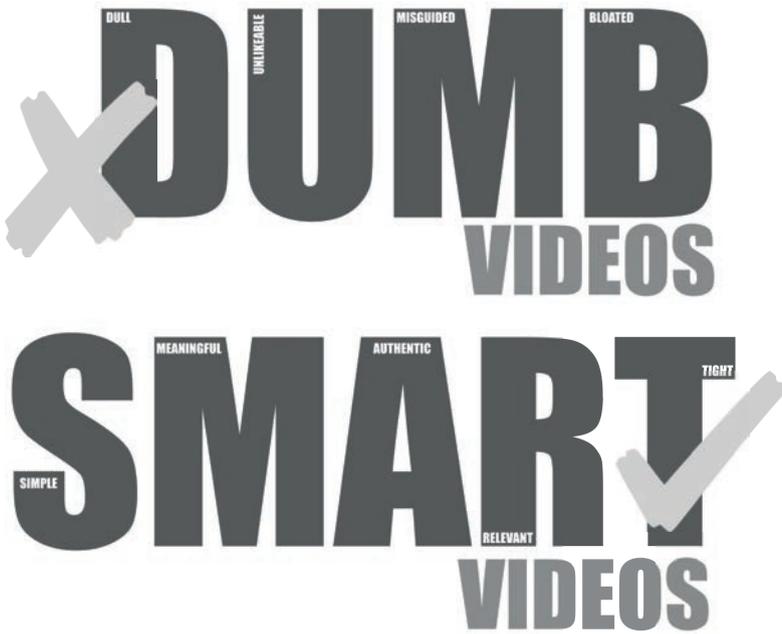
**The engagement to be high and the purpose low.**

The shareable cat videos on Facebook epitomise this. Generally, these videos make us 'feel' something. We laugh, we are inspired, we gawk at other's misfortune so

we feel just a little bit better it wasn't us, we feel happy that the world has good people and we are titillated by tits and bums. Light videos are here to stay. Like peanuts and popcorn, they are easy to graze on. Moderate consumption recommended.

## HEAVY

**The purpose needs to be high and the engagement is low.** Think of traditional educational and administrative videos. As opposed to light *feeling* videos these are 'action' focused. Watch this information, and take a short test at the end, before moving onto the next video. Heavy videos are evolving out of fashion because they are no longer acceptable. Think of the last time you saw an airline safety video that was delivered matter-of-factly. Look at Air New Zealand's in-flight safety videos from the past decade. They have a large fun-factor. We now expect to be edu-tained.



## DUMB

**The purpose is low and the engagement is low.** These videos make up the bulk of the videos you find online. They are ‘dull’. The visual equivalent of eating wet cardboard. They are ‘unwanted’. Generally, they serve no purpose but to satisfy someone’s curiosity or over-inflated ego. They are misguided. The people who make them think they are funny but they’re not. The people who make them think they are improving the world with original thought when really they are regurgitated information. They are bloated. Whether one minute or ten, they are too long.

## SMART

**The purpose is high and the engagement is high.** Simple, meaningful, authentic, relevant, tight. SMART! These are the videos you will be making if you follow my thinking and methodology. These are the videos that your audience, your customers, your clients, your friends will watch.

**Simple** – one idea per video. **Meaningful** – have something to say or don't say it. **Authentic** – be yourself. **Relevant** – stop trying to be popular. The right video to one person is powerful. **Tight** – Franklin D Roosevelt nailed it when he said: be brief, be sincere, be seated.

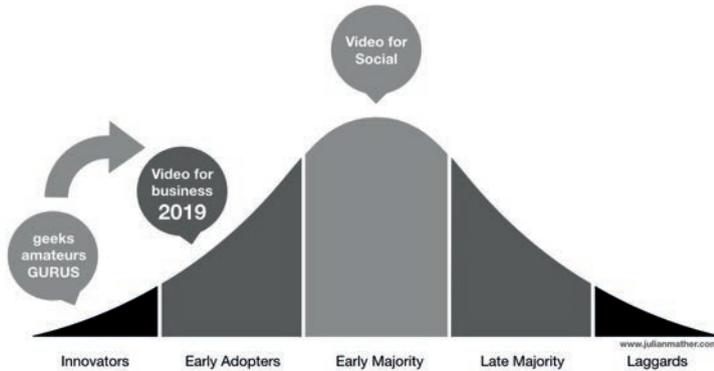
The world needs you to start making SMART videos and stop (or don't start) making DUMB videos.

You might think that this concept of DUMB and SMART videos is widely known? Sadly not. This is why you need to be careful who you take advice from. Plenty of people know how to produce sexy video, but few seem to understand your needs better than you do.

This next section has the potential to save you thousands of dollars and much of your precious time.

## DON'T BE HELD HOSTAGE

A quick glance at the Technology Adoption Curve points to a problem for you and your business.



New technology goes through a lifecycle. The first group of people to use a new product are the innovators. Typically these are the tech enthusiasts. If the technology is useful enough, then the early adopters – the visionaries who can see how to commercialise – take over. Then big business and government may adopt it, which in turn influences the general public to use it. Then it becomes so mainstream that the laggards, those who have to be forced into using new technology, use it.

## THE MOST EXPENSIVE INFORMATION IN THE WORLD IS BAD INFORMATION

Video for business is still down in the early adopter phase. The only people business can turn to for advice are the innovators. We are living through the Cult of the

Amateur. Anyone can pick up a camera and get good with it and become the online video guru. The geeks have much to say that useful but it's generally not commercially based.

Your focus is commercial. You want to spend your dollars and get a good return for your investment. If you do need to outsource your video production, you certainly don't expect your needs to be held hostage to the wants of video production companies, yet it happens so often.

When a short sharp direct video – that tells your customer precisely what you can do to solve the problem they have – is needed, the last thing your time-poor customer needs is a bloated video. Yet, this is what happens so often.

Your ego is like putty in video production company hands. You will be told sexy opening titles and specially arranged music will make you stand apart from the generic fare. Did you realise you are a really unique and interesting business and you should have a mini-documentary that positions you as leaders in your field. Add in some riel shots using the latest drone cameras to reflect the big picture perspective your business brings. They show you a video that they made for another business. You become giddy with excitement.

When you have the premiere viewing, you'll probably cry at how wonderful you all look. This is a very real emotion. In some way, it is a validation of all the hard work that's gotten you to this point. Champagne flutes will clink. Smiles. Money well spent... until... you look at

the viewing statistics. Nobody is watching. Nobody has time to watch.

What your customer needs is a video for them, but what they end up getting is a video about you. Your needs have been held hostage to the needs of the video production company.

***“In the racecourse of life always back self-interest because if nothing else YOU KNOW self-interest is always trying hard”***

– Paul Keating

Not all video houses are like this. They range from stunningly good to pedestrian. The problem for you is telling the difference. Here's one way. Ask how much for a five-minute video? Then ask how much for a ten-minute video. If the price for ten minutes is more than for five minutes, you should think twice about doing business.

***“If I had more time I would have written you a shorter letter”***

– Winston Churchill

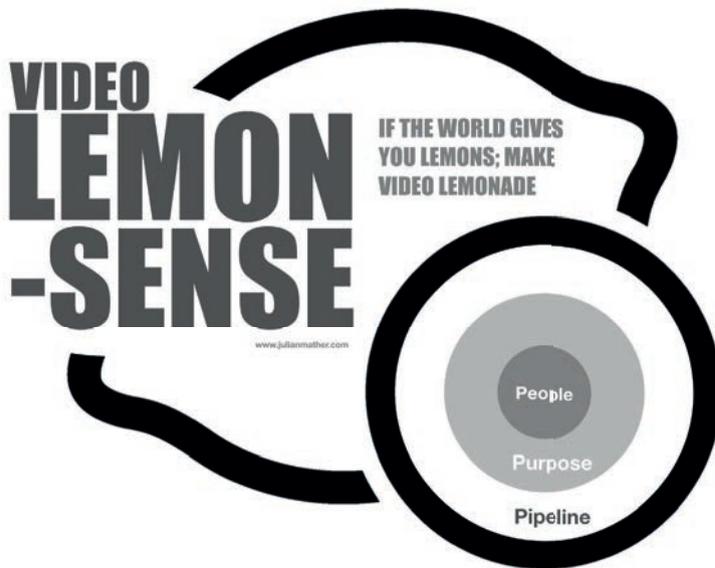
It is so much harder to make shorter videos. This is why when you go to an advertising company you pay a lot of money. They are masterful at short-form storytelling. Not everyone can do this well. The competition for our

attention demands video production moves to SMART: simple, meaningful, authentic, relevant, tight videos.

The video industry needs to embrace this. Now you understand this, you can help them understand that your needs are more important than theirs.

## VIDEO LEMON-SENSE

I hope you are starting to see that the outsourcing of video is not your only option. It is a mindset hangover from the past decades. There are now other, smarter alternatives that can better connect you with customers, staff and peers.



Remember you already have your people with purpose and the pipeline to your customers. There is something

in what Grandma said, ‘If the world gives you lemons; make lemonade.’ It makes perfect video lemon-sense.

If you decide you are going to use your wonderful people – who by the way, know your products and services more than any outsider ever can – and their smartphones to do some in-house production, you will face the next hurdle. Not everyone likes lemonade.

## **THE PORCUPINE DEFENCE**

Have you ever tried to give a porcupine a tummy rub? Their tummy skin is very soft. Get too close and they roll themselves into a spiny ball. Their tummy is their vulnerability and at the first sign of threat, they protect it.

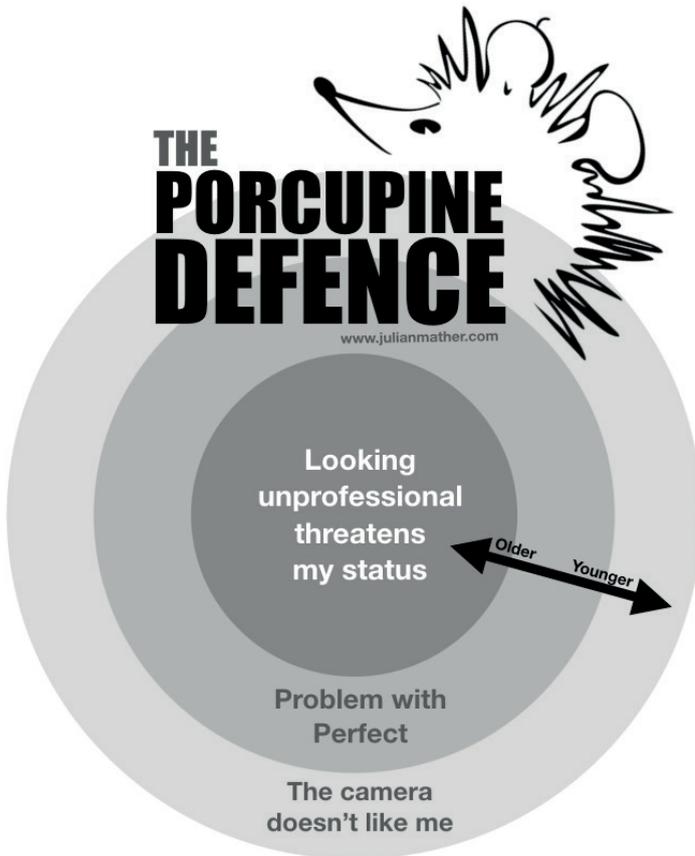
When I ask people if they need help getting more comfortable being on camera, often I’m told that ‘it’s all under control.’ ‘ No thanks, I’ve got that sorted’ and the topic changes pretty fast.

That’s stage one of the porcupine defence mechanism in action.

Presenting yourself on video is like public speaking. The idea of it can make your stomach turn and your palms sweat. Instinctively we protect our vulnerabilities and blurt out something like ‘the camera doesn’t like me.’

Younger staff members are generally self-conscious. They want to maintain control of their appearance for social reasons. The older we get, our motivation changes. We are masking a deeper concern we have

but don't like talking about: our problem with being perfect.



As our reputation grows the more we start to self-censor. We don't like being less than perfect. Later in the book, I'll unpack this so you will have a strategy. Right now understand that your team members are fearful of damaging their hard-won status. They worry they will look or sound silly, that they'll forget what they need to

say. They are worried they will be found out, exposed as not-as-competent as they had made themselves out to be. This is the Impostor Syndrome that affects everyone at every level. It comes from knowing what we know so well, that we discount its real value.

Raising the idea within your business that team members could start presenting short videos will be met with resistance. The good news is this resistance is born from assumptions that are simply wrong. Once explained – especially in the entertaining way that I use in my Get Video Smart workshops – opposition turns to excitement for most.

Some team members will already have all the elements for great video presentation. Others not so much. Of course, harness the enthusiasm where you can. Most people who are unsure can be eased into presenting short videos. Once they are over the blockages in their minds – once they believe they can do it – you will find these people equally effective. Believability comes in many different shades.

## **THE VIDEO CONFIDENCE LADDER**

When the arms are uncrossed and your staff have had time to get over the initial shock, you'll find this video confidence ladder extremely useful. It helps everyone have a language to articulate a discussion on a topic you're probably all unfamiliar with.

Simply leave a copy with a staff member and ask them to familiarise themselves with it, and when they are

ready, circle where they feel they are now and where they think they could get to.

The word constipated is there as an ice breaker. Lots of people circle this as their starting point and it can be a funny place to launch a discussion from.

	Your Video Presence	Productivity	Confidence	Cut Through
<b>Master</b> authority	utterly <b>compelling</b>	6x	😊	don't stop
	casually <b>confident</b>	4x	😊	I'm listening
clarity	quietly <b>confused</b>	1x	😐	fine... whatever
levity	visually <b>constipated</b>	-4x	😞	stop
<b>Disaster</b>	habitually <b>camera shy</b>	-6x	😞	who?

## HABITUALLY CAMERA SHY

It's an easy throwaway line that we all know. I used it myself decades ago to protect myself. I have lived and breathed the Porcupine Defence myself. I have personally and professionally benefited from moving out of my comfort zone, and past this response. It is worth encouraging others to rethink their stance.

That said, there are seriously camera shy people. I met a woman. Smart, successful, a confident leader. She explained to me her refusal to be on camera. 'I really hate having my picture taken. I don't understand it but I can tell you, that in our family albums, there is not one picture of my mother or my grandmother because they made sure none existed.'

I have no answer for this type of person. In the prescription column, I have written REMEDY. If you needed to pursue video with this person, then professional advice outside of what I know is required.

You can and should encourage, not push.

## **VISUALLY CONSTIPATED**

Sometimes we watch videos and the presentation seems so laboured. We quietly will on the presenter; 'just say it.' This still happens to me at times. I start a video and it all feels wrong. It's not that I don't know the content, it's usually that I'm taking it all a bit too seriously. Eat a bran muffin and let it go!

If you listen to your team members in everyday conversation and they can speak comfortably, then they can speak comfortably and confidently on camera. Generally, all it takes is for them to know that it's NOT make or break time, it's not life and death here. Add a bit of LEVITY to the proceedings.

This is a common level where people feel they are starting from because most people have never recorded

a video in a professional capacity. They simply assume they must be bad at it. They are in for a pleasant surprise.

## **QUIETLY CONFUSED**

Some people have the energy and good presence on camera but they fidget, their eyes dart around because they haven't worked out where they should look, or the camera suddenly drops down midway through a shot and they fumble it back while they are still talking.

Their content lacks discipline and structure and clarity of message. 'Hey, it's me, and I'm going to ramble a bit here and let my knowledge bombs drop as they come to mind...'

What these people need is exposure to better processes that will produce *focused messages* that will engage customers effectively and save your business time and money. Right here is where so many people get stuck in a cycle of repeating the same mistakes, over and over. They are stuck because of a raft of assumptions they have made about how polished and professional you need to be.

A big part of getting Video Smart is uninstalling old beliefs and reinstalling up to date beliefs. They just need some CLARITY.

## **CASUALLY CONFIDENT**

Here is a really good place to be. You grow your business when you are casually confident in your presentation because people start listening. Your believability goes

up. Your KLT: know like and trust factor goes up. People do business with people they know like and trust. This is what you can expect using the Get Video Smart methodology.

Whether you are a one-person operation or you work for a large organisation, if you add **AUTHORITY** to your presentation, if you have a point of view that challenges orthodoxy, if you cannot bear the thought of customers not benefiting from what you can offer them, then you move to the top level.

## **UTTERLY COMPELLING**

Gary Vaynerchuck is utterly compelling on video. You want to know what he knows. New Zealand Prime Minister Jacinda Ardern is utterly compelling in a different way. Watch the short videos she makes sitting at her Prime Ministerial desk. It is a masterclass on how to use video to grow your business.

You do not have to be high profile to be utterly compelling. You only need total conviction in what you are saying, and, have achieved casual confidence with video presentation. I am confident some of you reading right now will achieve this. There is nothing to stop you except **YOU**.

What's missing?



The rest of this book is a methodology that will enable you to connect to your customers, staff and peers through video. By the end of this book, you will be commercially video smart.

There are three areas we will cover

**Tame the Tech:** stop overcomplicating things

**Study The Pro:** good habits earn money

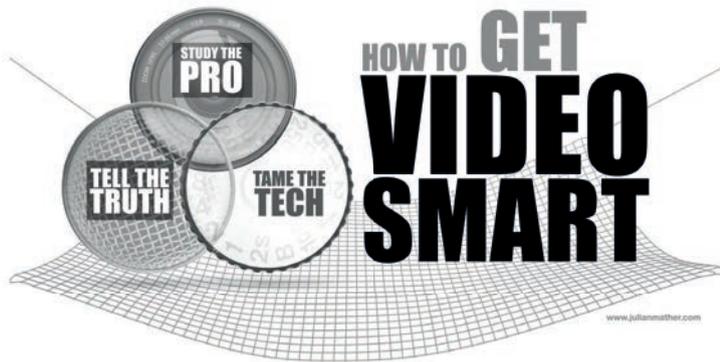
**Tell the Truth:** the world wants your truth

## **1:9:90 RULE**

I want you to apply the One: Nine: Ninety rule to all your commercial video exploits.

- One per cent of our time is on taming technology because that's all it needs.

- Nine per cent on studying the workflow practices of broadcast TV and the film industry because that will save you time and money.
- Ninety per cent of your time spent working out what your truth is, and telling it, because no one will bother listening to you if you don't.



Understanding the Get Video Smart methodology gives you a secure feeling when you step out onto the video high wire. You will feel a little exposed until you figure out that if you stumble and fall, it's actually a soft landing. The fear in our minds is greater than reality.

Like a tight-rope walker uses a safety net to master the wire, you will use the Get Video Smart methodology to master confident video presentation. Let the show begin.

# CHAPTER 2

## TELL THE TRUTH

Have you ever seen a loose thread on your clothing, tried to snap it off, but it won't snap? You tug harder and the material bunches and you tug harder in response and now the thread mysteriously gets longer. It just keeps coming and you start to see things unravel in front of your eyes and you wish you had never tugged in the first place.

Getting Video Smart can be a bit like that. The barriers we face in making this work are not in the technology. You are literally seconds away from shooting quality video on your smartphone. The barriers are in our mind. Once we start unpacking some of the attitudes and assumptions that block our way to presenting ourselves well on-camera, we might well expose other stuff that we've been keeping out of sight. Just like the thread, our comfortable view of 'how' the world works might start to unravel a little.

This is a good thing for our businesses as it means we grow sales and customer satisfaction will improve and we will be better communicators. Personally, it can be life changing and I speak from experience.

I began life as a stutterer. I hated it. I hated that words would not just roll off the tip of my tongue. Somehow they got stuck. It made me play a smaller game throughout my teens and twenties. It's not by accident that I was an army sniper and a TV cameraman. They gave me something to hide behind. Physically. Emotionally. I could appear busy. It was a way of putting up a DO NOT DISTURB sign. But it was also a driver for me. I knew it was holding me back from bigger things. I also understood it was up to me to change this.

That I earned my living as a magician for five years may seem a radical step in overcoming my problems with speaking in public. Not really. Yes, I was in front of people, hundreds maybe, but I was still hiding behind the tricks and the magic props. The focus was on the tricks. In a sense, it was my transitional phase.

I now speak on stage doing keynotes. I use a lot of images but they are behind me. There is nothing between the audience and my ideas. It is a wonderfully liberating experience. The greatest insight from this journey is that it was all in my head. All the speech pathology sessions I attended as a child, all the hours spent practising magic tricks amount to a drop in the ocean compared to the improvements I made from attending to what I was thinking, what I was believing.

That's why my One:Nine:Ninety Rule states spend ninety per cent of your effort on getting your mindset right.

Just as a painter doesn't blame her brushes, a novelist doesn't blame her typewriter, we cannot blame the video technology if we fail to miss this business opportunity.

***“No problem can be solved from the same level of consciousness that created it”***

– Albert Einstein

Einstein was spot on. We need to raise our level of awareness for this to work. Don't let that freak you out. Nothing I will tell you here is woo-woo. I'm a nuts and bolts sort of bloke with a respect for the scientific process.

This is why I'm excited for you. Over time you can be an excellent presenter on video. This will seep out into your day to day life. The people you have working for you can be presenting comfortably and naturally on video, growing your business in the process. Their new found confidence will seep out into their families. It's a win-win.

But it all lives or dies based on the ideas and beliefs you doggedly hold onto in your head or choose to say goodbye to. 'Thanks, you served me well, but I don't need you anymore.'

I would never suggest this is easy but it certainly is not hard. I think losing a loved one is hard. I'll give that a

rating of ten on the difficulty scale. What I am asking of you here rates a two.

I am asking you to stare difficulty in the face, just for a bit, and when you start to feel that churning in your stomach I'm going to ask you to hold that stare for a bit longer and see what happens. You'll feel the churning start to quell, go almost, and you'll begin to understand that your mind can be a real shit to you if you allow it.

Staring difficulty in the face is so much easier when you have conviction on your side. That's why telling the truth – as you see it – makes you such a better presenter.



Remember the Porcupine Defence from the previous chapter, where we roll into a ball and cover our vulnerable spots? Let's have a moratorium on that, at least, for the remainder of this chapter. Let's not say flat-out no, I'm not doing this until we have had a chance to tease apart our reactions to see exactly what is going on. You'll be glad you did as the reality-fuelled-rewards are greater than the imagination-fuelled-regrets.

## **CAMERA SHY, TONGUE TIED, BRAIN FRIED**

We worry about how we look and sound on video. We worry that we will forget what we need to say and look stupid. Fair call. I used to feel this way. I say *fee/* this way because I knew, that although I was no oil painting to look at, this was an emotional response, not a logical one.

I had witnessed the same reactions from people I videoed over the years. I would spend extra time using flattering lighting to make interviewees look great. In my eyes, they looked a million dollars, but for many they couldn't see past their perceived flaws. Nothing I did was going to change their opinion of themselves.



That's the past. Your future can be different. It is very instructive to understand some of the mind games and nuts and bolts physics that occurs when you see yourself back on video. It may stop you smothering your potential because you think there is something wrong with you, when there simply isn't.

## **CONFIRMATION BIAS**

Ever bought a new car and suddenly, as you are driving, you start to see the same model of car. Suddenly they seem to be everywhere. In reality, you are looking for confirmation that you aren't a chump, that you didn't make the wrong choice of car and buy the lemon that everyone else knew to avoid. Seeing others in these cars confirms your choice was sound and you won't be labelled a loser.

If you think that you're awkward on camera, you'll be looking for evidence of that when you review the footage. You will want to confirm your belief.<sup>12</sup>

## THE MIRROR EFFECT

Familiarity Principle is better known as the mirror effect. We prefer things we are familiar with. We are attracted to people who are like our existing friends. We search for a radio station and settle on something when we hear a familiar song.

Something we should be familiar with is our face. Every morning it is there staring back at us in the mirror. Except the mirror reverses our face, and, our face isn't symmetrical. Strangely this means that you aren't all that familiar with your own face. You have always seen a reversal of it. So when you see yourself on video, you are seeing a different face, an unfamiliar face, and we aren't comfortable with the unfamiliar.<sup>13</sup>

You are literally the only person in the world that thinks this! This is why you hate you. No one else has the same biases about you, and no one else sees the mirrored you. You are the only one for whom looking at you on screen is odd. It should comfort you to know that everyone else suffers this same anxiety, except now you understand. You are now another step ahead of the pack.

**There's nothing wrong with you.**

## I DON'T SOUND LIKE THAT, DO I?

When you speak, you hear your voice two ways.

**Convectively:** the sound waves travel through the air. Think of a fan-forced convective oven. Just as the heat

reaches the food through the air, so too the sound waves that leave your voice box and reach your eardrums.

**Conductively:** this is when the vibrations from your voice box travel through the bones of your jaw and into the bones of your inner ear. This is a deeper resonating sound. The mix of the two is how you hear, but **ONLY** you can hear this. It is impossible for anyone else to hear your voice the way you do. Others only hear your convective voice.

When you hear yourself on video it is often a shock. The conductive deeper part is missing. It sounds??... so??... nasally and awful. Nope. We all sound different on video to how we 'hear' ourselves in everyday life.

**There's nothing wrong with you.**

## **I MOVE SO AWKWARDLY**

I used to be very critical of the way I moved my arms on video. It looked all gangly and very uncool. Say hello to proprioception. This is like your sixth sense, where you feel your body movements, without actually paying any attention to them. Why would you? Like breathing, it is all carried out automatically. When we see our movements objectively on video, they don't match the recall of our senses.

Think of when you play pin the tail on the donkey. If you are simply blindfolded, without being spun around, you can pin the tail very accurately. You just 'know' where your hand should go.



Now get spun around. You now have to ‘think’ and it all seems very odd and wrong. This is what happens when you watch yourself move on video. You are seeing and thinking about it for the first time. You aren’t awkward. It just doesn’t match what’s stored in your brain.

**There’s nothing wrong with you.**

## **THE DREADED MIND BLANK**

Mind blanking is hardly an issue when you are talking about something that you know well. Many business videos are about products or services you are familiar with. But what happens when your thoughts freeze over and you have no idea what to say next?

Very little happens. Very little of any consequence happens. The problem is our over-blown reaction to it. It’s such an easy issue to correct whether you are pre-recorded on video, which is almost always, or LIVE, which is occasionally. Those strategies are in later chapters of this book.

There’s a useful corollary to writing. If I get stuck and the words won’t flow, it is usually because I have forgotten WHY I am writing, that is, who am I helping and what is their problem I can help solve. When I reconnect with that the words flow.

Always being very clear on your WHY when you are making videos will keep the words rolling off your tongue.

This is not the problem many build it up to be.

## **A COMMITMENT PROBLEM**

For hundreds of thousands of years early man roamed the savannah.<sup>14</sup> Understanding group dynamics and conforming to the rules was essential for survival. To be banished from the tribe was certain death. You were easy prey for predators. For hundreds of thousands of years, we have learned to conform to the group. It's in our DNA to do what we must to survive.

Thousands of years later we still fear being banished from the tribe. Being eaten has been replaced with social ostracisation. At work, it's best to keep your head down; don't make a ruckus; just do what is asked of you. It's safer. The threat of losing our paycheck feels like certain death. We hedge our bets and keep our options open, we walk the middle road, we avoid committing to our beliefs.

Matt Church, the founder of Thought Leaders Business School, talks about the levels of commitment. Some people offer proof that they are indeed committed to a cause or an action because they have put their money where their mouth is. Matt says money is the lowest form of commitment.

A higher form of commitment is time. We can always find more money but each of us only has twenty-four hours in a day, no more. Offering our time is a better measure of commitment.

Of course, we can turn up and not actually achieve much. We can sleepwalk our way through. A better measure of

commitment would be effort. How much blood, sweat and tears are you willing to invest?

There is a higher level of commitment yet again. It is your identity. Are you willing to stake your name against what you say you believe? Few do. A wrong choice of word, an awkward moment. A lot of us are paralysed at the very thought. Our limbs feel stiff. Our jaw tightens. Our palms sweat.

If you don't have conviction for the words you offer up, beware: the camera is very good at exposing a fake. Keep this in context though. Chest-thumping conviction is not required. Just that you believe in your words enough, that you would offer the same words to your family and friends.

For individuals and organisations alike who are willing to stand for what they believe in, there is much opportunity to use video to connect with a public who are hungry for truth. No one is going to make fun of you either. Your place in your tribe is safe.

## **THE BLOOPER REEL IS DEAD**

Pre-internet, pre-reality TV, blooper reels bursting with the camera-takes that went wrong, were popular. That was a time when only paid professionals graced the big and small screens. The finished product we all saw was polished to perfection. The guilty pleasure the public derived from peeking behind the curtains, from seeing that the stars weren't gods – merely human – was what made blooper reels popular.

Now, of course, nothing seems off limits. We see everyone's mistakes, everyone's foibles, 24/7. Our desire for this is saturated. This is good news for everyone presenting on video for business. The bittersweet truth is no one cares about our mistakes. On one hand, this is liberating, on the other, sobering. We simply aren't as important as we like to think.

This is one of the key lessons that helped me overcome the fear of performing magic. If I messed up, no one cared but me. Everyone else left the theatre and their lives took over; kids to pick up, shopping to be done, places to be on time. The angst was happening in the smaller theatre of my own mind. You'd worry a lot less about what people think about you if you realised how seldom they do. Being on video will not hurt you.

So get in front of the camera, speak your truth, make some mistakes, learn from them and enjoy the opportunities that come your way. Not only shouldn't you NOT run from video, I'll suggest you should be running towards it.

## **WHY WE SHOULD RUN TOWARDS VIDEO**

### **THE END OF AVERAGE**

When the First Industrial Revolution started about two hundred years ago, people were taken from fields, from their cottage businesses where they baked some bread and did a bit of shoe-mending on the side – in between caring for their handful of geese – and then they were moved into factories and taught to act like a cog in a bigger machine. For the past two hundred years,

society has schooled us into being average. Average and replaceable human cogs is what keeps the global industrial machine running nicely.

That's coming to an end. Artificial Intelligence (AI), big data and supercomputers allow us to be anything but average. One of the responses to this is we all now expect a higher level of personalisation. We don't want a one size fits all service when someone can offer us a solution tailor-made. Starbucks offers up a fun fact. They could theoretically have eighty thousand different coffee combinations.<sup>15</sup>

The competitive advantage for many types of businesses today is to see and respond to the uniqueness in every person. Video is an excellent bridge that allows your unique staff to connect in a uniquely personal way to your unique customers.

## **THE EXPERIENCE ECONOMY**

With Amazon breathing down their necks, bricks and mortar retail stores have to give customers a better reason to go to their stores other than just to buy stuff.<sup>16</sup> Recording artists need to do more than make hits, they need to nurture their community of fans. Taylor Swift excels at this.<sup>17</sup> Year by year businesses are being asked to provide something more than just provide goods or services.

Many businesses, just by using a personalised video instead of an email, could transform a transaction into an experience.

- Imagine a dentist seeing an upcoming appointment for a patient that she knows is anxious. The dentist makes a quick fifteen-second video saying it will all go smoothly, there's nothing to worry about, everything is being done to make you more comfortable.
- Imagine a car repairer taking a minute to make a video for a customer: *how's the steering feel? no more wobbles? Let me know if you've got any concerns.*
- Imagine a veterinary surgery sending a pet owner a 'video report' on how their beloved pet is going post-surgery.

Do this consistently, do this genuinely, and people will talk about you, in a good way. Your reputation will grow. Reputation is the online currency. Your KLT: Know Like Trust factor can be greatly enhanced by simple personal video. Of course, it can be damaged too. Remember your reputation is no longer what you say it is, it is what Google says it is. Be genuine, speak the truth – as you understand it – and your business can benefit handsomely.



I was a professional magician. There is something about magic, something that changes up and coming magicians once they are exposed to it, something that sucks the life and energy out of them.

Most people are unique, fascinating individuals until they become magicians on stage. Then they start acting the way they think a magician should act. They become two-dimensional cardboard cut-outs, where once a living, breathing, flawed and therefore wonderfully interesting human once resided. It's an almost inevitable outcome because magicians, by and large, are trick-focused. Buy a trick and it comes with a standard routine presentation. If it's not broken don't meddle. These routines become the default presentation. It's lazy but, hey, it works.

Of course, this is not unique to magicians. It is the human condition to continually compare and measure ourselves against others; at best relieved when we seem to be doing better; at worst when we feel like a failure. If others seem to be doing well, we reason that

we too could do well, if we only did what they were doing. Imitation is lazy, but hey, it works.

Except it doesn't work anymore.

## **SAME IS LAME**

As the sheer volume of online traffic grows our attention spans shorten to cope with the overload. We become very selective about who we allow into our crowded mind. Every week there is a new app that allows you to plug your business/brand name into an eye-catching pre-made video. This eye candy approach works for a short time until it saturates everyone's Facebook feeds. Like bubble gum loses its flavour quickly, so do these ads, and they get spat out as the newest flavour hits the stands.

If only we could find something truly unique? Ironic isn't it? There is no one else like ourselves on the planet, no one with our DNA, our fingerprints, our mix of nature and nurture that creates our outlook. We, each and every one of us, unique, yet so many of us desire to be like someone else.

At the same time, the world is hungry for truth, for authenticity, for plain speak; for someone to tell it like it is; for people brave enough to say I'm not perfect; for our faith in humankind to be bolstered.

Right now people tune into purpose and tune out to polish.

## AN ORIGINAL IS WORTH MORE THAN A COPY

We all have the potential to give the world what it is asking for in the early stages of the twenty-first century, yet most of us don't. We live under a cloud of self-talk that says we aren't good enough, that we aren't the anointed ones chosen by a higher authority to grace the camera. We joke that we have a face for radio. All of this is how it used to be back in the days when TV was king and the internet wasn't yet conceived. Times have changed. Your attitude may need to catch up.

***It's not who you are that holds you  
back. It's who you think you're not***

– Denis Waitley

All our lumps and bumps and wrinkles of a life well lived are our greatest assets for video presentation that *cuts through the online noise*, yet we are the only ones who don't recognise this.

Let's keep this in perspective. It's not as though I'm suggesting you present on video if you are a middle-aged hermit nun with bad teeth and a lisp, or am I?

Meet Sister Wendy. In the 1990's Sister Wendy had an international following of millions of fans. She took the TV audience to art galleries and enthused over the art that stirred her. People, mostly secular, bought into her passion and her truth.

When asked where her enormous passion for art came from, she replied that her passion for art was small compared for passion for her God. Sister Wendy was immensely likeable.

What you may have written off as a liability – that one thing that makes you flinch every time you look in the mirror – that may well be your superpower.

## THE UNLIKELY CHAMPION

*A boy lost his left arm in a car accident. But this kid, he's got some pluck. He decides he is going to take up Judo. His parents take him to a judo class run by an old judo master.*

*Remember that this kid has only got his right arm, but he does really well. He kept training and training. Month after month. Getting better and better and more and more frustrated. The Sensei has only taught him one move. The kid complains but the sensei is adamant and won't budge an inch. 'You must keep working on this one move', he instructs the boy.*

*Then comes the day of his first tournament. Guess what. The boy easily wins his first two matches. He's elated. He runs to the Sensei and says, I won my two matches and I did it with only one move and my right arm. The Sensei smiles.*

*The next match was tougher. A lot tougher. It went longer. It was going so long that his opponent became impatient and charged. The boy used his one move*

*and his right arm. He won the match. Now he's into the finals.*

*This time, his opponent was bigger, stronger, and far more experienced. It was apparent to everyone watching that the boy was overmatched. The match started but the referee thought that the boy might get hurt. He called a time-out and he was about to stop the match when the Sensei stepped in*

*"No," the Sensei just smiled "Let him continue."*

*The match went on. Everyone was uncomfortable. His opponent dropped his guard for one moment. Quick as a flash, the boy used his one move to pin him. The boy had won the match. He'd won the tournament. He was now the champion.*

*He looked over and saw the Sensei smiling. The boy approached cautiously asked, 'Sensei, how could you know that I could win, when I have only one arm and one move?'*

*The Sensei explained. 'That one move that you practised over and over and over again until you could do it in your sleep, that move is one of the hardest in all of Judo, but that's not how I knew you would win. I knew you would win because there is only one defence against that move ... grab your opponent's left arm.'*

The sensei had turned the boy's biggest weakness into his greatest strength. The boy would have remained oblivious to his secret power without the help of an objective set of eyes. What weakness do you have

that someone with a fresh set of eyes could help you turn into a strength? This is one of the benefits that my coaching and workshop clients get. Someone to shine a light into the blind spot – we all have – that holds us back. It is about being strategic with what you have.

To be clear I'm not talking about advertising videos; those colourful bits of sticky sweet video that float online hoping to attract passing interest. There is a time and place and need for those. Outsourced into the right hands and done well, yes, they can serve you well.

The videos that we are talking about here are the ones that you can make quickly and easily with a smartphone. These are videos for customers that have already shown an interest in your product or service. These are the videos that you will put on your social media feeds. Once customers are in your front door, then your unique humanity transferred via video is such a powerful way to nurture them through the sales or service process. These are the training videos that you can have fun making. These are the video updates to your staff.

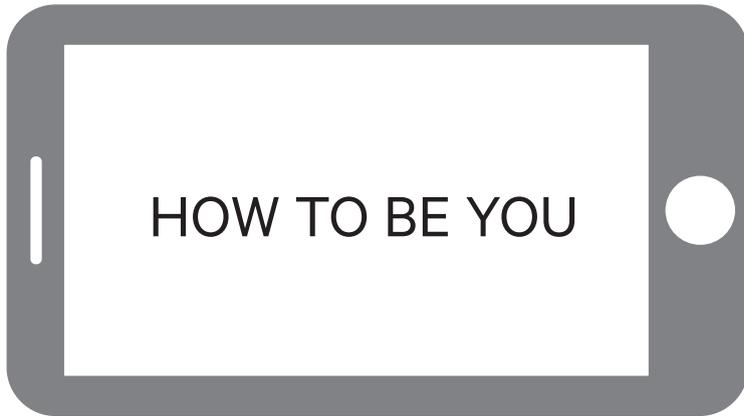
Stop trading your genuine looks for insincere 'likes' on social media. Stop thinking that **looking** polished and professional or incredibly exotic and impossibly interesting or wickedly funny is your path to video confidence. If you are purely **chasing likes** you will exhaust yourself with an approach that is unsustainable as age and attitude overtake you.

If you want to make a video that is going to wow one person or a small group, then you have chosen such

a good time in history. The planets have aligned. Your customers want you to be genuine so if you 'be' genuine, if you tell your truth, then you are the right person to be making a video at that time.

So now can we draw a line in the sand? You are who you are. Be okay with that and lighten up a little. You have as much entitlement and opportunity as anyone else to do well at video. Your first video will be fine. Your fifth one will be better. Your one-hundredth one will rock.

Let's discover how to be you.



## **8 INCHES**

Do you know how far it is from a DUMB video to a SMART video?

It's 8 inches.

An inmate on death row taught me this. His name was Jimmy 'da fuse' Filliagi. Da fuse was a nod to his short and violent temper that was at its worst when he put a gun to wife Lisa's head and pulled the trigger.

I visited him in Mansfield State Penitentiary in Ohio, USA. It's funny what small details you remember. I remember hearing him before I saw him. He was shackled from ankles to waist, waist to wrist, and he rattled down the hallway.

I was filming a documentary series called Primal Instincts. It looked at the emotions that had shaped human evolution. This episode was focused on anger. At Jimmy's insistence, nothing was off limits. His life trajectory was so different to mine. I wondered what

he could teach me? In a lull after the main interview, I asked him to share with me an insight he had learned from his complicated journey.

His hands extended but were cut short in their trajectory by the prison manacles that made his movements short and sharp. The short chain between the handcuffs snapped and his outstretched index fingers were about eight inches apart.

He said come closer. In what sounds like an unsettling instruction – but wasn't because it was clear Jimmy had surrendered to the reality of what he had done – he motioned me to lower my head. I felt his index fingers, one either side of my temples, gently tap.

“You are eight inches away from solving most of your problems,” he said. He was referring to the space between my ears. Think before you act he was saying. (If you take advice from people be sure they have skin in the game. I have never had a more compelling caution.)

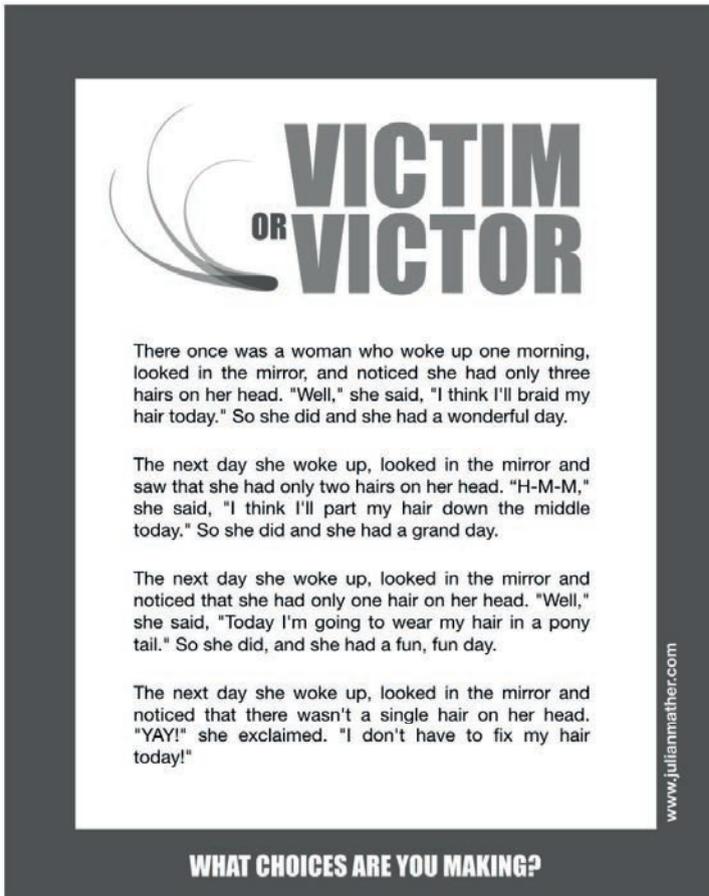
I argue the same in this book. Brushes don't make the artist. Typewriters don't make the writer. Me telling you a whole lot of 'push this button' won't make you video smart. You can find all of the technical details with a quick search online.

If you are anxious about making videos or presenting on video then your answer is likely eight inches away. Most of what holds us back is imagined or assumed. A simple shift in perspective may dramatically change how you see presenting on video.

Remember the loose thread on your clothing I mentioned at the beginning of this chapter? We're going to start tugging on it so things unravel for you, in the best possible way.

## THE IMAGE GAP

Get a pen and paper. Even an imaginary one will do. Follow and act upon these simple instructions before you read on.



**VICTIM  
OR  
VICTOR**

There once was a woman who woke up one morning, looked in the mirror, and noticed she had only three hairs on her head. "Well," she said, "I think I'll braid my hair today." So she did and she had a wonderful day.

The next day she woke up, looked in the mirror and saw that she had only two hairs on her head. "H-M-M," she said, "I think I'll part my hair down the middle today." So she did and she had a grand day.

The next day she woke up, looked in the mirror and noticed that she had only one hair on her head. "Well," she said, "Today I'm going to wear my hair in a pony tail." So she did, and she had a fun, fun day.

The next day she woke up, looked in the mirror and noticed that there wasn't a single hair on her head. "YAY!" she exclaimed. "I don't have to fix my hair today!"

**WHAT CHOICES ARE YOU MAKING?**

[www.julianmather.com](http://www.julianmather.com)

Draw a straight line across the page. On the left side of this line write 'least confident'. On the right side write 'most confident'.

Place an 'X' on the line from least-confident to most-confident that indicates where you feel you are with your confidence presenting on video. Don't think too hard. Just a gut feeling.

Now place a second 'X' that indicates the confidence that you present to the world. You know, the slightly more polished version of ourselves that our Facebook profile presents. If you are like 99.9% of the human race that second 'X' will be to the right of the first 'X'.

The first 'X' is our real self: this is who we are ,and how we are, when no one is looking.

The second 'X' is our ideal self: this is who we think we are, who we would like to be.

The space between the first and second 'X' is your image gap. Remember the Porcupine Defence I wrote about earlier where the porcupine rolls into a ball to protect her soft vulnerable tummy. The image gap is your vulnerability that you hide from the world by making out that things are a bit brighter and rosier.



Video shines a light on this gap. Unlike photos which can be cherry-picked to show us in a good light, video and audio reveals a more accurate picture of the self we choose to hide from the world. I think this is the reason we subconsciously avoid video. The irony is that when we do close the image gap and let the world see our real self, then we can use video as an effective tool to help us grow into our potential selves.

Yes, we have another self. Our potential self: who we are meant to be. Usually, it is *fear* that stops us from achieving this. This is one of the joys of taking people through the Get Video Smart methodology. Once you work through your irrational thoughts about video you can use it to springboard yourself further in your personal and professional development.

Let's close the image gap.

## BITTER OR BETTER

We humans are curious creatures. We'll go to the supermarket and spend minutes studying the ingredient list on two cans of beans. We want to make an informed purchase. When it comes to making decisions about opportunities that could have life-changing implications, we seem to disregard the need to base our decisions on solid information.



If you are going to fly, then it's nice to have a break from flying Economy. I flew to Indonesia on the Australian Prime Minister's plane. It was with the Australian Foreign Minister at that time, Alexander Downer. This was a ministerial trip to meet the then President of Indonesia, Susilo Bambang Yudhoyono.

Generally, a number of seats are reserved for media. You are never sure until the wheels leave the ground that you have a secure seat. It's a bit like winning the plane lottery.

This trip should have begun with a sense of excitement. It was the opposite. I was in a slump. I was feeling tired, old, worn out and unchallenged and it was showing in my attitude.

On the flight over I sat next to Cynthia Banham, a journalist from the Sydney Morning Herald newspaper. She told me of her passion for long distance-running and though outwardly I delighted in her achievement, inwardly I was thinking 'you're so lucky'. I had run for

decades but wear and tear on my joints had sidelined me.

Self-pity ONE : Gratitude for the privileged situation I was in ... a big fat ZERO

On the ground in Jakarta, Indonesia I worked alongside another journalist named Morgan Mellish. Morgan was this handsome guy in his thirties, tall, broad-shouldered, a surfer when he could fit it in, and a foreign correspondent for the Australian Financial Review newspaper. A really nice humble bloke. Standing next to him, I felt like a lumpy sack of potatoes. Outwardly I smiled. Inwardly I thought 'you're so lucky'.

Self-pity TWO : Gratitude for the privileged situation I was in ... a big fat ZERO

We were to fly home from Jakarta to Australia with a quick stop on the way at another Indonesian town named Jogjakarta. How I was going to fly home was still undecided. Coming over on the government jet did not automatically secure me a seat on the flight home. The competition to get a seat was friendly but cut-throat.

At ten pm the night before I received confirmation that I was on the government plane. I slept well unlike Morgan and Cynthia. They had to rise at four am to battle the Jakarta traffic, then battle the queues at Jakarta International airport to make it in time to catch a commercial flight.

Me? At a lazy seven thirty am, I hopped into my police motorcade. Like Moses parting the red sea, the traffic

opened up and I was at the private lounge of the government air wing by eight am to sip my first iced tea. I have to tell you that my self-pity evaporated for a moment. I was feeling pretty darn smug!

It wasn't long after, reports came through that a plane had overshot the runway at Jogjakarta, the town we were to stop at on our flight home. It was a Garuda Airline flight. It was the flight that Cynthia and Morgan were on. Had I not won the plane lottery for the flight home it would have been the plane I was on too.

Twenty-two people died. Morgan, with his boyish good looks and his exciting career ahead, returned to Australia in a coffin. Cynthia returned home weeks later with burns to sixty per cent of her body. Her running career that I coveted, it was over. She had both legs amputated.

And me? I get to write about the stupidity of comparing yourself to others. It's stupid because we do it without complete information. We do it knowing little-to-nothing of a person's history. We do it without a crystal ball to gaze into the future.

I've borrowed a well used saying to encapsulate what I have learned from this experience.

If you relentlessly compare yourself **against others** you become **bitter**.

If you relentlessly compare yourself **against yourself** you become **better**.

Comparing yourself is the fast track to disappointment. Comparing yourself against where you were yesterday, last week, last month, last year will propel you forward.

It took years for this message to percolate its way through my thoughts and make its way down to my feet. It's easy enough to think this, to say this, to write this, but could I live this?

I'm taking a big leap in the storyline of my life here. Even though I just said I was a cinematographer, you have to accept that a handful of years later, I'd become a professional magician. A professional magician who's trying to add meaning to his entertaining. I created a Youtube channel that taught kids how to do simple tricks with character building lessons woven in.

There was one strict self-imposed rule that underpinned the creation of this channel called Julian's Magician School.<sup>18</sup> I chose not to look at any other magic channels on Youtube. The stupidity of comparison was at the front of my thoughts.

Off I stumbled – a nearly 50-year-old – into the youth filled Youtube world. I did things how I wanted to do them, how I wanted to say them. My lumps and bumps and wrinkles of a life well lived were front and centre for all to see.

Lo and behold, I ended up with over thirty million views and over one hundred and forty thousand subscribers. I connected with my subscribers and asked them; why me?

They liked I did things my own way. They liked I wasn't perfect. I stumbled over words. They liked I had a point of view about magic counter to magic orthodoxy. They liked my un-cool magic. My KLT: my know like and trust factor, was very high.

Bingo! This is when I first started to understand the truth zeitgeist that was out there. The world is hungry for truth after decades of political weaselling, corporate double speak and spin doctoring.

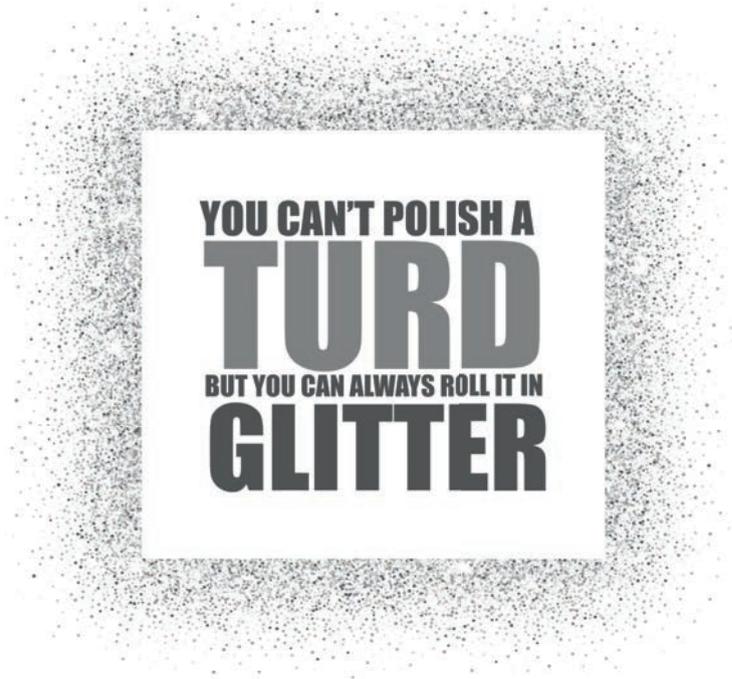
I experienced a paradigm shift in my outlook. I realised that it is the beginning of the end for an underlying operating principle that the television industry runs on. It was expressed to me in my first few years in TV. I didn't subscribe to it, but knew it to be true and almost unavoidable in an industry that pumps out programs like a sausage factory pumps out sausages day in, day out, decade in, decade out.

*You can't polish a turd but you can always roll it in glitter.* Take less-than-best content and package it with a thin promise of must-see viewing.

TV networks will do this until they finally fizzle out. They have little choice with shrinking advertising revenue.

For the rest of us, especially businesses, unless you believe that what you have to say is worthy then no amount of money you spend on set dressing is going to make an ounce of difference. You'll be ignored with the swipe of the finger. No one will listen to your crap because people don't have to any longer. We all have

so much choice. It was different back when all we had was TV and the cinema.



That's great news if you have something to say, something that will be useful and can solve a problem for the person who needs your service or product most. The world wants you and your ideas, and they will happily accept your lumps and bumps and wrinkles if you make it your underlying operating principle to speak the truth to them.

## **WE'RE ALL IMPOSTORS**

Do you ever feel like a 'fraud'? That you're not competent, that you've got where you have through luck, that you have deceived others into thinking you are more intelligent than you are, that it's only a matter of time before you're unmasked as the impostor that you really are.

Then you're not alone. The impostor syndrome affects people at every level. Facebook's Sheryl Sandberg, David Bowie, Serena Williams, Starbucks founder Howard Schulz, Tina Fey, Ariana Huffington, Lady Gaga, First Hispanic Supreme Court Justice in the USA Sonia Sotomayor, Tom Hanks, Richard Branson.<sup>19</sup>

It's important we unpack the impostor syndrome because presenting on video is the opposite behaviour for someone who may be trying to keep a low profile and slip under the radar.

***Doubt Kills More Dreams  
Than Failure Ever Will***

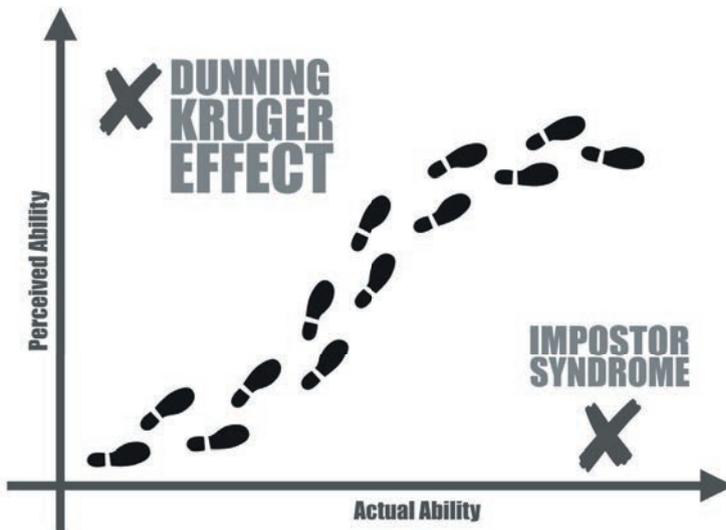
– Suzy Kassem

It starts with the curse of knowledge. We think that when we know something it seems impossible that others don't already know it as well. If it's easy for me, then it must be easy for everyone. If someone compliments you on your work do you downplay it? If yes, you might have a touch of impostor syndrome.

Of course, it becomes clear that you know a lot more than you give yourself credit for, when it comes time to teach what you do. Do you think quietly to yourself that your trainee is a bit incompetent? If yes, you might have a touch of impostor syndrome.

You know a lot. We all do. For each of us, it is different. How much we need to know to be able to speak on video is very simple. We only need to know more than the person we are speaking to. If we can help them with our knowledge we will be welcomed.

Still feel like an impostor? You need to meet your nemesis. That's the person who suffers the Dunning-Kruger effect. They are the people who think they are better than they actually are. You and they likely work together in this crazy reverso-world scenario.



You are good at what you do but don't back yourself, while they are not good at what they do and back themselves to the hilt. Not really fair is it? Most of us seem to tread a path cautiously between the two.

I too have suffered the impostor syndrome. I still get pangs of it here and there. Piece by piece I dismantle it so it doesn't stop me. Here's how I do it. I have realised that we are all fallible humans stumbling through life.<sup>20</sup> I saw this in my twenty-five years as a documentary cameraman. I got to be around people from all walks of life and levels of success. I got to peek behind the curtains of their private lives and everyone, that is everyone, struggles with something. We all put on our brave face and get out there and do the best we can. Everyone is faking it.

***“The secret isn't to think more highly of yourself, the secret is to quit thinking so highly of everyone else. Quit admiring these other people as though they are not screw ups because the simple fact is they are .... you'd see yourself pretty accurately if you'd just see other people just as accurately. You wouldn't feel inferior... You're comparing yourself to an impossible standard”***

– Roy H Williams<sup>21</sup>

You are as entitled as the next person to present on video. The stark truth is if you walk away from the

opportunity you will likely hand it – on a platter – to someone less deserving than you.

## **YOUR FIRST STEP TO VIDEO CONFIDENCE**

Nigel Reynolds was the first journalist to ever interview J.K.Rowling. The then fledging author gave him a first edition copy of her new book Harry Potter and the Philosopher’s Stone. Unimpressed, he threw it away. They now sell for \$40K.

I was in the habit of throwing away something very small that I didn’t know the value of. It took a man named Victor Borge to set me straight.

Victor Borge, originally from Denmark, was a classical pianist. He was also very funny. They called him the Clown Prince of Denmark. He starred in movies with Frank Sinatra. He had his own TV show on NBC.

At the end of his 7-decade career, I was in the first decade of my career and we got to work together very briefly.

He was to be playing this beautiful black Steinway grand piano and I was to be filming him doing it. I was setting up all the lights. I was trying my hardest to make a name in the TV industry.

He said to me, “my boy, can I see the magic you are creating with your lighting?” Gulp! I set up a screen so he could see the shot I was creating.

“My boy,” he paused, “this is w-o-n-d-e-r-f-u-l. You have a gift.”

Phew! I responded with how I always responded. “Nah, anyone could do this.”

I went to walk away and his hand went on my arm and pulled me up. He spoke.

“Have you ever had an occasion where you wanted to buy someone a gift, and this person was special to you, so you spent a lot of time choosing the gift because you wanted it to mean something special to the person. You wrapped it, just so. You waited and waited, and you chose the right moment to give it. The moment had to be just right?”

Not sure what this was about or my part in it, that he still had his hand on my arm suggested I answer earnestly, if not intelligently. “I think so?”

Victor Borge eloquently continued, “What if they opened it, and just said that’s nice, and pushed it to the side. You’d feel very rejected, right?”

The lively conversationalist in me came back with, “I think so?”

Now he got to the point. “When I am on stage and the audience applauds, this is a gift of gratitude they are giving me, and I graciously accept it.”

“My boy...”

I felt his grasp on my arm tighten so I paid attention,

“I just gave you my gift, a compliment for your work, and you crumpled it up, right under my nose, and threw it away by saying, ‘oh it’s nothing.’ My boy, you must learn to accept the gift of a compliment because it’s not about you and your feelings, it’s about them and their feelings. It’s always about them. What you have just told me is that I am a bad judge of character, that I don’t know something of quality when I see it. It’s not what you intended to say, but it’s exactly what you did say.”

It took me a while to understand this. Authentic compliments lift people and give them wings. There are very few things in the world where you can expend such little effort to get a huge effect. A compliment won’t pay the rent but it makes you feel ten foot tall. There is a positive atmosphere created when someone compliments you. It’s like a bubble around both the giver and the receiver full of so much good energy. What you do with this at this very moment can either benefit you or hinder you.

As much as we give a compliment we must learn to receive compliments. If you do not have video confidence, if you struggle with the Impostor Syndrome, I think this is the very first step to take on your road to becoming utterly compelling on video.

If you simply stop, face the person, look them in the eye, smile and say, “Thank you, you’ve made my day,” then you both get to suck in some of the good energy from this moment. Both parties are validated. A valuable social transaction takes place. This is good for your career and your video confidence.

With a nod to what we now know about the Impostor Syndrome, don't throw away a compliment.

Are you guilty of this? Someone says "You look great today" and you come back with "Really, I feel like a frump."

"Great PowerPoint presentation you gave in the meeting, you really have a handle on that argument," and you trample that thought with "I just knocked that up five minutes before."

You are doing two things here. You are dismissing the giver's perception and judgment which makes them wonder will they bother next time? How a compliment is received can invalidate both the giver and the observation that inspired it.

You also bring your cloud of negative self-judgment and rain on a sunny moment. Don't. This is bad for your career. It is a bad start to gaining video confidence. No one wins.

## **HARD BOILED EGGS HAVE HEARTS OF GOLD**

Be vulnerable, be likeable.

Being likeable on video is important. That's why in the DUMB video acronym I use, 'U' is for unlikeable. It's dumb to be unlikeable, to be rigid or cold or aloof or pompous. Video is very personal. We watch video in our homes. We don't invite strangers in if we don't

like them. Building rapport quickly is important. A bit of humility, a bit of self-deprecation, a bit of attribution to others with none to yourself. These simple things go a long way on video.

If you do exercise authority and control in your position, video is a great tool to help restore balance to how you are perceived in your work mode. Using video to let your team or your customers peek through the crack of the open door, is a useful strategy to connect with people on a more personal level. Frankly, it's good for you too. Connecting with people is good for your heart and your soul.

Barack Obama did this well during his presidency. He humanised himself by producing the West Wing Week show. He opened his office to the nation. The people got to see Obama family life. I'm not suggesting CEO's need to do this but a few short videos about things that light you up outside of office hours, and how they energise you, these videos can add to the energy and purpose of your business.

And resist the impulse to be perfect.

Have you ever heard of the Pratfall Effect? A pratfall is a cinematic/comedic act where someone takes a fall and lands on their bum. Very slapstick to watch and very hard to master. Watch the old Buster Keaton movies to see it done artfully. The Pratfall Effect is a psychological term for what happens when we see someone who is usually very competent, make a blunder.

The counter-intuitive effect is that it increases the person's likeability, they appear slightly more human, their fallibility makes them seem more approachable. In advertising it's called the blemishing effect.<sup>22</sup> Note: if you are incompetent to begin with and you do something incompetent then you are still seen as incompetent, if not more so.

If you are seen as a leader, a person of authority in the eyes of your intended video audience, then doing everything you can to cover up your imperfections, to slavishly maintain your perceived persona, may not be as important or beneficial for you as you imagine.

I cannot find any research on this but I wonder if this is why outtakes, usually found after the main content on many Youtube videos are so popular. I find these funny bits that show where the making of the video faltered, to be endearing and refreshing.

## **FIX NERVOUS WITH SERVICE**

When I was thirteen I used to be a petrol head, a 'Perry Piston', I loved riding motocross bikes. So did my brother. He was two years older, five years stronger and ten years more competent. One weekend we were doing what we loved best. Riding. Honing our skills. Hour upon hour in local forest reserves. I hadn't seen my brother for the past hour. That changed moments later when he appeared directly in front of me as we both converged on a blind corner from opposite ends.

All I remember was putting my hands to my face and the feeling of going over the handlebars. The indistinct and painless sensation of impact followed. The next thing I remember is my brother's horrified gaze. I had blacked out, and in coming to, I was on the ground looking up at a ring of faces. Their focus was on my left elbow. It was shattered.

Next day in the hospital, after surgery to rebuild my elbow and hold it all together with a six-inch screw – which I still have to this day – my brother visited and the first thing he said was, “why did you let go of the bars?” He had kept his grip on the handlebars and steered his way around me. I had let go of the bars and put my hands to my face instinctively to prevent myself from being hurt.

To prevent hurt I went *protective*. My brother to prevent hurt went *confrontative*.

**He confronted it eyes wide open. I surrendered to it eyes tight shut**

I was recently speaking on stage to a room full of people. Afterwards, three audience members in three separate conversations said that they appreciated my talk. Followed by, “I could never do that.” Their point underlined with body language. Their arms were crossed or in their pockets.

I'm very aware of this every time it happens. A lot of people want to have the courage to speak on stage. They are both fascinated and scared. Much like walking to the edge of a cliff for a look. Even discussing it brings

up feelings. Crossing their arms is their subconscious physical response to protect themselves from hurt.

These people had already let go of the bars. They weren't interested in seeing if there was a way around their fear of speaking.

What if there were another way around this perceived fear of getting hurt?

I said a simple phrase to each of these three people. I got this phrase from a wonderful book called *Speakership* by Matt Church, Sacha Coburn and Col Fink. When I said this phrase I could see the penny drop, the light go on, the cogs start turning their head. They were challenging their long-held catch cry that I DON'T do public speaking. All of a sudden NO didn't mean no anymore.

That phrase was *fix nervous with service*. For most of us, our fear of public speaking and presenting on video has ourselves at the centre of the discussion. It is all about us and our feelings. This is an inward focus. Switching your focus outward changes things.

Focus on helping other people, focus on making someone else's life better in some way. Knowing that not doing so would deny them benefit. Now the dialogue, about you and public speaking and video presentation, gets opened up again, not shut down.

I saw the light go in three people's eyes recently after the speaking event.

What about you? Could you fix your nervous with service? Please don't close your eyes to the life-changing opportunities that come with being a better communicator.

## **THE THUMBPRINT FILTER**

Here's a paradox. You cannot fudge looking confident on video but you can fudge confidence to look good on video.

As a documentary cameraman, I spent thousands of hours studying people's faces while they talked. I could always tell when they weren't confident. I didn't know why I just knew.

Then I worked on a documentary series called *Primal Instincts* with Dr Paul Ekman, also known as "the best human lie detector in the world." In between filming, I would discuss my observations with him. He suggested I was picking up on microexpressions. Microexpressions cannot be controlled as they happen in a fraction of a second. They are encoded in facial muscles; they cannot be hidden.

Up until the 1990s, there were seven accepted universal emotions: disgust, anger, fear, sadness, happiness, contempt, and surprise. Paul Ekman expanded this list of emotions. These added emotions are amusement, embarrassment, anxiety, guilt, pride, relief, contentment, pleasure, and shame.

Embarrassment and anxiety. This is what I was seeing. The people in front of my lens were masking it but they couldn't hide it.

I was also seeing something else. I started to realise that the best light, the sexiest, the softest, the most flattering light I had in my lighting kit was empathy. I used to make people look good with technology until I realised that empathy was a much better brush. Be it a politician or a plumber, a model or a mathematician, if they looked uncomfortable, I spent a minute or so with them, gave them a few tips, physically touched them, said 'I get that it feels uncomfortable but I'm working to make you shine.'

If they believed it they would project it. Getting them to start lighting themselves on the inside was far more effective than any light I could throw on them from the outside.

With self-belief, you establish a relationship with your audience much much faster than without it.

A clear-cut case I experienced was with a TV foreign correspondent. She was and still is top of her game in reporting world events. Professional and polished in front of the camera, there was always something wrong. I knew it was a facial blemish she was self-conscious about.

So I'd put the thumbprint filter on for her. It's an old Hollywood trick from the glamour days. You wipe your thumb on your forehead to pick up a light film of skin oil then press your thumb on the lens. As you look through

the viewfinder you feather the edges of the smudge with a cloth. It was a poor man's soft-focus beauty effect.

BUT ... here's the thing. When I feathered it down with the cloth, bit by bit, all I was doing was wiping the lens clean. At the same time I reassured her she was looking great. There was no soft focus filter but her internal confidence was up and she looked great on camera.

This is why I say you cannot fudge looking confident on video but you can fudge confidence to look good on video.

## **EAT THE FISH, SPIT OUT THE BONES**

### **DETRACTORS**

Expect mosquitoes when you go into the forest. Expect sand up your bum cheeks at the beach. Expect detractors when you put video online. Someone, somewhere will have nothing better to do but to make themselves feel better by putting down your sincere work.

There is nothing wrong with you, there is nothing wrong with what you are doing. Just be prepared that some jerk is going to write something – they'll never say it in person because they are weak and gutless – and their comment will leave a bad taste in your mouth for a few moments... unless you let it consume and derail you.

There's a very good book called Hug Your Haters by Jay Baer. If you are concerned, read this book. It is a very complete discussion on the topic.

## **AFFIRMATION**

On the flip side, there is positive feedback. That's nice. Monitor yourself how this affects you. If you're looking for positive feedback, and you need it to be able to continue making videos, then you are inward focused, not outward customer/client focused. This can derail you as much as your detractors. You need to be making videos because they are worthy and useful in their own right. That's it. That's the only motivation you should need to continue.

Imagine going to the cinema. There are eight screens and some great movies this month. You've chosen the one that piques your interest plus the other movie has Tom Cruise in it and you have vowed never to see his movies because ... well ... you just think he's a dick! No sooner the manager appears and tells everyone that tonight, there is only one movie choice. His choice. Everyone must watch his pick of the titles. An ice cream and popcorn uprising would ensue.

Why then do we have this unreal expectation that everyone will like the videos we post online. Not everyone likes or wants your video. Not everyone likes the look of your face or the sound of your voice and there is no requirement for them to offer an explanation of why.

I get affected by this too. I'm a natural pleaser. I'm like the dog wagging its tail, so happy that the owner is rubbing my coat and saying good boy! good boy! I also realised a long time ago that life doesn't dish out this

luxury often. I've learned not to need it to keep going. It's important not to let your feelings and your ego get bruised by a few spoilers. That's life. I wonder if Tom Cruise is obsessing why you don't like him when you've never met him?

Right now enjoy the experience. Eat the fish, spit out the bones, and move on. Now that you are making videos, let's makes them as efficiently as possible.





# CHAPTER 3

## STUDY THE PRO

I was lucky. I had an amazing three-year traineeship with ABC TV in Australia. I was exposed to film and video, editing, sound recording, radio production, working with symphony orchestras, news and current affairs, outside broadcast and studio production.

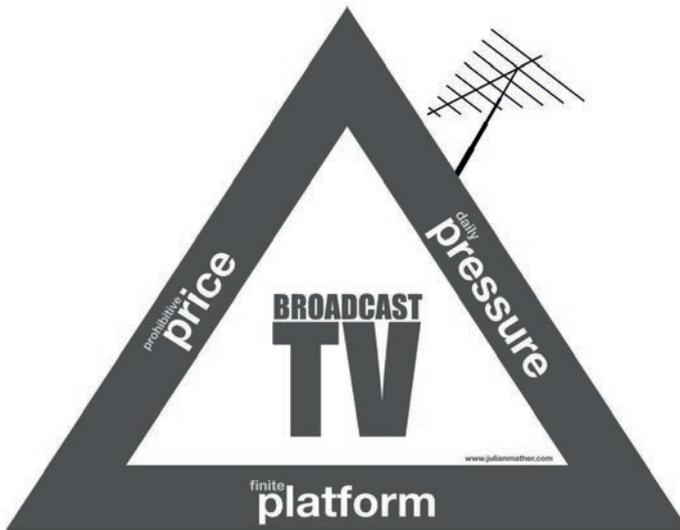
On my first day of studio production, an educational drama was in progress. I was young and fit and strong, so I was put to work helping move stage sets in and out. The first piece of stage furniture I was asked to move was a beautiful wooden bookcase. It was full of hefty law books. Arghh! This is going to be heavy. One. Two. Three. Lift. I almost launched this bookcase into the lighting gantry above. It was made of styrofoam.

That was my first insight into the economies of TV production. Styrofoam sets are fast to bump in and bump out. Television is expensive. Lots of people, lots

of equipment, lots of egos. These all cost money. Other people's money. There was a commercial imperative to save time. Disciplines and techniques that saved you time meant you saved money. <sup>23</sup>

These are the three drivers of the TV disciplines we will leverage.

**Prohibitive platform:** broadcast TV runs on a fixed schedule and a fixed network. There are no more hours in the day and by grant of a government license, TV channels are restricted to the fixed channel they operate on. They can't just expand and add more content because business is booming.



**Prohibitive price:** put the word 'professional' into the equation and the cost of everything jumps. The prices

for equipment and people are prohibitive. Every second is budgeted for.

**Daily pressure:** News has hourly deadlines. Morning shows are daily. Magazine programs are weekly. It's a non-stop sausage factory.

Does that sound familiar? Of course, every business has the same commercial imperative to work faster and more efficiently. The disciplines from TV will sit well with your business video needs.

As we discussed earlier, all video production companies are not created equal. Much online video production happens with fewer restraints. Online is different. It has effectively unlimited channels to publish content on. One person can self-fund video production online. Deadlines still exist but holes on the schedule are easier to disguise online.

It's not lesser or better. It's just different. Asking your production company about their philosophy and practices towards meeting deadlines is a worthy use of your time.



Time can do strange things to people. Lara worked in TV studios her entire career as a production assistant (PA). A very good PA. When I met her she had a clipboard and stopwatch in hand. Those were the tools of her trade: something to count the seconds with and something to note down those seconds.

You might think a half-hour TV program is thirty minutes long. It's not. TV runs to the second. It could be 28 minutes and 12 seconds or 26 minutes and 39 seconds **PRECISELY**. So Lara was struggling because she was on her first documentary shoot outside of a studio environment, and it was freaking her out.

We were in Australia's Northern Territory, 'the NT' as it's called, a place where the units of measure for spiders is 'dinner plate', for hail it is 'golf ball', and for time, there doesn't seem to be a unit of measure. It's a pretty laid back sort of a place. People operate by 'NT time'. Not today, not tomorrow, not Tuesday, not Thursday... it'll happen when the time is right.

Poor Lara's world fell apart. She had planned to use this six weeks of being away from the pressures of TV studios to get healthy again, to shed a few kilograms and quit smoking. Lara was puffing-away madly and stuffing-down chocolates by the second week.

How would she cope online in 2019? She would be in the corner rocking if she had to operate in the online world today. There is next to no time discipline at all. It seems as if an attitude exists that the internet is endless, boundless. Maybe it is? We can all add as much as we like, when we like, how often we like. This is why there are so many DUMB videos.

DUMB: Dull Unlikeable Misguided Bloated videos are everywhere. They ramble on and on, paying no heed to the times we live in. Everyone's attention is at a premium.

The way we consume media has changed. In our grandparents day, listening to the radio was an intentional activity. The family stopped what they were doing and gathered around the wireless. Now we watch media on our smart devices, in the gaps between other activities, snatching opportunity as it presents. Author Dan Pink refers to these media snacks as *Interstitial Media*.<sup>24</sup>

Interstitial media is just another development in our history of the way we consume information. The first motion pictures were a convenient way to record a stage play. This evolved to an entire vernacular and grammar of movie making. So too, TV is evolving to fit into our ever decreasing attention gaps. Currently, we

are taking longer-form content and carving it up into smaller chunks for online consumption. Shorter-form storytelling will be a new skill and those that can do it will be in demand.

## **BE BRIEF, BE SINCERE, BE SEATED**

How long should a video be? Let me defer to the thirty-second President of the United States Franklin D. Roosevelt. Nearly one hundred years ago he answered this question perfectly.

***“Be Brief, Be Sincere, Be Seated.”***

– Franklin D. Roosevelt

Every person making a video should have this tattooed on their index finger, so that every time they extend it to push the record button, they are reminded.

Nobody needs, nobody likes, nobody will watch bloated videos. Say what have you have to say then say goodbye. If you have a lot to say, then you must break it down into shorter segments. Multiple short videos.

This was driven home when I ran Kids Entertainer Academy. I co-created and eventually sold this online business that helped people become the professional children’s entertainer they always dreamed of being. I had over seven hundred online videos. That figure could have doubled if I had been able to respond to the many requests I received from customers to **make**

**the videos shorter.** Many of my videos were fifteen and twenty minutes long. Too long.

People told me they might arrive at a booking a bit early. With five minutes to kill they would watch one of my training videos. They ended up getting frustrated because they had to leave half way through the video. If you have three points to teach, then aim for one point per video.

Your video should be as long as it needs to be, and no more.

In the 1990s, documentaries began to be told in thirty minutes instead the traditional one hour. There was a lot of huffing and puffing and foot-stomping but it didn't stop the shift. Half-hour factual programs are the norm now, and in many cases, better.

I mention this because you can always tell your story or make your point in a more concise way. Here are some simple ways to start.

## **CUT WITHIN THE FRAME**

You will need to learn to 'cut within the frame'. When you are in the editing process you must divorce yourself from all the emotions of the video making process. All that matters is what the audience sees and hears, and that is clearly set out by the edges of the screen: the frame.

Your audience doesn't care that it took you one hour to get that one shot just right. If it doesn't serve the story,

if it doesn't serve the audience's need, that shot goes into the bin. They don't care that you spent months negotiating for a special guest to appear in your video. If that guest turns out to be a dud, they go into the bin. No one cares about your sweat and tears and how hard you slaved to get this to the screen. No one wants to hear about the labour, they just want to see the baby.

## TITLES

You can trim ten to fifteen seconds off most online videos by getting rid of those meaningless, glossy titles you were promised would 'set you apart'. Sorry to shatter the illusion, but those titles have made you like everyone else who bought into the lie. Do you know who benefits from long titles? The people who make your titles. You fund their creative urges. You fund their video-titles-showreel that they will use to engage the next customer. I'm not criticising them for doing that. I just want you to know what's really happening.

What about TV shows? They have longer titles with catchy tunes, and yes, they help brand the show and introduce the cast to first-time watchers. Yes, they do all that. But they do more. They save the production thousands of dollars that can be ploughed back into actor's fees, better locations, bigger and better CGI dragons. Thirty to sixty seconds, every week, over the life of a series is a substantial cost saving. Most of us are not playing in that league.

If you must use titles, then make them just a second or two in length. That's all you need to brand your video and not annoy your customers. Put yourself in your

customers' shoes. It is not only *your* video they might be watching, but it's likely to also be a handful of your competitor's videos. Given that playing follow-the-leader is common within industries, the customer could be yawning through one meaningless title after the next.

Imagine you used that ten to fifteen seconds to speak directly to your customer's problem. Now there's a video that stands apart from the rest.



Opening your mouth and just letting the words tumble out is not commercially smart. We have to pay attention to our words. Words have the power to create pictures. Listen to a great story well told and close your eyes, feel yourself transported to the time and place, your imagination illustrating the story. Your words are an important part of your video.

Paying attention to your words will help grow your business.

A key to making effective business videos is knowing what you are going to say. If you just had a wave of panic flood over you, take a breath. That fear of being tongue tied is real. I know it well. Soon you will have strategies and tactics so you can stop worrying.

The two factors that make presenting video easier are:

1. You know what you are talking about. If you do then I'll give you some structure to your knowledge. If you don't, then you'll learn some recording techniques that'll make you look like you do.

2. You have done some planning. This means thinking and writing ahead of recording. It shows when you have planned ahead.

Making videos means you need to write. Not well, not for anyone to see, not for anyone to judge you by. Just to make you stop and THINK about what you want to say before you say it.

In the next section are templates to help you structure your thoughts. First, it pays to think about our choice of words.

## WRITE RIGHT

### TABLE READS

Do the words ‘speak’ well? Not all words are created equal. This is why you need to get into the habit of table reading. Table reads are the first part of a stage or movie production. The actors are brought together around a table and they run through the script, reading their words aloud. Words that read well on paper sometimes get stuck on the tongue. Let’s try it.

First, two four-word phrases:

**‘she was so smart’ ‘she’s a ridiculous perfectionist’**

Does anything stand out? Not really.

Read each phrase fast.

**‘she was so smart’ ‘she’s a ridiculous perfectionist’**

So?

Read each phrase s-l-o-w.

**‘she was so smart’ ‘she’s a ridiculous perfectionist’**

See how the multi-syllabic words sound wrong when you try to read them slowly. Not all words are created equal and you will benefit ahead of time if you have ‘heard’ and ‘felt’ the words roll around in your mouth, so you know the stumbles that lay ahead before you hit the record button. <sup>25</sup>

**O.R.O.A.**

When I was in the army, I met many people who suffered O.R.O.A. An over-reliance on acronyms. They were sending SITREPS(situation reports) about DZ’s (drop zones) to fly in a chopper DUSTOFF (Dedicated Unhesitating Service To Our Fighting Forces) to MEDEVAC (medical evacuation) a casualty.

Too many acronyms cause jargon monoxide poisoning.<sup>26</sup> You can suffocate discussion if the people listening aren’t in-on-the-jargon plus, have you noticed that ‘jargoneers’ tend to talk really quickly. There seems to be so much to say that the content is rushed through.

Have you rung a business and the phone is answered by someone who has answered that phone thousands of times before? They say the name of the business so fast it is almost impossible to understand what they are saying and you are left wondering if you have the right business?

If you find you are writing down acronyms in your script notes for your video, pause, and ask is there another way to say this?

Don't leave your video audience wondering because you have slipped into jargon.

## **OPERATIVE WORDS**

What I am about to tell you is REALLY REALLY important. It's REALLY important that you put the emphasis on operative words.

Operative words are the words that communicate meaning. These are generally verbs and nouns. They do the heavy lifting about getting your message across. These are the words you emphasise to get your message across.

If you had listened to me many years ago you would have heard something similar. I used to feel a sense of panic being in the spotlight, and my emotional side would step in to speak for me when my logical side couldn't think of what I should be saying. To make it seem as though I knew what I was talking about I would become overly passionate. I was hoping my passion covered for my lack of logic.

The opening sentence of this section was purposefully wrong.

### **Incorrect**

It's **REALLY IMPORTANT** that you put the emphasis on operative words.

## **Correct**

It's really important that you **PUT THE EMPHASIS ON OPERATIVE WORDS.**

Writing out the main points you want to make in your video, and highlighting the operative words, will make your videos more effective.

## **CTA**

The number of videos I used to make and to be honest, still sometimes do, where I am so focused on the content that I forget to add a CTA ... oh wait, that's an acronym ... a Call To Action. The call to action is the short bit, usually at the end of your video, where you encourage your audience to take the next step.

In a marketing video it may be 'sign up to get your free eBook.'

In a training video it may be 'take the online test and then move on to the next video.'

In a community engagement video it may be 'join us for a sausage sizzle next Saturday''

You need to nail your call to action. It needs to be clear, be precise and be very specific. 'Click the orange button below this video that says JOIN NOW'.

Write out your call to action, and practice speaking out loud the exact words you will use, so during your

recording, they roll off your tongue and you look like a professional.

If you are pointing to an area on your left or right where a graphic will be added during the post-production of your video, be clear in your mind which side it will appear on so you can point to it with ease.

## **KILL THE COMMA**

If you are the type who likes to write everything out, word for word and create a video that makes you feel good, then you need to know about killing commas.

Of course, I recommend you don't write your script out word for word, but if I took a hardline stance on that, then I would be a hypocrite. There are times I do this because I can't get my head around a topic. Maybe it's new. Maybe I'm tired. Maybe I've had a dip in confidence. Just know that it is the hard way of making videos.

Writing out a video script requires that you unlearn everything you learned in grammar class. Specifically, the use of the comma.

Commas are powerful. A comma can mean life or death for your grandmother.

Let's eat, Grandma.

Let's eat Grandma.

As wonderful as commas are, they have no place in your video script.

*If you speak conversationally  
then write conversationally  
that's in short bursts  
without commas  
without full stops  
without a thought in the world for correct grammar  
and... sometimes....  
if you decide to ramble on and on and on and on  
that's ok ... because...  
you know there's an emphasis coming up and  
THAT!  
will bring the audience's attention back*

## **WHEN IN DOUBT LEAVE IT OUT**

So much speaking from the stage advice is relevant to speaking on video. There are some good reasons to avoid writing *blue* material in your keynotes if you speak for corporate or business audiences.

Humour is very subjective. What you find funny, others may not. It's awful when no one laughs.

If you build a keynote talk around risqué content, you immediately exclude yourself from events that have a zero tolerance policy on blue material, and that's a lot of them.

Why would they have a zero tolerance policy in the first place? Isn't that a little precious?

Work audiences are made up of different cultures, different genders, different ages and different authority status. Your slightly smutty line that would get laughs

at a party can create a lot of awkward tension at a table where there is the mixed dynamics of a business environment. Leadership is expected to set an example at work. It puts them in an awkward position to be seen laughing at material that is at odds with this.

Unless you have a clear argument not to, when writing your content for your business videos, stick to the maxim *lily white is always right*.

## **TALK TIGHT**

Wordy, excitable, sometimes panicky interviewees are often great to watch as they light up the screen with their energy. There's a little bit of your heart that sinks at the same time. These type of interviews can be a nightmare to cut in the editing room. They didn't allow any silence, any 'clean air'. Silence before and after you speak on video speeds things up.

## **DON'T TALK OVER**

If you are being interviewed or if you are interviewing someone else; if you are on a panel discussion that is being recorded; if you are in any situation where multiple people are talking and it is being recorded on video, podcast, radio or television then try not to talk over the other person. Let them finish before you reply. Don't step on the end of their words. Why? Because if you have to edit the recording afterwards, it is so time-consuming to make a cut when two people are talking at the same time.

If your session is being recorded on multiple tracks then this is less of a problem but unless you know to ask, you have to assume that it's not.

Naturally, you will ignore this if the discussion is heated and you just need to get your point heard. But if you are pleasantly riffing, bantering, bouncing off the other person with your wit and charm, just remember, it will end in tears in the edit if you talk over each other. This is not a hard and fast rule, you just need to be aware of the consequences when you do.

## **DON'T OVER TALK**

One of the best things I learned from working on a long-running documentary series on Australian TV called *Australian Story* is the technique of saying less to get someone else to say more. This series, now in its twenty-third year has no narrator. The subjects tell the story themselves. The in-joke on the production team was that there are two times in your life you are allowed to talk about yourself for hours on end: in therapy and in an Australian Story interview. Both end the same way; in tears. As you unpack your thoughts and emotions you often start to piece together the puzzle of your life. Insights that remained buried under the steady drum of daily life have a chance to rise to the surface.

During interviews like this, when you ask a probing question and you don't get the answer you expected, the trick is to say nothing. Not a peep. People, as a rule, are very uncomfortable with a long silence, and to ease their discomfort they'll just start talking. They'll start

over-talking. It's then that some of their best responses happen. A lot of the stuff they've been holding down just bubbles up.

I had the habit of over-talking on video. I would make my point and rather than just shut up, I talked more. Extra padding and filler words. I feared the silence gap. That small pause of a few seconds that I imagined would brand me as unprofessional and incompetent as a presenter. Anything was better than the silence, or so I imagined. All it did was create a headache for me trying to cut it out in the edit.

You don't have to worry about this. I'm going to teach you a way around this fear of the gap.

Learning the discipline of silence will serve you well when it comes time to quickly edit and shorten your video, maybe dress it up a little with some *short* titles and some graphics. Silence will serve you well throughout your video career.

## **ZIP IT MARK IT CRUSH IT**

**Zip It Mark It Crush It** has the potential to save you countless hours which translates to big productivity gains in your business.

Get Video Smart workshop clients will often confide to me – after we have been talking for a while and they know I won't judge them – that sometimes they spend hours making a one minute video. They are usually seeking the perfect take. No fluffs. No stumbles. They

want it to be just so. Eventually, they get it but at what cost? That's not a good use of anyone's time.

Nobody had told them that there is an easier way.

Imagine you are going to make and present a video. It's an informative video about two minutes long. There have been three new software updates that your team needs to know about and you want to get this video made, and sent, within the next half hour.

You open a document on your desktop and knock out a quick dot-point script, without *commas* and *acronyms*. You write any words that might give you trouble.

## **Intro**

### **Dot Point 1**

### **Dot Point 2**

### **Dot Point 3**

## **Call To Action**

You do a quick *Table Read* to identify the words that will give you problems if any.

You zoom this document up to 200% screen view. Nice and easy to read.

You run your fingers through your hair, check for lettuce in your teeth, press record on your smartphone and you zip it. *Zip* your lips, lock them and throw away the key. You say nothing, not a peep, not a whimper until you

have two or three seconds of silence. You're off and running now. You whizz through your intro and straight into point one. You end point-one and arghhh, you can't remember point two.

You *zip* it again plus you hold your pose. Don't get up, don't shift your body weight from one bum cheek to the other, don't re-adjust your coat, just stay still, calm, relaxed and silent. Enjoy the quiet and after a few seconds *clap it*. You will give three short claps. Not hard, not soft, just clap to the time of one, two, three without overthinking it.

Remain calm and posed and glance over at the zoomed up script and refresh yourself with point two. Maybe five seconds have passed, maybe ten or twenty. You are still right on target for a great video.

Launch into your second point. It's going well until you completely lose your train of thought. Guess what you do? *Zip* it and hold your pose. Feel the lovely silence and when you are ready, present your second point. You're not going to believe this but you bomb this section again ... yes ... *zip it*, hold your pose, relax and present it again and bingo! this one is a winner.

Nothing changes. *Zip it*, hold your pose and after a few seconds *clap it* ...and again, *zip it* and hold your pose and continue on until you have worked your way through your script.

Finding this confusing? It'll be clear in a jiffy. There's only two things going on here.

1. Anytime you feel you have messed up and want to do that section again, keep following the *zip it* and hold your pose until you are happy. If this takes you ten attempts, that's ok.
2. When you have a take that you are happy with, you *mark it* as described with three claps.

Note that the camera keeps recording throughout this entire process. You do not pause it or stop it until the very end.

When you are satisfied you have the intro, all the points and the call to action covered – not perfectly but good enough – you stop recording. At this stage, you might have twelve minutes of recording for ninety seconds of finished video. You're still right on target here.

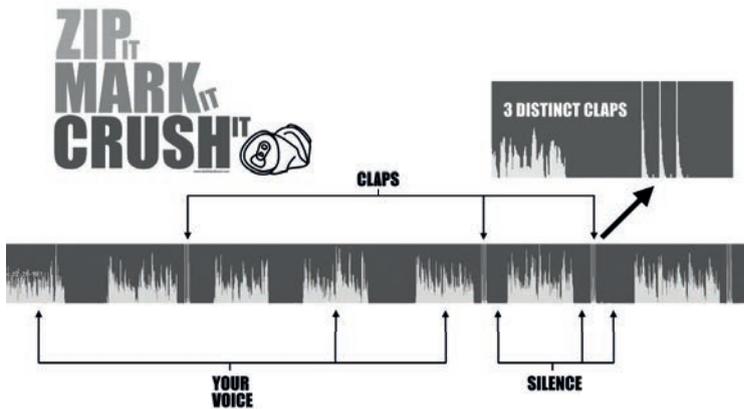
Now you will *crush it*. Have you ever crushed an aluminium drink can? You hold it horizontal between the heels of your hands, take a quick glance around to make sure no one sees you if you can't do it, then with one sudden inward snap of force, you crush the can to a tenth of its length. That's what we are going to do with your video. We are going to crush twelve minutes down to ninety seconds. It'll take a little longer than the can did but it is surprisingly fast to do.

***If you are fretting that I'm a bit light on with the operational and technical details, don't worry. We'll cover all of that in the upcoming chapters.***

You import the twelve minutes of raw video into your editing program and after you've done a quick check

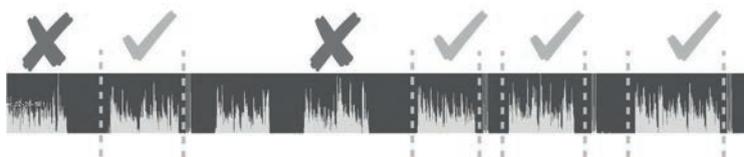
of the pictures to see that you look half decent, then the only thing that will interest you is the audio timeline. Again, you'll learn the steps to do this. You'll surprise yourself how easy it is.

It will look like this.



If you have never seen this before, the squiggly line is a graphic representation of your voice. The dark gaps are the silence in between your speaking. See how easy it is to see exactly where the speaking starts and where it finishes. That's why we use the discipline of silence.

But they aren't marked as point one, point two etc. Yes they are. You did it with your claps. See the three straight lines. They are the three claps you made after every take you were satisfied with.



That means the squiggly lines immediately to the left of the three clap lines is the sound we want to keep, and everything else we will delete. They are all in the correct order because you followed your simple script.

Because we have used the discipline of silence, editing can be done to a high degree of accuracy by just looking at the audio edit timeline. You'll be surprised how fast this happens. Cutting and deleting is as simple as highlighting and deleting paragraphs from a text document. You'll master it very quickly. To finish we will apply a dab of digital patching plaster – a short fade between the shots – over the cuts and voila! Like crushing the can to a fraction of its length, you have a SMART video. Simple Meaningful Authentic Relevant and now TIGHT.



Refine this process and you will be pumping out double the number of videos in half the time than your competitors and you'll be doing it with no stress on you.

## LITTLE HINGES SWING BIG DOORS

Little hinges swing big doors. Sometimes small things can have a big effect. Here are small tweaks you can make when presenting your videos so that they add value way beyond the effort involved.

NOTE: Sometimes you have to break the rules, or the rules will end up breaking you. Given that, remember that what I tell you here is not chiselled in stone. Start with these ideas and experiment.

### EYE TO EYE



If someone sent you an email and it was full of typos, spelling and grammar errors and it just looked awful, that's a bad first impression, isn't it?

We're fast moving into the video age where quick personal videos will start to replace email more and more. So we all need to lift our game on how we present ourselves on video. First impressions will matter a lot.

How many times have you watched a video of someone speaking where they have their earbuds in and their laptop – that is recording the video – is on the desk, with the inbuilt webcam pointing up at them. Sometimes they are sitting on their couch with the laptop or tablet on their knees. I get it. You have to find somewhere quiet, away from the family. Just getting a quiet spot and the video recording is an achievement at times.

Two things are happening here.

1. You are sending a subliminal message to your viewer that your comfort is more important than theirs. You wouldn't allow this in real life. If someone you don't know came over to you to talk, and you were sitting, out of courtesy, you would stand and continue the conversation. A real connection is made eye to eye. Eye level to eye level. Respect is shown. You size each other up on a level field.

By having your camera low, you give the viewer no option but to experience that you are looking down on them. Not a great way to build relationships.

2. A low angle view looking up at your face is about as unflattering as it gets for most people. If you don't mind a double chin then keep doing it. If not, raise your laptop/smartphone to eye level. A stack

of books is all it takes. It makes you look so much more professional just by raising the camera to eye level.

## HEART TO HEART

If I had one light, only one light to use to light my face when I was speaking, and that light was a simple desk lamp, I would put it directly above the camera, as close as possible to the lens.

There are two reasons for this:

1. It makes you look younger.

This is the classic beauty light or vanity light, that is placed in this position, as close to the lens as possible and usually slightly above. So if you want to look younger, then do this.

In cinematography, there's another use for a light in this position. This is called an eye light. Your eyes are mirrors. If you look into a photograph and you can see enough detail in the eyes, you will see what lights have been used and where they have been placed. The eyes don't lie. Because they are mirrors and reflect the light, you get highlights on the eyes in the pictures.

2. If you don't have these little white highlights in your eyes then an emotional connection is lost.

They say the eyes are the windows to the soul. These little highlights seem to let the viewer in. Ask any Hollywood cinematographer. Directors will be looking

at the video split screen saying, I need to see the eyes. More eye light. More eye light.



One longtime 60 Minutes cameraman used to only travel with a household light bulb in a holder just to get a twinkle in the eye.

The emotional difference those little white dots makes is enormous.

So if you want to build relationships and convey emotion rather than just deliver information in your videos, then put the camera at eye level and if you have a desk lamp, use it.

## **SMILE**

A pair of socks helped me make more effective videos that more people wanted to watch.

The army's simple strategy involves tearing you down to nothing then rebuilding you. They take everything you arrive with, even your hair. Then they start taking away everything they gave you when you arrived. Pillows, blankets, ashtrays, towels and little by little, like lab rats, you learnt that if you pushed the wrong button you got a zap and the right button got you a pellet of corn. I could accept that. In return they had to accept just one thing: they couldn't have my sense of humour and there was much to laugh at; unannounced locker inspections for one.

Any one item out of place resulted in the contents of your locker being ripped out and tossed to the floor. This gave you the 'opportunity' to start afresh. I actually like being neat and tidy and ordered. Mine was a model locker, faultless to a point or so I thought. For this character trait, I expected praise but I was wrong. It infuriated them and they were ready to pounce, waiting for me to slip up.

My undoing was socks.

Done carefully, socks that are folded with the end rolled back over have a neat, curved line. Knowing they were gunning for me I even ironed the socks. I was way ahead of these amateurs, or so I thought. Credit where credit is due, they outplayed me on this one.

My Platoon Commander had so much starch in his shirt that he crinkled like a broadsheet newspaper on a crowded commuter train. The smell of leather polish,

brass polish and cheap deodorant rushed up my nostrils. He invaded my personal space and began to hiss.

“You don’t have smiley socks Pte. Mather”

“Sir?” I was honestly puzzled.

“The curved bits on your socks are pointing down, they look like unhappy socks. This is a happy platoon Pte Mather, in this platoon socks need to curve up, in this platoon we have smiley socks!” I uttered a curt ‘Sir’ in confirmation and he gave himself a self-congratulatory nod. His attendant henchman had a wire hook at hand and gravity on his side. He stepped forward and disgorged my locker contents. To this day I am compelled to correct socks into a smiling attitude.

I am reminded almost weekly of this story as I watch the videos the participants in my GetVideoSmart workshops have created. These videos are perfect in many ways except for one thing... the people have forgotten to smile.

They are so focused on getting all the elements of the video right that they are missing out on the wonderful power that the human smile brings to relationship building.

A smile is free. A smile softens hard-to-accept content. A smile makes you feel so welcome. A smile says everything is alright between you and me.

Write yourself a little note if you must and tape it to the side of your smartphone when you are recording your

video. Please do yourself and your audience a favour and remember to smile.

## **A SHOW OF HANDS**

Videos are being used more and more to screen job applicants. How trustworthy you appear on video is critical.

Video is great for building KLT: know like and trust, because it lets human interactions happen when you're not there. It's convenient. Both for the maker and the viewer.

The problem can be that our desire for convenience as the maker can get in the way of the effectiveness of our message.

Here's one simple thing you can do to mimic the trust we have in face to face meetings, that can sometimes be lost in the artifice of video.

## **STOP HAND HOLDING YOUR SMARTPHONE**

Stop hand holding when you are in the selfie mode. I am talking about when you are videoing yourself. Hand holding is comfortable. It's easy. It's convenient. It feels almost natural. But if you have a choice, don't. Steady your camera. Rest in on something. Hang it on something. Prop it against something. Google what-to-use-when-you-don't-have-a-tripod.

You benefit in four ways.

## **AVOID THE VERTICAL TRAP**

Do you shoot your videos in landscape or vertical format. We'll discuss this later. Right now know that both formats matter. When you handhold your smartphone it seems the vertical format is the default format. It might be easier and convenient and comfortable to hand hold your smartphone this way, but as soon as you get into any sort of post-production and editing, you hobble yourself. Your choices are limited.

I want you to stop hand holding so you break this default habit. I want you to begin asking yourself 'where' you are planning to use this video. Who is it for? That is a very important question to ask.

## **LEVERAGE THE TRIANGLE**

In artistic composition, there is a technique called triangular composition. A triangle is inherently interesting. It worked for Joe Rosenthal in his raising the flag at Iwo Jima, one of the iconic photos from World War 2. And it worked for Leonardo Da Vinci with Mona Lisa. It'll work for you.

The easiest way to make triangular composition work for us when we are presenting videos is to include our hands. Immediately we have created a triangle weighted by our hands beneath, with the apex of the triangle being our face which is our most valuable communication tool. We have created a visually appealing image that focuses on our face.. Barack Obama understands this intuitively. It worked for him. It'll work for you.



## PUNCTUATE YOUR PROSE

You free up two very valuable communicating tools: your hands. Our hands are expressive and they are brilliant for when you need to:

- underline a point
- contain an argument
- show precision
- expand the enormity of your idea

## **SATISFY THE CAVEMAN IN US**

Your hands say trust me. Try this. Next time you meet someone for the first time keep your hands behind your back. You'd weird them out of course and they'd be thinking after a while, 'what are you hiding back there?'

There is a behavioural theory that as caveman we were distrustful of someone who didn't show their hands empty. They could be hiding a rock, that with one hit, could end badly for you. We still respond to this at a deep subconscious level.

We wave a friendly wave with an open palm facing the recipient. We protest "It wasn't me" or "Back off" with two hands raised, palms out to show our lack of ill will. Open palms build trust.

So next time you are thinking 'I'll just knock out a quick video', next time you are sending in a video application for a job, if you have already given some thought to ways you can simply support your camera, then you can free your two wonderful hands and put them to work for you.

## LOCATE AND LOCK

Have you ever presented a video using your smartphone? You press RECORD. You start speaking and a few seconds later you have a sudden realisation that you don't know where the lens of the camera is. You realise that you are looking at the selfie image. You keep recording and your brow furrows slightly. Then your eyeballs start to visibly dart around and you think to yourself, *'you know, I've never stopped to consider where the camera is on a smartphone when I'm using the selfie mode.'*

Now translate that scenario into real life. A face to face interaction. Shifty eyes are not a great way to build relationships. You need to learn to locate and lock.

Locate where your camera is on your smartphone. Just Google 'where are the camera lenses on (INSERT PHONE MODEL)'. Once you have identified the location, then mark it on your phone. I use a small wedge of bright tape that is shaped like an arrowhead. It points to the match head size hole that is my camera lens.

When I start recording I can locate it easily and then I lock onto it, and stay on it.

Now that's hard to do when there is a large colour image of myself talking on the screen immediately next to it. The urge, the temptation to look at my own eyes is overpowering. We are conditioned to do that in many cultures. Look people in the eye when you speak to them; a message drummed into us by parents and teachers.

So I cover the screen over to stop myself doing this. In the next chapter, I'll show you in detail how to do that.

## **NAME NAMES**

Speaking a person's name has a power far beyond typing it. Any chance you get to speak a person's name, do it.

***“A person's name is to him or her  
the sweetest and most important  
sound in any language.”***

– Dale Carnegie

If you are making a video to respond to a customer enquiry, write 'Hi' and 'THEIR NAME' on a sheet of paper and hold it up in the shot as you start recording your video. Later, you can use this frame to start your video. The first thing Tim sees when he opens your email is his name 'Hi Tim' on a sign being held by someone smiling – remember to SMILE. This is a very powerful way to get people to click on your emails.

Another idea is to go to a person's LinkedIn profile on your desktop and do a screen recording video. Your face will appear in a corner of the screen and the majority of the screen will be their profile with a picture of them and their name. This is almost IMPOSSIBLE not to click through and find out what it's all about.

## **NEVER EXPLAIN NEVER COMPLAIN**

Whatever your business, whatever the type of videos you make, your audience will all be watching the same video channel: Channel WIIFM What's In It For Me?

All they want is your solution to their problem. Maybe you can give them some inspiration and some laughs along the way. Maybe you are charismatic and they leave some nice comments. Maybe they buy what you sell. The sad truth is they don't care about you. Not in an awful way, just in a life's really busy kind of way.

So never explain and never complain in your videos. No one cares that you feel tired, no one cares that the internet went down three days in a row. Videos are not a forum for your grievances.

To be clear you cannot ignore what might be an elephant in the room. Again what happens in stage speaking is instructive for videos. If you are speaking to three hundred people and mid-sentence a crashing sound echoes through the auditorium, you must address this. If everyone heard it, you must reference it. You could turn to where the sound emanated and quip, "I asked you to put it down gently!"

If you have missed a deadline, you can say, 'The stars didn't align today ... that offer I promised you will happen next week and the good news for you is that it will be better.' Reference an issue by providing a solution or giving new directions. If you need to send a separate email message because it is important to explain, do

that. If your videos solve other people's problems, keep it that way. Don't give them your problems.

## **DISTRACTIONS DILUTE MESSAGES**

You've probably noticed that newsreaders on TV have a certain 'look'. They may be male or female. Older or younger. Attractive to you maybe? Maybe not. By and large, they all share one thing in common: they have good facial symmetry. The left and right sides of their faces show little difference.

This is not a fluke of hiring. Distractions detract from the messages being delivered. If the newsreader you were watching had a lop-sided mouth, or a wonky ear or a wayward eyebrow, and it was distracting enough that you turned to your couch mate and commented, it means you aren't focused. You could be missing the message being delivered.

What distractions can you remove from your videos by paying attention to detail?

Loose threads on clothes. A pimple on your nose needs a dab of concealer. Jingly jangly bangles that jingle jangle with every movement. Long hair that constantly needs to be flicked back. Patterned shirts or blouses that draw the focus away from your face. Moving graphics that don't support the words being spoken. Dandruff. Nasal hairs. Ear hairs.

## CHECKLISTS

This is Squadron Leader Anderson, Flight Lieutenant Kayo, Captain Sanchez. Hello, hello, hello. These fighter pilots from Australia, Singapore and the USA gathered around the back of my car. I was at Amberley Air Force base in Australia to film a preview on an upcoming airshow.

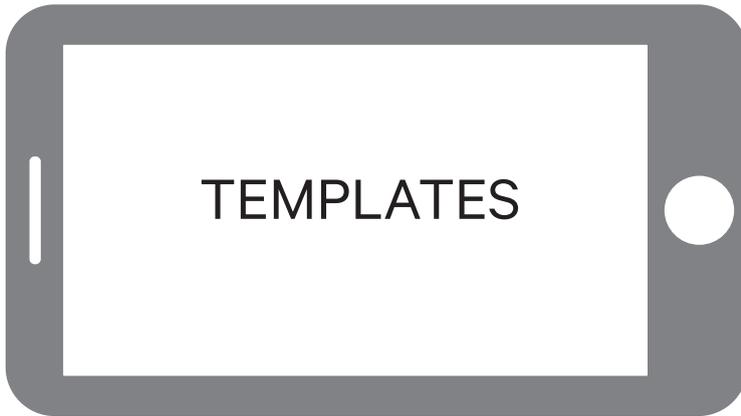
We went over plans for videoing that day. I always enjoyed working with the military because they approached the job the same way I did; as a professional.

'Let's get on with it shall we?' In full view of these top-shelf professionals I opened my camera case. A dozen fighter pilots stared at the air and a styrofoam cutout. I had forgotten to pack the camera. I still get a knot in my stomach reliving that day.

Any form of complacency is the kiss of death for any professional.

I use a checklist for every video I shoot. Even after one thousand videos, I still use a simple checklist. Five minutes making one now will save you countless hours of reshoots in the future.

These are all quick fixes. Little hinges swing big doors.

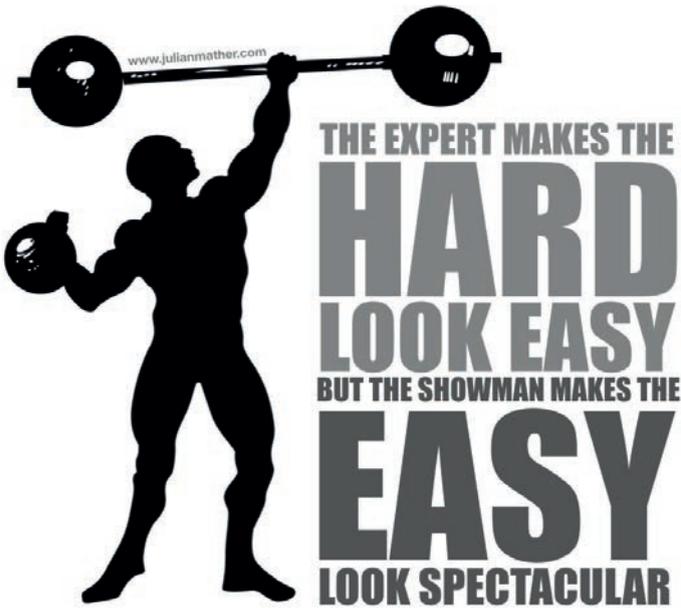


I want making videos for you to be easy. If they're not, you won't make them. The simplest way to start making effective videos is to systematise your process. Working with templates is an easy way to start.

My videos are nothing special but they are effective. I'm getting better at presenting them with every new one I do. Year after year this shows. More importantly, I'm getting better at 'thinking' them. To me, this is the real key to effective videos: getting clarity.

I want to introduce you to new ways to 'think' about what you already know.

The expert makes the hard look easy but a showman makes the easy look spectacular. I want you to be better than a mechanically competent video presenter. We want to wow your clients just a little. We just want your customer to sit a little straighter and think to themselves – as they watch your video – that you've thought this through, that they are in good hands, that it's worth listening to what you have to say.



You don't achieve that by overwhelm. You achieve that by making things easier for your customer to consume. We are going to break down your expertise into bite-sized nutritious snacks that are perfect for your knowledge hungry customers or put another way, you are going to make Simple Meaningful Authentic Relevant Tight videos.

These simple processes will elevate your videos above the rest of the experts in your field. We don't dumb down your message, we'll smarten it up.

## THE 3 ACT STORY

If you want to make effective videos you need to understand the basics of storytelling. Let me translate that. You need to understand how to tell people something useful without them falling asleep in the process.

You need to familiarise yourself with the classic three-act story. It's very straightforward.

**Act one:** introduce the characters in the story

**Act two:** create friction between the characters (add some tension and drama!)

**Act three:** resolve the friction

A girl loves her cat. Oh no, it gets stuck up a tree. Phew! The fire brigade rescues the cat and saves the day.

Adding a little drama causes tension. When tension rises, interest rises too. This first formula helps you to simply and effectively add a touch of tension to keep people interested.

## AND BUT THEREFORE

You can't just vomit data onto your audience, yet so many people do. Smart people. They have so much knowledge they just let it pour out. It sounds like this: point one AND point two AND following up with point 3 AND now it's time for point 4 AND let me finish with point 5.

Try ABT instead. It's the work of Dr Randy Olsen.<sup>27</sup>

ABT replaces *AND AND AND* with *AND BUT THEREFORE*.

You might recognise some of ABT's greatest hits....

## **A LITTLE GIRL LIVING ON A FARM IN KANSAS**

**AND** her life is boring,

**BUT** one day a tornado sweeps her  
away to the land of Oz,

**THEREFORE** she must undertake a  
journey to find her way home.

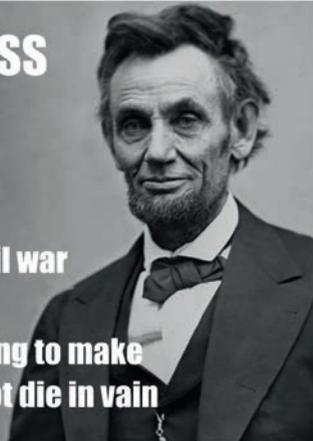


## **GETTYSBURG ADDRESS**

We have a great  
**AND** mighty nation

**BUT** now is engaged in a civil war

**THEREFORE** it's up to us living to make  
sure that these people did not die in vain



This simple formula can help you on so many occasions when you are trying to make a SMART: Simple Meaningful Authentic Relevant Tight video.



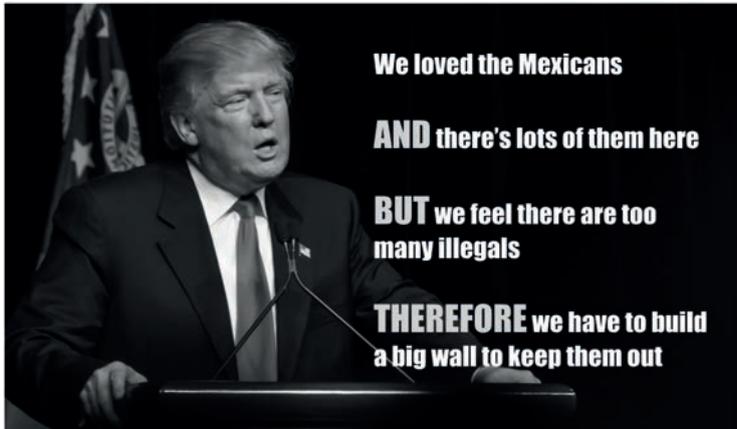
**I HAVE A DREAM**  
**Five score years ago, a great American signed the Emancipation Proclamation**  
**AND this gave hope to millions of Negro slaves**  
**BUT one hundred years later, the Negro still is not free.**  
**SO we are gathered today in the mall to improve this condition**

Something we know AND something we know BUT then something happened that changed things THEREFORE this needs to happen. You don't have to use the words *and*, *but* and *therefore*. Just plug in any that work for you. Knowing and applying this will make you a better communicator than just using *and*, *and*, *and*!

Studies of great speeches were made where they compared the ratio of *and* to the words *but* and *therefore/so*. A metric called the Narrative Index was arrived at.

Compelling speakers have a narrative index of 25. Boring speakers have one of 12. Guess who had one of the highest rankings of 29 and who had a lowly rank of 14? Donald Trump and Hilary Clinton respectively during the 2016 Presidential campaign.

Hilary Clinton was intellectually superior but suffered from data vomit. Point after point after point. Politics and morality aside, what can you learn from Donald Trump?



The true masters of ABT are the creators of the hit TV show SouthPark.<sup>28</sup> The entire shows are based on this principle. It keeps people interested. We can learn a lot about effective messaging from these professionals.

## STORY TEACHING

This is my personal favourite template. I made it up myself but in no way is it original. I am sure this wheel has been invented many times over.

**TEASE** ... this is one sentence, usually a question. If it was a blog, this would be the headline.

**TITLE** ... I have a two-second video title that brands my video

**TALE** ... I tell a short story

**TEACH** ... The lesson we learn from this story

**TASK** ... what do I want you to do? My Call To Action.

**TITLE** ... a one-second video end title

## **PICTURE POINT PURPOSE**

This is really another version of ABT but the casual language of the template I find easy to work with. It sort of just flows off the tip of your tongue.

**“You know how...”**

**“Well...”**

**“In fact ...”**

**“So...”**

## **WHY HOW WHAT IF**

I am a student of Pink Sheets. I love Pink Sheets. I truly think Pink Sheets are a tool for making the world a better place.

Matt Church, founder of Thought Leaders Business School developed a methodology that a person can use to capture the ideas they have and expand them in a way that makes them easy for others to access and understand. This methodology, named Pink Sheets, helps you think with clarity and purpose so that others

can benefit from your thinking. Just type in Matt Church Pink Sheets to your search engine to learn more.

One of the frameworks used in Pink Sheets – WHY HOW WHAT IF – is a great template for making videos.

Let's say you were thinking about going on a journey.

WHY is all about the **reason**. Why go on a trip?

HOW is the **big picture**. It is Google Earth. The map.

WHAT is the **navigation path**. This what you need to do to get from start to finish

IF is the **result**, the end of the journey

said another way...

So why am I going on a journey?

Show me a map of the journey

Show me the exact path I need to follow

Show me what's at the end of the journey

said another way ....

WHY is meant to be influential. This is why you should do this and this is why you should do that

HOW is instructable. These are the instructions.

WHAT is a prescription. These are the exact steps

IF is the consequence if you don't

## **FAVOUR SECRET CONFESSION**

I first learned this when I was a magician working in restaurants. Approaching people at their table could

be a bit tricky at times. These three lines work to help establish fast rapport.

We are conditioned to help when a small favour is asked of us, everyone loves a secret, and knowing that you're not the only one who struggles is comforting.

I find they work well to open a video if you are stuck on the first line. If you are stuck starting, these may help. Use sparingly.

**Ask a favour** ... 'Could you tell me what you think of this idea...'

**Tell a secret** ... 'look I'm not really supposed to tell you this but'

**Make a confession** ... 'You know I struggle with this issue almost every week ...'

## WIDE SHOT MID SHOT CLOSE UP

How can I possibly encapsulate twenty-five years of camerawork experience into one pithy, useful template that can improve your camerawork? If someone asks you to video an event, a meeting, something at your workplace, a social picnic, anything, then remember *wide shot*, *mid shot*, *close up*. Instead of just pressing record and aimlessly wandering around pointing the camera at whatever is happening, do this...

A **Wide Shot** of whatever is taking place. If it's in a park, go to the other side of the road and show the park. If it's in a warehouse, climb the stairs to the mezzanine

level and show the warehouse. Let us know *where* this is happening.

A **Mid Shot** of everything that is happening that is of interest. If it's a sausage sizzle get some shots of people cooking, people in a group eating. In the warehouse get a shot of the forklift lifting a palette. Boxes being unloaded from a truck. Get lots of mid shots. Let us see *what* is happening.

A **Close Up** of the most interesting parts of the Mid Shots you just videoed. At the sausage sizzle get a close shot of sizzling sausages. Get a close shot of sauce squirting onto the bread. Get a close shot of the park sign. In the warehouse get a close shot of the forklift driver's face. Get a close shot of the hands lifting boxes. Get a close shot of safety harness buckles clipping in. Let us see *how* it is happening and *who* it is happening to.

If you just keep saying Wide Shot Mid Shot Close Up in your head, over and over and over as you are videoing, you will improve your video camerawork a hundred-fold. I'm not exaggerating. You will speed up your editing time ten-fold. I'm not exaggerating.

If you want to learn how to shoot remarkable video – that's video people remark on – I happily show you everything I know about great camerawork in my video masterclasses. You can see a remarkable video I shot and edited, using only a smartphone, at [www.GetVideoSmart.com](http://www.GetVideoSmart.com)

## VIDEO RECORD ON-RAMP

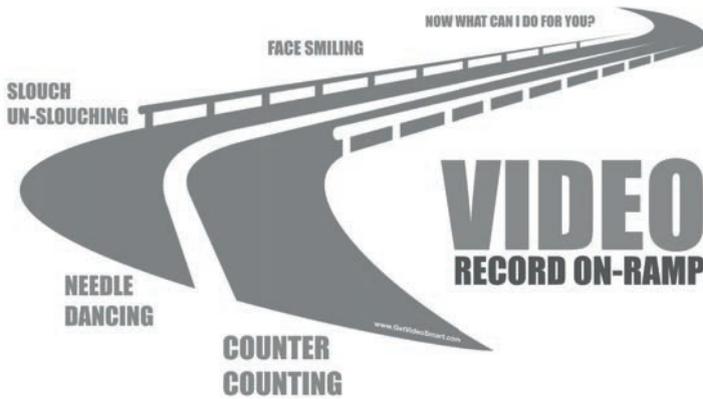
Freeway on-ramps let us get up to speed to be able to seamlessly merge with the faster-flowing traffic. When I record videos I'm going from a passive thinking state into an energetic presenting state. I need to get up to presentation speed BEFORE I open my mouth and my first words are spoken. Video Record On-Ramp is how I achieve that.

Not so much a template, more a ritual, but it fits squarely here in Study The Pro. Find out what systems professionals use – that's people who make money from what they do – and keep doing more of the same.

I get a lot of comments about the energy in my video presentation. In particular that I have the energy right out of the starting gate. A lot of that comes from this.

This is a five-second journey I take before every video 'take' I record. It is a journey from me to them. From being inward focused to outward focused. From it's all about me to it's all about them. That might sound pretentious, but let me unpack it and you'll see it's quite the opposite.

These are the five lines I say to myself that get me up to presentation speed. They are under three categories: Technical, Physical, Mental



## TECHNICAL

**Counter counting** – I see the numbers on the recording counter increasing. I don't rely on just a red record button. If I see the numbers numerically increasing I am certain I am recording. Tick that off and relax.

**Needle dancing** – I see my audiometer bouncing as I speak. Decades ago it was a physical needle on a 'VU meter' that danced as you spoke. I still use the same terminology. I know I am recording sound. Tick that off and relax.

(Note: You'll get the technical details in the next chapter Tame The Tech)

## PHYSICAL

**Slouch un-slouching** – In all the thinking about what I am going to say, I tend to lose my upright posture. I sit up straight. Tick that off.

**Face smiling** – It is so easy to forget to smile. A smile is so important. I have a way I smile with my eyes as well as my mouth. My face has to be smiling. Tick that off.

## MENTAL

**Now, what can I do for you?** – I'm technically good to go, I'm physically good to go, now I make the mental switch from it all being about me, which the technical and the physical is, to it all being about the person I am speaking to.

The technical, the physical, the mental are all aligned and I'm up to speed, ready to open my mouth and present.

Before I trained myself into this ritual, I would be looking at the camera to double and triple check it was recording, I would fidget and adjust my pose, I would check the framing was still ok. When I spoke I wasn't really there. I was still inside my head. It showed.

# CHAPTER 4

## TAME THE TECH

This is the shortest chapter of the book because it deserves the least amount of your attention. Technology is just a tool in this process. I'll give you a shopping list. Buy it, unbox it, marvel at it, play with it, put it to work, dust it off and metaphorically oil it when required, then forget about it.

This is a book about how to grow your business using video, not a book on how to be a button pusher. Button pushing guides and videos are freely available and I'll happily point you towards it. That's a discussion we can have online at [www.GetVideoSmart.com](http://www.GetVideoSmart.com)

There is much, much more value for you in understanding WHY you are making these technical choices in the first place.

All my life I have been frustrated by poor teaching, and in all fairness, that at times I am an equally poor

student. I need to know WHY? Why I am doing it? For what purpose? That seems to be glossed over all too quickly. My focus in this section of the book is to give you the WHY of the technology and a touch of the HOW. With this understanding, you'll be able to expand how and where you use video within your business. You'll be able to make decisions independent of outside help. You'll implement faster. You'll be cost effective and reach more new customers, train more staff, engage more people.



Kids and family magic is the bread and butter work for a lot of magicians. Fart jokes aren't sophisticated but they pay the bills. Lucky for me I love fart jokes so when I started children's entertaining I was given a lot of advice, some not so good.

You know that old piece of advice that's given to first time public speakers: just imagine your audience naked. That is *terrible advice* to give a children's entertainer.

I was advised to put a puppet into my show. I drew the line at that. This bloke does not stick a puppet on his hand! I am more sophisticated than that. I am cleverer than that. Well, two years later I had a puppet on my hand. His name was Peeky the Cheeky Monkey and I wish I had started using him two years earlier. He quickly became the star of the show. Not just with kids, but adults. Groups of dads with beers in hand would stop their cricket discussion and tune in for five minutes. Huh?

There was something I didn't understand about puppets. It was something that Jim Henson who created the

Muppets understood. When you use a puppet you are animating an inanimate object. Bringing an inanimate object to life is a metaphor, a proxy, for bringing the dead back to life.

In our DNA, in our psychology, in the depths of our souls, if we lose someone we love, if we had one wish, we would use it to bring our loved ones back to life.

This is why a silly \$25 puppet was the star of my shows. There truly was magic in the air. At my expense, I dismissed using a puppet because I mistakenly thought it lacked sophistication. My ego got in the way.

I regularly see people's ego stopping them using their smartphone to shoot videos. They tell me smartphone cameras are not good enough, that they need a mirrorless DSLR and a green screen and a drone. 'I need higher production values,' they profess. That may be true. I know little about them.

I can only give you my reasons why, if I could choose only one camera from any camera in the world to further my business – with no qualifications, no exemptions – it is a smartphone.

## **SMARTPHONE = SMART CAMERA**

For decades I used top shelf cameras and lenses: Aaton, Arri, Canon, Zeiss, Sony Digi Beta. There is much to love about this camera gear but these are the five reasons smartphones are now my camera of choice.

## **SINCERE**

I want to talk to you. You want to hear from me. Perfect, now let me just set up this camera and hang on a minute, I've left that lens in the car. I'll be back in five. Technology can be an impediment to communication. Sincerity becomes a casualty of technology.

I love that smartphones are low tech. This low tech barrier lets you key into the truth zeitgeist out there. You can be authentic and real and immediate.

Many of the highest ranking videos on Youtube are confessional videos where people sit in front of the camera and speak their truth, in their own way.<sup>29</sup>

When you are able to share a thought or observation when it's fresh and energetic, there's magic in that. When you get an email enquiry in and you can quickly send a personalised video reply to someone, you say their name, there's magic in that.

Missing somebody? Call. Have a question? Ask. Wanna be understood? Explain. Want to shoot business videos? Use your smartphone. It should be this straightforward.

## **MAGIC**

They are photographically magical. Well, it seems like magic to me.

There's a migration of thought within photography that will likely lead to a migration of users to smartphone

cameras. Photography is at a crossroads. One path is optical. One is computational.<sup>30</sup>

The big improvements in optical photography that we are familiar with – a camera body with a sensor inside and with a lens stuck to the front – are plateauing. We've made lenses about as clear as we can. We've made sensors about as sensitive as we can. We've just about reached the limit of how we capture images.

The big advances will now be made with computation. What can computer processing power do to improve the images once we have captured them? This has been happening for some time. Think motion stabilisation and portrait modes on your smartphones.

The point here is the leaders in this are not Canon and Nikon; it's Apple and Samsung and Google. The consumer's wants will drive this and you can already see the prices of lenses falling as more people move to smart photography.

Unless it's your hobby, if you are thinking of spending a thousand dollars or two on a DSLR or a video camera, I wouldn't.

These improvements also mean it is the best time ever to put the camera in the hands of amateurs. Getting a solid, quality looking and sounding video has never been easier.



## AT HAND

What's your mental picture of a professional photographer? For many, it is someone with a collection of different size cameras hanging from straps around their necks, cameras draped over shoulders. Professional photographers always have a camera at hand.

If you asked a cross-section of photojournalists, what's the secret to becoming an award-winning photographer? They'd tell you it is having a career long enough to allow that magic moment to appear in front of you so you can push the shutter to capture it. Award winning shots are the reward of always having a camera in your hand.

The public has unwittingly cracked this award-winning formula. Almost every one of us now has our smartphone on us most of our waking moments.

Our version of a 'winning video' is different.

Maybe you have just finished a community engagement event and someone comes up to you and is full of energy in effusive praise for your business. You don't say to them, 'I have to go to my car to get my camera, can you hold that energy for five minutes?'

Maybe you are sitting next to a peer at an event and they drop a wisdom bomb. You wish your staff could hear what you just did. Now they can.

Maybe you can shoot an impromptu training video of a new process – as it is being explained to you – and have it your team's hands before the end of the day.

## **REAL STEAL**

This is the most affordable time in history to produce and distribute video.

When I was in Television if we wanted to record a studio interview with one person in Brisbane and another in Sydney, we would had have a studio crew of a dozen people in a studio with probably a million dollars of equipment. Then we would have to book, say fifteen minutes on the satellite for a cost of thousands of dollars and at 14 minutes and 59 seconds, the satellite link stopped.

The same thing can be done, for free, using free software, for as long as you like, whenever you like ... plus you can check how many likes you are getting on facebook while you are waiting.

## **TWO FOR ONE**

Every time you update your phone, you upgrade your video system. You get to kill two birds with one stone (as the old idiom says). Think about the cost-effectiveness and productivity improvements for business.

We all play with our new phone. We all fiddle and delight at the new features. We all do this in our own time, in those interstitial moments, those gaps between other stuff we should be doing. Your whole video system – the camera, the apps, the social media platform changes – essentially updates itself. You may need to nudge it occasionally but compare that to other system changes that require major retraining sessions and interruptions to output and this is almost a joy.

## **RECOMMENDED CAMERA**

If you have not started video for your business then go with smartphone. The best smartphone for business video production is the one in your pocket right now. If that's not good enough for you, and I'm being sincere and serious, you need to go back and read through this book again.

If you are already producing video content and it is all working fine, then let sleeping dogs lie. Until there is a problem don't change anything. If you need to update, then go smartphone.

If you are after a particular look that a smartphone can't provide. If you have team members

who are into all-things-video and they are gagging at the thought of using a smartphone, then ignore me, and capitalise on their energy and passion.

If you are one of the video tragics mentioned above, and are you are trapped in the whirlpool of angst that comes with buying a camera – you know, the model above is always the one you really want – then my recommendation is to start from the bottom of the range and work up until you have

1. a camera that puts no restrictions on the length of the video clips you can take. Some manufacturers put a 10-minute restriction of clip size so you have to buy the next model up.
2. a 3.5mm minijack input for an external microphone. Nothing else really matters.

Camera technology is not, and should not be your stumbling block.

## **FILES AND FORMATS AND OTHER BORING STUFF**

There's an outdated business maxim that goes CHEAP FAST GOOD: Pick Any Two.

You can have it cheap and fast but it won't be good.

You can have it fast and good but it won't be cheap.

You can have it good and cheap but it won't be fast.

It serves to highlight a video dilemma you will constantly face; you want your videos to shine and sparkle, to represent you in the best light, but you also want your customer/client /staff to see your video as fast and easily as possible. What's the problem you might be thinking? Can't I just have both?

Video is data hungry. The better quality your videos are, the bigger the video file sizes become. As a business you might be on a great internet data plan that gives you wickedly fast upload and download speeds. Many customers are not. Your super sexy shiny High Definition video that makes your hairs stand on end because it's just so amazing, could easily become a headache for a customer with slow internet. 'I can't be bothered' and a swipe of the finger and you are digital dust. It's important to get a working understanding of file sizes and formats.

## **FORMAT**

The systems that run videos are bewilderingly complex and you don't need to know them, yet, there will times that someone will ask you this question: *What format do you want that in?*

It would be like they are asking you: do you want that WORD document in .doc or .docx or would you prefer I send it in a .pdf?

If you have no knowledge of video files, no IT people to ask, no interest in even understanding video, you should know this one thing. If you want the best chance of your video being compatible with other people's

desktops, laptops, tablets and smartphones. If you want the most hassle-free way of uploading to video platforms like Youtube and Vimeo, then if you are asked 'what format?', reply...

mp4 H.264

This is 2019 I am writing this. Who knows what tomorrow holds. Get all your questions answered in the Get Video Smart Community.

## **ASPECT RATIO**

Remember the last time you sorted your bookcase? You pulled everything out and halfway through the re-stacking of the shelves stage you thought to yourself; why don't they just make books one size? You tried stacking by height, but that one book was too big and you had to lay it sideways.

Video aspect ratios are like that. One size would be helpful. 16x9, 4:3, square, letterbox, cinemascope, widescreen.

For business video, there are three you need to know about: 16x9, 'vertical' and square.

### **16x9**

The widescreen TV most people have in their home and most desktop screens are designed to show 16x9. It is commonly called widescreen TV. Your smartphone is set to 16x9 aspect ratio as a default setting. So this is

a great start. If you were to leave it at default, it will all work nicely for you.

### **'Vertical'**

People's video-ing habits have changed since smartphones arrived. Smartphones are designed to be used in one hand. The natural and comfortable way to hold a smartphone is by the long sides. Out of convenience users began videoing with the phone held vertically. Initially, this caused concern because the video world was set up for 16x9 widescreen but the people spoke. 72 per cent of millennials won't turn their phone sideways to watch widescreen videos.

The social media platforms changed their system so the vertical videos could be played back in the same way they were shot. This has become very popular because instead of a horizontal 16x9 video taking up just a small percentage of smartphone screen when held in the comfortable user-friendly vertical mode, it now takes the entire screen. More video bang for your buck.<sup>32</sup>

### **Square**

Then other social platforms like Instagram poked their square nose in and demanded all videos uploaded to its platform be square. You could upload 16x9 and 'vertical' videos but they would brutally chop the offending parts off to fit in their square ... and when I say square, that's sort of square ... these dimensions vary.

So now an online argument rages about which is the best, the most appropriate, the logical winner-take-all aspect ratio?

One one hand 16x9 mimics how our horizontal set of eyes sees the world; we see in 'landscape'.

Younger people simply won't turn their phone sideways; traditional TV, desktops and cinemas won't suddenly have vertical screens. Our video bookstore suddenly just got messier. Both are here to stay in this cultural clash.



Pssst! There is no winner. Does your answer lie in who is the intended audience for your video?

If you are making training videos and there is an expectation that staff need to watch, then 16x9 is for you. You will be able to play it on widescreens throughout your building, on desktops. If staff choose to watch on

their phone then they can do the unthinkable: turn their phone horizontal.

What if you want the one video to service multiple end users?

Right now square is the closest to a one-size-fits-all solution. You need to do a small amount of pre-planning. Shoot your video in 16x9 horizontal but keep all your important must-see content towards the centre. You will then use a simple editing app on your phone to make a square copy. Now you have the original 16x9 and a square version for the appropriate platforms.

Or you could shoot in 16x9 horizontal and use a different phone app that will add black 'padding' bars above and below your horizontal video that it becomes a square box with a video in it. The benefit of this approach is you can add some words in the bars above and below. 'DUE FRIDAY' 'Call Karen For Details'

My method is to shoot 16x9, frame my shot to keep any important information inside the centre square, and keep that as a master and then make the other resized videos from that.

No doubt you will mention this approach to someone and get counter advice to mine. That's cool. Please be wary of statistics offered from online platforms that purport to have evidence that one method far is better than the other. There's a big difference in how algorithms see a video site with millions of views and how they see a video with 100 views. It's like applying the advice for flying an Airbus 380 to someone flying a kite.

This also doesn't take into account that you now make SMART videos. You are now making videos that are so useful and relevant to your user that they will go out of their way to watch them regardless of what shape they are.

You can get great advice in the Get Video Smart Community at [www.GetVideoSmart.com](http://www.GetVideoSmart.com)

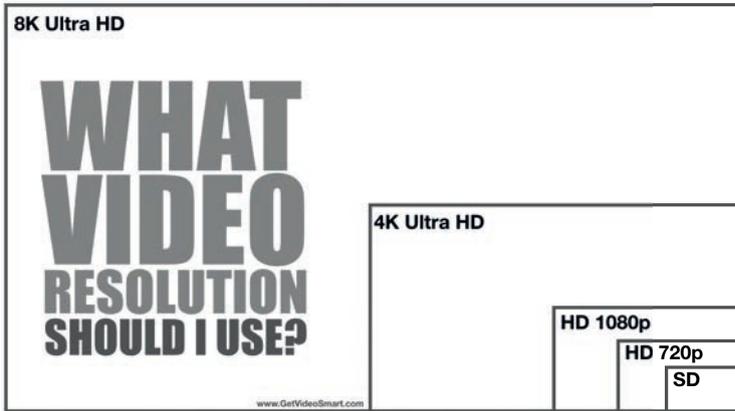
## **RESOLUTION**

Video comes in different resolutions. Think of it as when you are printing a page on your home printer and you have to choose the quality settings. Low|Medium|High Photo Quality.

SD, 720p, 1080p, 4K, 8K are some of the common video resolutions. Yes, there's many more. For making videos to send to your customer, to post job updates on your internal social media platform, post updates from the Industry Ball on LinkedIn and Instagram and Facebook, or to upload FAQ Customer Questions to Youtube, you will need to understand a handful of these.

If I was allowed to reinvent photography I would never allow the technical geniuses to name anything. What the heck do these numbers mean? I'm not going to tell you lest we disappear down a technical rabbit hole and never emerge. What you need to know is that is that if you have camera that takes smaller sized pictures that look pretty good when you look at them on a smaller size screen, then that is more useful to you than if you have a camera that can take a really amazing great picture that

still looks great when shown on a billboard-size screen (unless you plan to play your videos in a cinema).



If you have no knowledge or no interest in understanding any of this, then I suggest you start here.

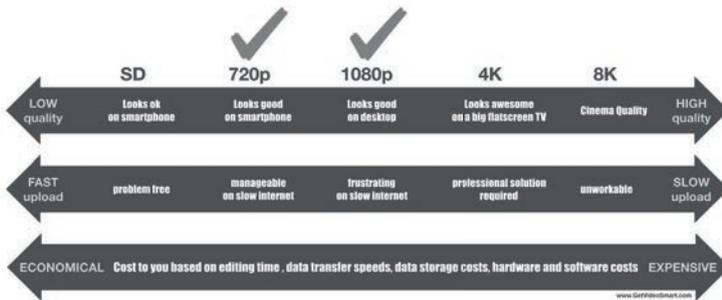
**If you have fast internet:**

Set your recording size to 1080p

**If you have slow internet:**

Set your recording size to 720p or

Set your recording size to 1080p and make a copy of your edited video in the 720p size and upload that (the jargon you will use: 'export to 720p'.) This way you have the better quality 1080p size on file if you need to make a better quality version in the future. Don't worry, 720p viewed on a smartphone or tablet still looks pretty darn good for most business video needs.



## LOOK YOUNGER ON VIDEO

### BEWARE THE WIDE ANGLE

By design, the lens on a smartphone is more of a wide angle lens. The benefits of this are you can see more of any given area. Handy in many situations. One of the downsides is a wide angle lens distorts facial features the closer you get to the lens. Your nose is the first thing to be exaggerated as it is closest to the lens. Skin pores seem a bit pronounced too.

Comfortably frame yourself up and always favour a slightly looser shot than a tighter shot.

### ONE MINUTE LIGHTING

As outlined earlier, if you have one light to use, place it directly above the camera lens as close to the lens as possible. The more you feel you are looking directly into the light, the more flattering the shot will likely be. In fashion, this is called a vanity light. It flattens out facial

features. Yes, it is bright. Yes, you need to get used to this. Yes, every professional presenter endures this.

## **720P**

In the previous section, we discuss formats. It pretty much comes down to a choice between 720p and 1080p. In my experience 1080p wins more often than not because it looks better and emotionally, we don't want the lesser version once we've seen the better version. Let me add a caveat to that. 1080p also can make you look older. Every wrinkle shows up just that little bit clearer and sharper.

If you are concerned and after every edge you can to look younger, then 720p will effectively soften your skin a little because of the ever so slight fuzziness compared to the higher quality 1080p. This works well in conjunction with the vanity light technique. The frontal light doesn't cause your lumps and bumps and wrinkles to cast small shadows that accentuate these trophies of a life well lived.

## **MAKING SENSE OF MICROPHONES**

Sound is video's poor cousin, the wallflower at the school dance. As the wonderful sound recordist Gunter Ericoli – who I traveled with to many countries – was fond of saying, 'when was the last time you went to listen to a movie?' Video is a visual medium yet when the soundtrack is disrupted the movie is broken. Patrons walk out of the cinema. Without clear sound that your customer can hear, you are sunk.

Video making would be so much easier if you didn't have to worry about sound because even though video is technically more complex, recording sound is a very fragile process that breaks down a lot. 'Waiting for sound!' You will hear this on many film and video sets. A gremlin has crept into the system. There is electrical interference from somewhere and now there's a hum on the soundtrack. Wind noise rumbling across the microphone ruined that take. There's a dry joint in a plug somewhere that's causing the audio to crackle. For efficiency and sanity, you need a simple robust system.

If you are in a quiet room, and you are about an arm's length or so from the camera, you may be able to use the inbuilt microphone. If so, lucky you. Do some tests. Ask your customers if they are happy with the sound. Honestly, if they say yes and you make sales, then don't touch it.

A general purpose external microphone that I use is a clip-on lapel mic that sits around the first button on my shirt. All the details are at [www.GetVideoSmart.com](http://www.GetVideoSmart.com) I am not brushing off a very complex subject. This is simply not the discussion to have here and now. If you want, you can book me for consultation and I'll walk you through your complete video audio and lighting requirements.

One important technical detail you need to know about microphones for smartphones is the plug that goes into the smartphone. It's called a 3.5mm minijack TRRS.

It's pretty simple. Most microphones that have a 3.5mm minijack plug are TRS (note they are one letter 'R' short).

You need to check that any microphone you buy has a plug that is TRRS. Look at the plug shaft. It needs to have four shiny metal sections and three black plastic rings that separate them.

## SMARTPHONE MIC MUST HAVE 3.5MM MINI JACK TRRS



If no one can hear you then you aren't a video presenter, you are a mime.

Do you remember in **Zip It Mark It Crush It** back in chapter three, we used leveraged the discipline of silence to speed up our recording and editing process? Here is a very important caveat.

### CONSTANT BACKGROUND NOISE

Finding a quiet place to record our videos is never that easy. If you have some background noise the **Zip It Mark It Crush It** process will still work if the background is constant. A fan humming away, an air conditioner

purring, the lull of traffic, a steady wind. It would be better without these background noises but you can still cut your video and the cut won't be distracting if the noise is constant.

Someone watching a TV show in the next room, people talking nearby, cars honking and beeping and trucks reversing, planes flying overhead. These will all cause you grief and much time trying to fix in the edit.

If you have no choice but to record your video under these conditions then you need to think about being less than perfect, and getting your video done in one take. You can think about using a teleprompter and reading your script. Finding a quiet spot, to begin with will make your life so much easier.

## **CAPTIONS**

Have you seen the written words that accompany the spoken words in videos that you typically see online on social media sites? These are called captions. (Subtitles are the words you see in foreign movie films.)

Research shows that captions increase video engagement. As many people watch videos in crowded situations, like on trains or buses, that don't allow you to have the volume turned up, captions are a smart move.

The process is relatively easy, and getting easier. Right now it requires an extra step or two in your editing process. With voice recognition getting better and better, I imagine we will soon see captions available as

an automatic option. Again, this is a very fluid discussion not suited to ink and paper.

Get all your questions answered in the Get Video Smart Community.

## **TELEPROMPTERS**

Tele-prompters allow you to read from your script as you look at the camera lens. A 50%/50% mirror enables this. Placed in front of the lens on an angle, it allows the camera to shoot through the glass and record you speaking. At the same time, you can see your script scrolling on the mirror. You simply read the words as they scroll past and you don't have to memorise a thing. Easy huh?!

Hmmm. Maybe. It can be mastered with a bit of practice. Once you start feeling comfortable reading from it, your style will improve. The downside is you are stuck with it. You cannot operate without it. It has become a crutch.

I recommend you don't go down this path as you are painting yourself into a corner.

Get all your questions answered in the Get Video Smart Community.

## **LIGHTS**

Attend to your lighting later.

In order of importance, lighting rates last which is why I am writing about it last. Lighting can make your

images shine beautifully. I use a lot of lighting. If you are starting out with video, it is just a distraction. I'm not saying dismiss it and look terrible in your videos. I am saying that facing a window might be all you need to get started. Everything else is much more important to you getting started and using video to grow your business.

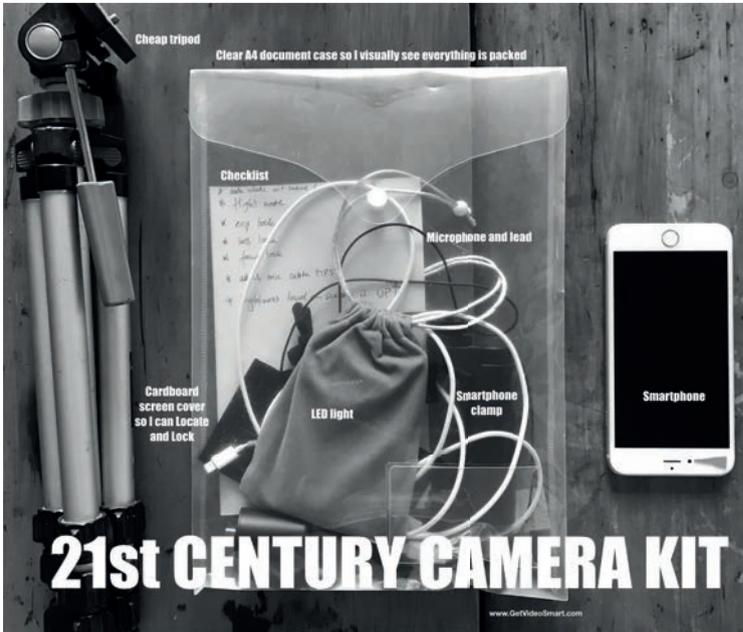
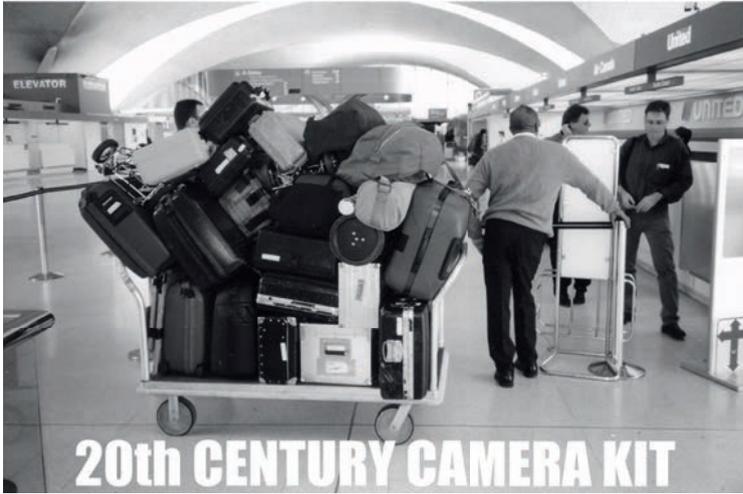
You can use a bed lamp, a work light from the hardware superstore. Some of the lights I use every day are exactly these.

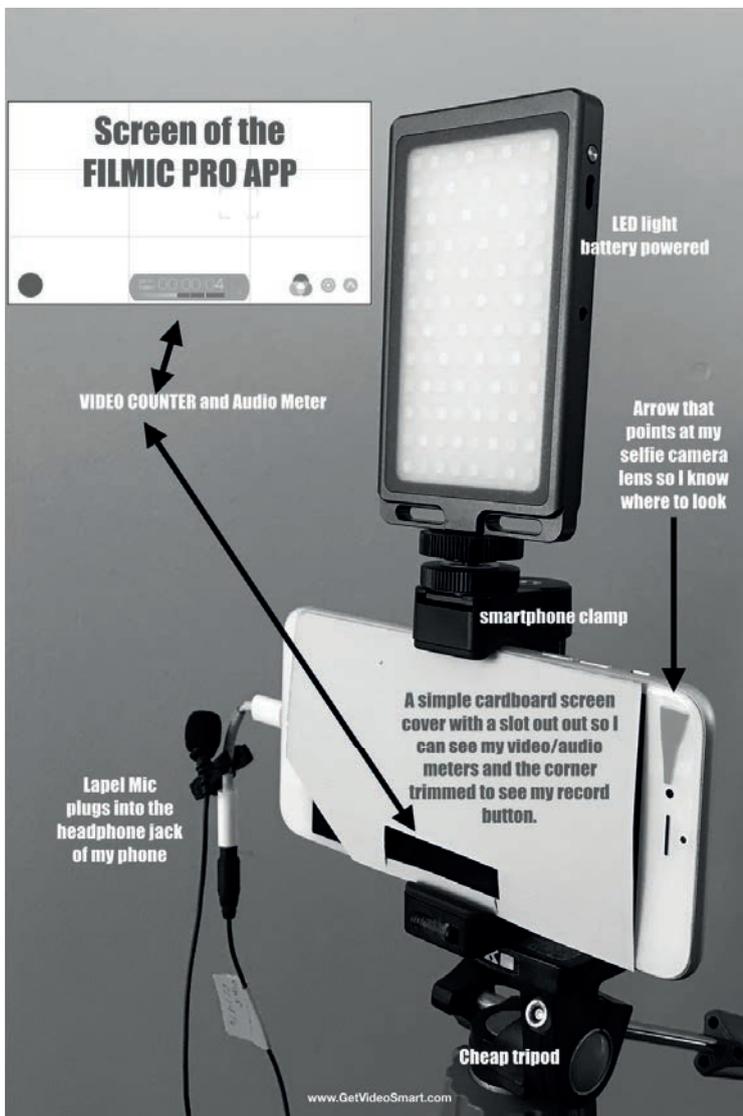
Maybe you've read that they need to be the correct colour temperature of 3200K or 5600K. Yes and no. If what you are saying is useful and they can clearly see and hear you, then they are not going to *not* watch and listen because you're looking a touch green around the gills with your lighting. Get all your lighting questions answered in the Get Video Smart Community.

## **WHAT DOES VIDEO FOR BUSINESS LOOK LIKE?**

Harper Collins published my memoir of a quarter century travelling the globe as a TV cameraman. It was called **THE SECOND BEST JOB IN THE WORLD**. On the last page you find out who has the best job in the world. I'll tell you now. It is David Attenborough. I went to the same places as David Attenborough but he didn't have to carry the gear.

After travelling for decades with a dozen cases of camera, sound and lighting gear I am so excited to show you what my video kit looks like.

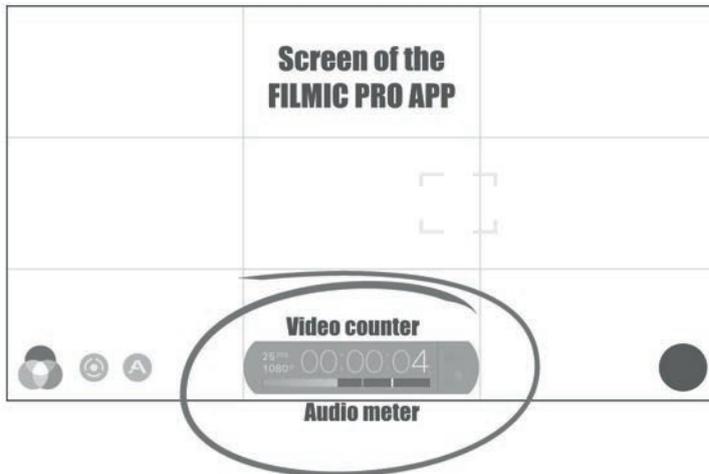






There are many software apps that will make your life easier. I want to briefly discuss three here so you understand the WHY. The HOW and the WHAT you can learn through any number of training videos available.

## FILMIC PRO



Filmic is a seriously well thought out app that gives your smartphone the features and controls you would find on a DSLR camera. Strangely I hardly use any of them.

The #1 reason I use this app every time is that it has a video counter and audio meter neatly stacked on the screen where I can see it. Remember the video record on-ramp back in chapter three? Counter counting, needle dancing. I can see the video counter increasing so I KNOW I am recording. I can see the audio meter jiggling up and down so I know I am getting sound. This app is so valuable to me. It is available in iOS and Android.

## **IMOVIE**

I use iPhone. What I am writing here translates directly to Android. iMove is a simple video editing app that comes standard when you buy an iPhone. There are some similar third-party apps you can purchase. If you choose, you can shoot and edit and publish all your business videos from your smartphone or tablet if you wished to.

These apps all have limited functions and capacity compared to desktop editing programs but they are surprisingly powerful. That you can edit a very professional looking video while waiting for the train is so exciting. Everything is done with your finger.

Knowing how to use these smartphone editing apps and a desktop editing program will make you a productivity powerhouse.

## **CAMTASIA**

Can you edit a word document? If you can, then you can edit a video.

You move a cursor to the start of a section you don't want, you drag the mouse and highlight this section and hit delete to get rid of it. You use copy and paste buttons. You hit save. There is one major difference between word documents and video projects.

Word processing is designed to work top to bottom. Video and audio work left to right. That's it. Of course, you have much to learn but it is learned one feature at a time as you need it, just like we all learned how to edit a word document.

What I want you to clearly understand is that video editing is well within your reach. You'll be surprised at what you achieve in your first session.

I recommend Camtasia for desktop editing. I have explainer videos on this at [www.getVideoSmart.com](http://www.getVideoSmart.com)

Why Camtasia? It's not as powerful as other popular edit programs. The tool-set is limited by comparison. It is poorly equipped to make music videos and amazing title sequences and edit a dramatic movie on. That's what makes it my choice.

It is so much easier to learn. It has the right mix of features to be able to make instructional videos and information videos. If you want to make SMART: Simple Meaningful

Authentic Relevant Tight videos then I reckon this is the SMART editing program.

I have a number of editing programs. I use Camtasia and iMovie for ninety-five per cent of the videos I make.



We've covered what happens inside your head, inside your camera, how you look on camera but we haven't discussed what goes on behind your back. What's in the background of your shot? This needs your attention.

I see so many videos by people with titles and bios that make me think they have stepped out of their private jet only minutes earlier. Yet their video background tells me another story. It is a spare room of their house with a bit of clutter stuck in one corner. Something doesn't ring true. I don't know the real truth? I just know that I shouldn't be thinking about this.

Once you have attended to the simple things like getting your camera to eye level, putting a bed lamp directly over your camera, sitting on a stool instead of slumping in your office chair, then have a look at what's behind you.

Clean up the clutter. Can you shift a simple bookcase into the shot? Hang a painting? Experiment a little. Don't be afraid to move things. It is only furniture. Can you change the way your desk is facing? Is it facing that way for any reason?

A simple way to solve a lot of problems is to source a large piece of art. Just cheap office type of art. Something about 1.5 m x 1.0 m. Not in a frame but a canvas stretched over a frame without glass. The design is important. Something abstract in light colours. Almost boring. If you have a small office you can easily prop this behind you on a chair, a box, a stand. The bland, mottled, textured artwork makes an almost photographic backdrop effect. See the image below grabbed from a Facebook ad that appeared in my feed.

The lighting used in this example is like we have previously discussed. It is one light very close to the vanity position which, for our purposes, is as close to the lens as possible. The background is a piece of art as discussed. If you wear a plain top, like this one, and if it is one of the colours in the artwork behind. BINGO! It just all ties together. This is a very simple and effective solution to a background that does not back up the message you are delivering. Please become set aware.



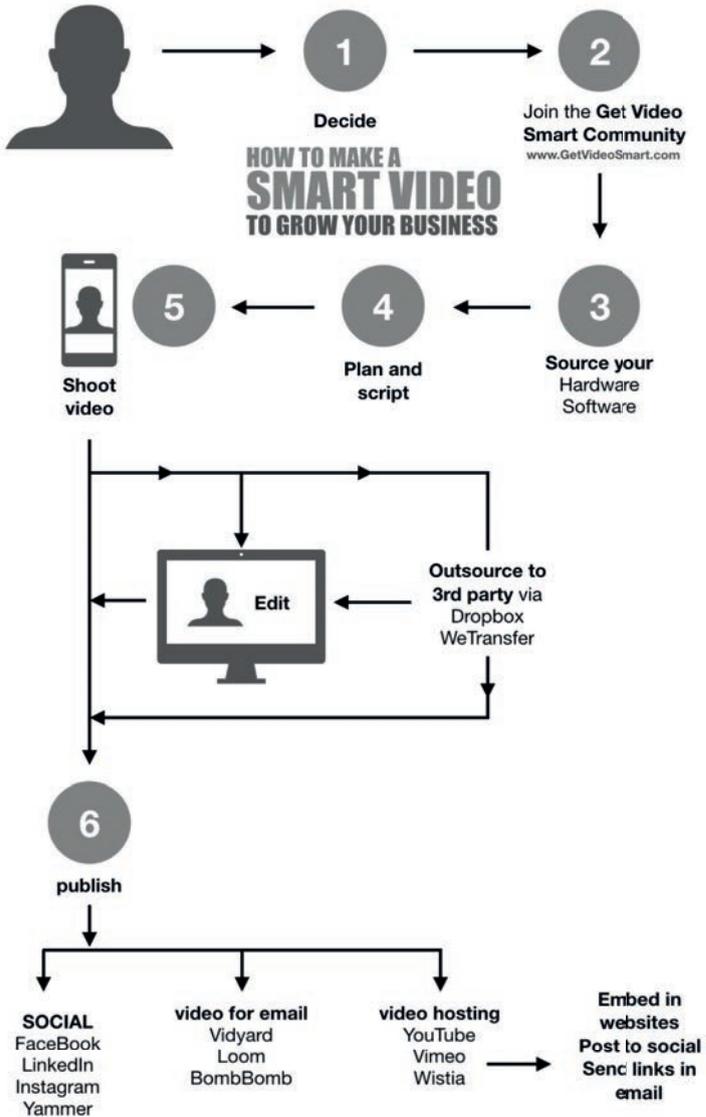


1. Decide whether you are going to start making SMART videos to grow your business.
2. Join the Get Video Smart Community at [www.GetVideoSmart.com](http://www.GetVideoSmart.com)
3. Source your hardware and software. The community is where you will get your questions answered, equipment recommendations, set up help, step by step guides.
4. Plan and script your first video/s. This book will help you.
5. Shoot your video on your smartphone.
6. Publish your video directly to social platforms like LinkedIn Facebook Instagram or in-house platforms like Yammer OR send them directly to emails using platforms like Vidyard, BombBomb, Loom OR upload them to video hosting platforms like Youtube, Vimeo, Wistia (once your videos are hosted here you can use a unique link to embed

your videos in websites, send that link in an email, post to social sites).

OR first edit your video then publish as above.

OR send your video to someone else to do the publishing as above. You might have a team OR you can outsource this work on sites like UpWork. You can easily send your video file to someone else using Dropbox or WeTransfer.





There are a number of ways by which you can continue the journey with Julian.

- Consider running Julian's workshops in your workplace. More information at [www.getVideoSmart.com](http://www.getVideoSmart.com)
- Enrol in one of Julian's public workshops. See [www.getVideoSmart.com](http://www.getVideoSmart.com) for upcoming dates
- Invite Julian to speak at your next conference or event. <https://www.julianmather.com/p/speaking>
- Contact Julian directly to arrange a time with him about working directly with your leaders and teams. [julian@julianmather.com](mailto:julian@julianmather.com)
- Sign up to Julian's newsletter [www.julianmather.com](http://www.julianmather.com)
- Connect via social media
- LinkedIn / Facebook / Instagram – Julian Mather



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- 4 <https://www.whistleout.com.au/MobilePhones/Guides/5g-in-australia-what-you-need-to-know>
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# COULD YOU PRESENT A COMPELLING VIDEO RIGHT NOW IF YOU HAD TO?

The expectation that businesses know how to present and make videos is upon us. By 2021, four out of five of your customer's interactions with their phone will involve video. As we are already addicted to our phones - more people on the planet own a phone than a toothbrush - you need to be making videos or your business WILL become invisible.

But wait. The way to make business videos has changed. You no longer have to outsource. Everything you need is in the palm of your hand... literally.

This book will fast-track your business into the video age by showing how to use your SMARTphone - that pocket-sized TV studio sitting idle on everyone's desk - to make SMART videos that will boost business, generate leads, improve confidence among your team and blow customer satisfaction through the roof.

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## JULIAN MATHER IS A WORLD-CLASS VIDEOGRAPHER WHOSE ONLY CAMERA IS A SMARTPHONE.

He spent 25 years behind the camera for ABC TV, National Geographic, Discovery, BBC and 10 years in front presenting 1000 online videos, racking up 30 million views and 140,000 subscribers.

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