

Creating Video

Omar:

In this video we're going to be talking about creating and editing your own videos. There's a lot of different methods and tactics that people use to create videos, so we're going to cover some general methods that we use, and we're going to get a little bit more specific. In the prior videos we've been talking about theory, we've been introducing some concepts, but here we are going to be talking more specifically about what we do when we are going to create and edit video.

My name is Omar Martin and I'm here with..

John:

John Thornhill. Hi guys.

Omar:

We're going to cover the key elements of a production. We've talked about the different ways to do it, we've talked about on camera and screen capture, but with this video we're actually going to talk about how we create our own recordings. We're going to talk about the script, now recently I had to do a script with John and I created the script, sent it over to him, he modified it, and we were able to work together even being miles apart by creating a script that we both used as a frame of reference. That seemed to work out quite well, right John?

John:

Yeah I think it worked out fantastically well Omar. I remember thinking it would never work, but basically when the video was finished we were stood side by side as if we were in the same room because of the way we had put the script together and set up the lighting, we done everything.

Omar:

So we'll talk a bit more about how we did that with the green screen, and how the script made everything come together for us. We're also going to be covering the lighting. Now this is really important and a lot of people don't pay enough attention to the lighting, but it really effects the quality and the perceived value of the video. I've gotten more into lighting and I've come to find that it's just not expensive at all, it's just about knowing the techniques, how to position the lights, and how to do this. It makes a huge difference in your final product.

John:

I can remember looking at some of my earlier videos and the lighting was completely wrong. I realise now that I know more, but at the time I thought I was doing things right. Sometimes it's just standing in a different place, putting the light in a different place, so simple but obviously if you don't know that it's hard to know.

Omar:

The equipment. I've talked about this a couple of times in the prior videos, and that is the misconception that a lot of people seem to think like 'I just can't afford expensive equipment', or 'I just don't have the right stuff', 'I don't have a big fancy movie production budget like film makers do'. The reality is that it will take a little bit of an investment, because you are going to have to have a way of recording your videos, and you're going to have to have a lamp, but a lot of this can be done with a very small budget, a beginners budget. You have a lot of the stuff you need already so I've found that I was pleasantly surprised when I started researching into what I really needed to create videos that look really good. I was pleasantly surprised when I found that it really doesn't cost a lot of money.

John:

I was the same Omar. I think I spent over \$1000 on a HD camcorder, only to find out recently that I can usually get a better picture from my iPhone, so that was something I learned as well.

Omar:

Post production. It's a lot more than just creating the recording. Once you've created the recording you've got to manipulate the file, so you've got to get it from your camera or phone into your computer, then there is some editing to be done. You usually have to clip the beginning and the end, you might have coughed in the middle. You're going to need a software that's going to enable you to import that movie, so literally drag and drop that movie file into the software, then enable you to edit it. Depending on how involved you get into the post production, you can do things like add music, you can create clever edits and use video effects, most of these features are built into the software and we're going to be talking a little bit more about this, but it can really give your video production a really professional look by just using a couple of features from your software.

John:

I think this is the part where a lot of people struggle, or they think it's going to be so hard that they don't even get started. When really with the software that's available these days you can create a very professional looking video with very little effort, and it's short learning.

Omar:

It's not about what you've got, it's about how you use what you've got. I just can't stress this enough. You can do this very affordably, as long as you have the will to look into it. Nobody was born knowing all these things and all these devices and you've already made the right move by watching this video series. Like I said it's difficult to give instructions for every single possible combinations of equipment and setup that you might have, so for the purpose of this video we're going to keep things as general as possible, but you can achieve the same results as we do using various different set ups. It's just about your own determination to make it happen, and don't ever think that 'I can't do it because I simply don't have that particular device', so even if we mention a specific tool or one specific thing, there are alternatives and it's just about your willingness to go and actually look into it and find a solution for what you're trying to do.

John:

It is actually more about creativity. Like I said I found out I didn't have to go and buy two or three thousand dollar camcorders and expensive lighting, it's more about how you set things up and being creative. So that's what we're going to show you throughout this video.

Omar:

Ok lets dive in. A good place to start when you're planning to create a video is a script. Now a lot of people skip this set because they figure 'I don't need a script let's just jump on camera', then they end up doing a whole bunch of different takes, messing up, losing their spot while they are trying to remember everything, and here's the problem with that. When you're creating a video for yourself and you're trying to achieve that really good professional look, you're wearing a lot of hats. What I mean by that is your literally the playwright, you are the director you are the producer, you're the actor, you're the editor, you're everything. You're the lighting technician, you're the audio guy, and you're keeping all of these things in your mind as you're producing your content, and it takes away from the most important thing which is the content itself. Your minds thinking 'am I standing in the right spot', 'is that light pointing properly', 'is this the right way to do this', and you're paying attention to so many things. Remember professional movie sets have many people involved in the production, so be easy on yourself it's going to take a little bit of practice to get it right. A good place to start is a script because it gives you an outline and it gets you thinking, it basically sets your own expectations of what you want to achieve. It's a map, it's a roadmap to the production. You essentially need to have a mini screenplay, it doesn't need to be huge, but it's an idea of what's going to be said, how it's going to be said, who is going to say it. It's especially important when you have more than one person involved in the video as John and I recently had to do.

Don't get carried away with writing your script. You don't have to be Steven Spielberg to make good videos from your home, and as a matter of fact in my opinion it's important to now create the perfect script. We don't tend to talk naturally when we're reading something. When we're writing things we tend to be more mindful of our grammar, we tend to be more perfect with our spelling and things like that. We focus on the way it's going to be read not the way it's going to be heard or viewed. That's why I think we shouldn't get too carried away with the script and making it perfect, because then we feel compelled to read it word for word and it doesn't come out natural. I think people can sense when you're reading as opposed to when you're being yourself, so there's a big difference between taking direction from a script then reading a script.

John:

I personally, when I'm going to do a video looking at the camera, I'll just write down the key points and have them in a place where I can just glance. Sometimes it will take me a few goes to get it right, but I usually find that by the time I'm getting ready to do the perfect take as you may say, I've usually memorised what I've wrote down, because I've wrote it down it enables me to learn what I'm about to say. I don't know if that makes sense, but if you write four hundred words on a piece of paper you're never going to remember that, but if you just write some key points that will jog you to what to say next that's usually enough.

Omar:

You're right John, and I think it's counterproductive in many ways if you write a very complex script. News anchors and people that have to do that for a living that's a very important skill that they have to learn and perfect, to be able to literally read a teleprompt word for word as it's being scrolled whilst maintaining an expression. That's a skill, that's hard to do. It's actually harder to read a script word for word than it is to take some bullet points and kind of just add things on your own. So my suggestion is that you use bullet points on a piece of paper. Honestly there's nothing hi tech about it when it comes to creating the script for me, I write maybe four or five bullet points on a piece of paper really big so that it takes up the entire paper, so I can see them when I'm standing a few feet away. I will write four or five bullet points with a marker on a white piece of paper so I can see it really well, and I literally tape paper to the phone or to the camera just below the phone or camera. This way when I'm reading it I'm looking directly at the camera and just moving my eyes a little bit glancing at the actual bullets that I've written down. This is a very simple trick you can use when it comes to the script. So from time to time when you hear me mention 'the script', I may just mean the bullet points that are there, but when we talk about a mini screenplay especially when there are multiple people involved, it can be a little outline that you create while you're planning your video. I just wanted to make that distinction.

John:

What I do Omar, I do exactly the same. I just wanted to point out if there's two of you, it's actually harder because usually one guy will mess up, you just tend to make more mistakes when there two of you. What I tend to do, let's say if I was doing a video with Omar and we were stood side by side, while he was reading his piece I'd quickly glance and learn what I was going to say next or put it in my head. Then obviously while I was speaking I'm guessing Omar would look at what he had to say next, and it looks very natural when there's two of you on the screen. So that's how I do that.

Omar:

You can alternate the colours. You could say well the stuff I'm going to say, my bullet points, are in blue, your bullet points are in red, so that way you're always going to be looking at the next thing you're going to say. Practice is what's going to make you good at maintaining a good facial expression and smiling whilst the other person is talking, so it's important that you use bullet points in my opinion that way you don't get too sucked into the whole reading. If you do want to, if you have a longer video and you have a little bit more that you'd like to say, and you want to be prompted, you can use an app on your iPad like the teleprompt+ app. I think it's a few dollars, to buy this app. There is some free ones, I've tried the free ones and they do leave a lot to be desired. Some of them just don't scroll properly, you can't adjust the timing, there's teleprompters out there that you can control in your hand. You can have a little iPhone control in your hand or some sort of little Bluetooth controller in your hand, and you can move and control the speed at which the teleprompter is prompting you, but there is an app you can check out on your iPad called the teleprompt+. It allows you to record from the iPad itself, so think about that. You can actually use the lens and the camera feature of the iPad to record you, the front facing iPad camera, you can record yourself as you're reading what is on the iPad. They sell these little clips for the tripod where you can insert your iPad right at the top of the tripod, and now you can run the teleprompter and the teleprompt app actually records your video aswell whilst you're reading. That's very useful, you can consider something like that if you're dead set on having the word for word prompting.

As I said earlier I personally avoid reading verbatim, we just don't write the way we speak, and the recording is going to see disingenuous. For most of the stuff I do online and on camera I'm usually going to lead the viewer to a call to action. In order to lead the viewer to a call to action, during the video one of the important things I need to do is establish trust. They aren't going to do what I ask them to do unless they trust me and have a reason to follow my direction. So the thing that's going to happen if I seem disingenuous is they won't trust me and won't take action when I ask them to. Reading verbatim from a script and looking away, losing eye to eye contact, and not seeming like you're being yourself, that's got to be the best way to lose someone's attention and trust. It effects the overall performance of your video. If you're trying to get someone to opt in, if you're trying to get

someone to buy something but you won't look them in the eye because you're too busy reading the script verbatim, you're too busy being disingenuous, you're defeating the purpose. Even if your script came out perfect and you read every word perfect, you have lost that genuine factor, that connection. You didn't make the connection so by having the perfect script you've literally caused your video to have a counter effect. I always avoid reading verbatim for that reason.

John:

I think it's all about trying to be natural. If you're learning something word for word you will talk differently as you read the words on the piece of paper. I think it's all about the initial connection, especially if someone hasn't seen you on video before. The eye contact, looking natural. I think I've said this before but try and imagine you've got a friend stood in front of you and try and explain what you want to do. You've got to try and put your script together in such a way so that you just need to read two or three words and you know what you're going to say next, a little bit like what we're doing right now with this presentation. We use the prompts on the presentation to tell us what to say next, and that's sort of what you need to do when you record a video, you maybe need to learn it a bit more, practice. You will have outtakes but don't worry, the more outtakes you have the better you get, because you'll get past the stage each time where you had the mistake before. Like Omar said don't read off the paper and just try and be as natural as possible.

Omar:

We have a product called Vox Flair, and in Vox Flair one of my friends who is a professional radio dj shared a few pearls of wisdom that radio djs use to sound genuine, fun and like they are trustworthy, and to make a connection with an audience that they cannot see. What he shared to me was brilliant and so simple. He actually puts a photograph of his wife next to the microphone, and he's literally looking at her when he's talking so it's almost like she is his audience and he's connecting with her, and that allows him to be a lot more conversational than imagining this huge audience of millions of people who are actually listening to him. So little things like that. John hit the nail right on the head, imagine you're talking to a friend, imagine you're talking to someone right there in front of you.

A lot of people lose their place sometimes. I know this used to happen to me, I had a message that I wanted to get across I just didn't have a format to follow. I just want to share with you these five steps, I'm just going to give you a very broad overview. I've got training inside My Unfair Advantage that goes into a lot of great detail on how to assemble presentations, scripts, how to present your products using the five steps. You want to start with an introduction, move into a short story, and what you want to cover with the short story and the introduction is you need to cover who, what and why. You need to cover who you are, what you're doing, and why you're doing it. You need to cover those three things in your introduction and short story. Then you need to move into the presentation. The

presentation is the meat and potatoes of your video, it's what you want to talk about, what you're presenting them with. Then you want to close and rehash, and the important thing with the close is you make it a discernible close. You need to make sure that they understand what they need to do next. You need to call on them to take action. So I say 'ok, it is now time to take action. I've already told you about all of the stuff that you need to do and now what you need to do is go and do this, that and the other'. So it's obvious that I'm ending my video with a command, telling them what they need to do. I often rehash or recap the things I've spoken about, so I say 'we've covered this, we've covered the other thing, and like I said it's now time for you to go and do this'. Combining those five steps, the intro, the short story, the presentation, the close and the rehash, it helps me have an order. Basically it helps me kind of put things together, put messages together for scripts and videos that make sense. It helps me assemble my message better.

John:

Can I just add something about the close. What I like to do, I like to sort of say what's going to happen next if they take action. So it might be 'enter your name and email and you will see video two inside the members area', or 'click add to cart and hopefully I'll see you on the other side'. Little things like that to try and paint a picture, so the user thinks 'if I do what John is telling me to do this is what is going to happen'. If you paint a picture in their head and if that's the final thing you're saying on your video, the next thing they have to do is take that action you've just told them to take. So that's something, if you look at most of my videos especially on sales copy and squeeze pages, I always close the video by telling them to take an action and then telling them what will happen if they take that action.

Omar:

It doesn't have to be long. The five steps can literally be maybe a sentence or two for each one of these steps. I have an example here of a script that I recently wrote together with John for a video that we produced. As you can see right at the top of the script it literally says 'this is John and Omar's script', and mind you this isn't something we just wrote for the this presentation, this is an actual script that we used to create a video for a recent product launch. It says right up on top, this was direction as I was thinking what I wanted it to look like, I was thinking well we want to let the camera record at least fifteen seconds and then I want John to walk in from the right and say 'hold on wait a minute' as he's walking in, then once he gets in the frame I want him to look around and say 'hello John Thornhill here sorry I'm late guys'. Then I'm going to jump in and say 'wow John I'm so glad you made it', then he's going to jump back and as you can see I'm discerning who is doing what by just putting a little J. So John is reading his lines, the lines that have a J in front of them, and I'm reading the lines that have an O in front of them. John would read his lines, I would read my lines, and we would leave enough room in between literally blank space so the other person can speak. We went through this whole thing, then there was a section down at the bottom if

you notice as you approach the bottom part of the script, where I put a note to myself saying where we were going to cut to the screen capture of the bonuses, because John and I were going to be on camera for part of this video but then we wanted to edit in a screen sharing section. Then I was going to edit that in post production, so once we were done we'd have some clips we were going to put together. Then those last couple of lines were going to be for the close and the rehash at the end of the video. So literally we went and did the introduction and short story, that is the part in the beginning up to the screen capture. Then when we cut to the screen capture that's the presentation, and then the last couple of lines are the close and the rehash where we say this is the time to take action. This script, as short as it is, worked out very well and it actually was a very successful video. It helped us present a bonus that ended up making over \$100,000 in sales. So I would say it was pretty successful.

John:

I would definitely say it was successful. I had the easy end of this deal, basically we had our lighting set up which we are going to talk about in a moment, but I had the easy part as I done the first part of this script. So I just had to do my part, but Omar had the difficult part because he had to fill in where I'd left gaps and then Omar would produce the video. I think it took me literally twelve minutes to record my part once everything was set up right, that actually was the longest part, Omar it was different. The point is that we set up everything in a way that this was one of the easiest parts, the hardest part was getting everything right like the lighting at my end and the lighting at Omar's end, and then obviously Omar had to produce it.

Omar:

What I'm going to do really quick is I'm going to cut to that video right now so you can watch the little introduction. I'm not going to do the entire video including the screen capture section in the middle, that video was probably about thirty minutes all together. I just want to show you what came of this script that we've just shown you here. So let's just cut to that right now.

As you can see it didn't come out exactly the way that we wrote it down, but it doesn't matter because these were just guides and ideas of what we wanted to do and it came out pretty close. I was very happy with the production. Mind you in order to do this I had to record my portion in front of a green screen, which is something we'll touch on in a little bit a little bit further on in this video. John recorded his in front of a white back drop, so I overlaid myself, my image, on top John's video clip, so literally they were layered. They were two tracks, I played John's on the bottom and mine above John's. His served as the canvas, so John literally walks in after I start talking and when these tracks are combined using the post production software, in my case I used Screen Flow, but most software nowadays allow you to create tracks and they have chromakey built in which is the technical term for green

screen. Overall I think it was a very good production. You'll even notice we added the music in there and some editing, and some effects to really take it to the next level. Trust me if you were to see this in the stages as it was being built it was not an indication of what the final video was like. This is how it started, John did you think when you got this script that this video was going to come out the way it did?

John:

No way Omar. When you think about this aswell, this was the first time we'd ever done this. We did make a couple of mistakes and I'm going to mention this one, when I walked on, I actually walked in front of the light, big mistake but by the time Omar got my videos it was too late to do it again. Lesson learned though, we won't do it again. That's something I want to point out, we all make mistakes from time to time, but I guarantee the next time myself and Omar do a video where we appear to be stood side by side, I bet nobody would ever know. They would think either I have flew to America or Omar has flew to the UK, because we know from the little mistakes and we learned from that. For a first effort of doing that I thought it came out fantastically well.

Omar:

John just touched on the importance of the lighting, he walked in front of one of the lamps and it casted a shadow for a moment, typically that's not a big deal it actually makes it look a little bit more real when there's a momentary shadow, but as I said earlier shadows are enemies. Fortunately when we walked in front of that lamp he then went and stood in the proper spot so there wasn't a shadow being cast through the entire video, but it's extremely important for you to consider lighting in your video. You always want to have full control over the lighting on your set, we're going to call it a set but don't freak out, by the set we're just talking about the area where you're going to be recording. The area that's going to be visible in the frame of the video, that is essentially called the set. You want to have full control over the lighting and this is important for various reasons. When you're using natural lighting there is a very special and very pretty look to things, but natural lighting is very difficult to work in because it's constantly changing. One minute can go by and the lighting is different to what it was a minute ago, there could be cloud coming over, the position of the sun could move a little bit, so if you're recording over the period of a couple of hours I can assure you the lighting has changed from the beginning to the end. Then later when you go to edit your video and maybe you did a clip at the end and you've got to place it at the beginning, your lighting is off and you don't realise what went wrong. You don't realise it's because you're using natural lighting. Natural lighting is very difficult to control, even in big movie picture settings when they are filming outside it takes them days to record one little segment of the movie because they have very limited time that they can record outside in natural light. Even when they're out there they are using mirrors, they are using all sorts of techniques to deflect the light and make sure that they are getting the lighting from the right angles and things like that. Far too complex for me, so I just like

recording indoors because I can have full control over the lighting. When I say full control I don't mean that I can turn a switch on and off, I use lamps so I can point them, I can move them, I can position them where I want them and where I need them, and I'm very mindful of shadows.

When you're recording videos shadows are your enemy. Shadows are, in a way, they are pretty much impossible to avoid, but they can be controlled and they can be countermanded. Wherever there is a shadow I can point another light at that shadow and cancel it out. So when you're creating video lighting you're going to have more than one lamp. It's important you have more than one lamp so that you can cancel out shadows. Now the thing that's important to be aware of is that you don't create glare, especially on your face. What happens is when you're pointing a bunch of lights at your face, a couple of things happen. First of all it gets really hot, so I'm going to talk a little bit about how to combat that issue in a few minutes, but another that happens along with the heat is glare. As humans, our skin becomes reflective when it's being hit with light because there's water in our body and it becomes reflective. What ends up happening as well is because of the heat you might start perspiring and now there's other things to contend with. What a lot of people have done, and I'm going to be honest even what I have done, we use makeup. You actually put on makeup to get rid of glare, when you can't control it with the lighting alone a lot of people use makeup. The point that I want to make here is you must be mindful of the shadows, and the only way to do this if you're a one man show and you're doing everything, is to position your lights and stand and do a test clip. Then you need to go back and watch it back. You can't just look at it through the viewfinder, you've got to play it back, because sometimes if you're using a camera that has a little display that lets you see what you're recording, it's not really giving you an accurate lighting replay. It's a very simple little preview of what's being recorded but it's not the actual recording. So I literally will record a couple of clips in my lights in a couple of positions, I'll try standing at this distance and that distance, then I'll record it and upload it onto my laptop, and I'll simply play it back. You can then see which one has the best lighting and positioning, and I'll put a piece of tape on the floor where I was standing, I'll put a piece where I had my lamp, just so I know where I set it up. It's important that you're consistent because if you're going to edit the video and the position of the lamp changed it can affect the overall quality. John just went through this himself, he actually just went and got these lights, but it really isn't as tough as you might think it is as long as you're always being mindful of the shadows and the glare.

John:

I was only using two lights and Omar told me to get a third that goes behind the camera, we're going to show you that in a few minutes, but that made a massive difference. I actually thought my videos looked ok but when I added a third light they got much better. Another important thing I want to repeat is mark where you stand. Omar was on about using a piece of tape, I use a coin and put it on the floor. I have an area in my office where

it's just the lights set up so I don't have to move things luckily, but let's just say if you're going to be putting the lights up and taking them down in a room in your house or something like that, you should mark where your tripod is set up, where you stand, because if you're going to do anything where you have to repeat a video you could find the lighting is different. One thing that Omar mentioned as well that I want to mention again, just because the preview looks ok on your camcorder or iPhone, you should always play the video back on your computer on a bigger screen, because you may see something like a shadow or notice the lighting isn't as good as you thought.

Omar:

There was a video that I did not too long ago where I was doing that. I was watching the video in the viewfinder on the little preview screen, and I didn't see that there was a fly on the backdrop behind me crawling around during my recording. I was so happy the recording came and great and the lighting was great, then I put it really big and clear on my computer screen and was like that's terrible there's a bug on the backdrop behind me. I didn't even know it was there because you couldn't see it on the little three inch preview screen. So again, this is a very unique situation naturally that was unavoidable and I had to reshoot that. Some things to be mindful of are that you should have a preview and have a good look at it before you go and do the final production. Quality lighting can be achieved with three deflecting devices, and this is what John was talking about. I'm going to go into detail and I'm going to explain why you need three. Some people even use four, but three is more than enough, and you can use things like umbrellas or soft boxes. The reason you need to deflect the light is you need to disperse it, I'm not going to get too technical but there is specific devices like soft boxes that deflect the photos on the actual light that is being omitted from the bulb. They literally cast shadowless light, I have some soft box lights that I can literally stand in front of and look at the wall and it does not display a shadow of me, whilst illuminating me. The reason for that is the photons are being dispersed in a way that doesn't cast a shadow, I'm not a scientist and I can't explain the actual process of that, but it truly is amazing to see that. A similar effect can be create using umbrellas, where the light is simply dispersed in a certain way. Umbrellas aren't as effect as soft boxes, soft boxes are literally a material that surrounds the light. You may have seen them as covers and they literally look like boxes that engulf the bulb, and when you position these soft boxes in a certain way you can achieve really good lighting. It almost looks like you're outdoors when you're not, you're actually indoors. We're going to talk a little bit about types of lights and how you should be positioning them, but keep in mind this is very affordable to do. As a matter of fact umbrella lamps, most photo studio stuff, we're talking a couple of bucks for an umbrella lamp and soft boxes, and they sells these kits nowadays that make it really easy with the stands and everything that you need, and it can all be packed up into a little carrying case that fits in your cupboard. Very easy nowadays and affordably you can literally create a mobile video studio that you can tuck away in your house. So creating awesome lighting for your videos is well within your grasp.

I'm going to talk to you a little bit about soft boxing. It's called three point soft boxing, because it really can achieve that professional look and they are easily set up. Here's the cool thing about soft boxes as opposed to using big construction lamps and things like that, they don't get too hot. There are expensive bulbs out there and lights that are called LED lights, these don't get hot at all but tend to be a little bit more expensive and I didn't want to spend that amount of money on lights, because you spend \$300 - \$400 on one lamp, and if it topples over and falls you're like oh no my goodness. So I like soft boxes because they are affordable and don't get hot, and trust me someone like me, I'm not always one take kind guy and I sometimes need to spend a significant amount of time, and when you've got all of these lights in the same room pointing at you, I can't even have a fan or the air conditioning on because that creates noise. So it gets very hot, very quickly. Soft boxes provide soft, cool light, and because they are dispersing the photons it just doesn't produce the heat that a regular lamp would do. I remember having regular construction lamps on the floor, the kind that construction workers use when they are working on the inside of a house or basement or something like that, and it's a totally different type of light that casts massive shadows and gets really hot. So I was doing it wrong, and believe it or not those sort of lamps are much more expensive than video lamps. By using soft boxes and more importantly three point soft boxes, and that just means three soft box lamps, it becomes very easy to illuminate the entire room and it doesn't get hot. John does it get hot using your soft boxes?

John:

No it doesn't Omar, and you actually hit the point there about the bright lights. I had some sort of movie production lights the first time I bought some, I bought three and I think paid about \$500 on eBay for them. Then after about thirty seconds I was literally dripping with sweat because they were that hot. I made the mistake of looking for something along the lines of 'production lights' or something like that and bought the completely wrong stuff, then when I found out about the soft boxes it was like a breath of fresh air . No massive heat, not sweating, just so much better because it's a nice soft natural light it gives off.

Omar:

These are important things to cover. You're very fortunate to be able to watch this video because that one little tip can save you money, time, and really make your videos look better. A lot of people think they can go out and buy theatre lights, things like spotlights, these are lights that are designed to shine from across an auditorium onto a stage, and even there they are very hot so imagine that a few feet away from you. It produces massive shadow as well as massive heat, and definitely not a good combination when you're under the stress minding all of the different hats that you're wearing and trying to create a video.

Let's talk about the three lights and what they are called. The main light is called the 'key light', and the key light is always at full power. Most of these lights have more than one bulb inside of them, so the ones that I use have four bulbs inside of them. The cool thing about it is on the back of the lamp there's actually a switch for each bulb, so you can have it at full power if they are all turned on, or half power if two of them are turned on. The key light is the one to your left. If I'm sitting in a chair, about a metre and a half to my left would be the key light, and all bulbs are on, on that one. To my right what you're going to find is what we call the 'fill light', and that fills the light on your right hand side. The right side of your face, the right side of your body, there'll be a shadow on there naturally because the left side of you is being illuminated by the key light. So the fill light fills in that half of the image, but what you want to do here is you want to have it at half power. This kills the glare, it illuminates you on the right hand side while the left is brighter. It creates a natural lighting ambience there as opposed to two full power lights smacking you in the face that cause glare. So there's a key light on your left, a fill light on your right. What happens though when you just record with these two lights is there is some shadow and a lot is left to be desired around the top of your head and shoulders, especially if you're on light backgrounds. If you're on darker or coloured backgrounds what ends up happening is you can't really make out the top of your hair, your shoulders, so what we use is called a 'hair lamp'. This is a full power, just like the key lamp, but this is actually shining down directly from above you. So off camera, pointing straight down above the subject is what we call the hair lamp. These three lamps, used together in this configuration, is called three point soft boxing, and it gives you the true, nice, crisp lighting you see in these professional videos. In some cases they even use a reflective, you may have seen it looks like a mirror like a foldable shiny cardboard thing, and some people sit this on their lap to reflect some of that hair light that is coming from above, onto their chin and neck and chest, giving you a full four point sort of lighting without four lamps. I don't take that additional step, but you can do that if you like with little card reflective pieces, I don't know the exact name of them but I've seen them on eBay and Amazon and they are quite cheap if you really want to go full blast to the next level with this. This is truly affordable, and is truly all that you need. A key light, a fill light, and a hair lamp, which is the one that John was missing.

John:

When we were looking for the hair lamp, I was looking for just one lamp to make my three point soft box, but we seen three point soft box sets for around the \$100 mark. When you think about it, if you're going to do a lot of videos it's not a great massive investment. I think if you're going to do any sort of videos where you're going to be looking at the camera selling products, for the \$100 or so investment, you're going to get that back.

Omar:

When you think about it everything that you can buy, you can buy the audio stuff, the light, the backdrop stuff, you can probably do everything and have a kick ass studio for like \$300. You're going to end up creating awesome videos, and let's be honest you can make your money back with just one video that you make, and that's the reality of it. You don't have to go all out, there's a lot of different shortcuts you can take, and if you shop around especially on Amazon and eBay you can find stuff at really good prices.

Let's talk about positioning of the lights. There are two different ways that I do three point soft boxing depending on the colour of the backdrop. Now for some videos I like having a black backdrop, and I use a cloth that you can buy on eBay and photo studios, and you can have different colours. I usually go with one of three colours and that is white, black, or green, because if I'm doing green screen and I want to impose a different type of background, maybe I want to put a certain colour of whatever, if you have green you can essentially put any colour backdrop behind yourself later. I've personally found for my type of videos I love using white, lately I've been getting really into the white backdrop and I've been using a paper one, I've bought this back roll of paper that I hang on a stand that I also purchased online, and the paper comes down and I point my lights on it. If you have a full white wall, and this is the important part, your wall really isn't fully white. It might be an egg shell colour. House walls in your home, they tend to not be fully white, they tend to be an off white type of colour, they tend to have texture, and those are not particularly the way you want to go if you want to get that full crisp, white, apple style video. You can probably achieve this a lot better using a bed sheet, believe it or not simply hanging a bed sheet behind you, when you shine lights directly at a bed sheet you're going to get some opacity so you're going to be able to see through them. I just decided to get a paper backdrop, it's just a roll of paper and it works really well. I think I got it for like \$25 - \$30 and I can roll out as much as I need and shoot my lamps right at it. When I'm using a light coloured back drop like that white paper one, I position my lights a little bit differently. I literally point my key light and my fill light, instead of having them point at me, I now point them directly at the paper behind me and stand a little bit in front of these lights. It adds a completely different effect, it literally creates a gradient, a really nice fill in the back and it illuminates to give that backdrop a real crisp, white colour. Then what I'm doing with my hair lamp is instead of putting it in the overhead position, I face it at me and directly at my face just above the camera, so now I'm being illuminated completely from the front and the back drop is being illuminated by the key light and the fill light. If I'm using a light coloured background, I use that particular set up. If I'm using a dark coloured back drop like the green screen or the black cloth that I use, that one I use that traditional three point soft boxing set up, which is the key light, fill light, and hair light from directly above.

Here's the set up basically. On the left hand side of the screen you're seeing the Fancierstudio, 2400 watt 3 point soft box lighting kit. This is an affordable one, just the lights, the covers, the carrying case, the tripod, and if you notice that big hair lamp, the one that has the boom stand, that one on the end has some bags. Those are actually sand bags

and it's just serves as a counter weight, because you don't want that thing toppling over and falling on your head. It's not that it's heavy or anything it probably wouldn't even hurt, what I did was I just went out to my yard and filled that thing up with sand. You can put whatever weight you want on there, but it literally balances that and makes sure that the lamp is hitting you directly from above. Then you've got the other soft boxes and those are the ones that would point at the back drop, or they would serve as the key light and fill light from the left and right respectively. That set up right there, the Fancierstudio 2400 watt set up, you can buy that on Amazon or on eBay and they are very affordable, you can get something like that for about \$150. Within those soft boxes, those soft boxes are soft pliable material, you can assemble that very easily and like I said it all packs up into that little carrying case. The soft boxes contain four bulbs and the back of the lamp itself has, you can't really make it out very well in the image, but switches that turn on the amount of bulbs thereby giving the lamp either high or low power. Now on the right hand side you have the back drop set up that I was describing. You can see it's just the rod that goes across, then you have the stands. These are telescoping stands, it's got a little tripod base and it just extends, and you just twist it into place to the height that you need it. It comes with backdrops that come in green, black, white, I literally have that kit that you are looking at right there and I bought it on eBay. I think it cost about \$130, I no longer use the umbrella lamps actually because I use soft boxing. A very affordable way, when you combine these things you have a lot of versatility and you can pack it all away and put it in the closet.

John:

I have the set up on the left. I actually did have the set up on the right, but for me, just me personally with the room I have now, it's a little bit awkward to leave it set up. Where I had it set up before it was just left set up, but obviously if you want to move equipment the set up on the right is probably not for you, what you want is the set up on the left where literally it can just pack into that back in probably five or ten minutes. For me the set up on the left is the one I have.

Omar:

I've actually got the stand set up right now at the time of recording this, they are set up in my garage and I can go in there and set it up now. Obviously if you don't have that garage the set up time and the break up time, it takes me sometimes to set it up longer than it does to record the video, because I'm a perfectionist with that and I make sure I take all the creases out, and I have to make sure it's the right height and everything. I do in my own office, I purchased a motorised one that I attached to my ceiling so that I can quickly just drop the back drop. Again I do videos much more often, I almost record a video a couple of times a week, so it just became a convenience thing for me, and my wife was upset that I kept having this thing set up in my garage and my living room, so I had to. As your business grows you can choose one of those options. These are very affordable solutions to the whole scenery and back drop thing, and believe it or not, you may not think so but this adds a

quality to your videos that it's just indescribable. It's very noticeable when you compare your older videos you done prior to these sorts of set ups, to videos that you do with the proper lighting. The light kit on the right, I took that picture from a company called Cowboy Studio, and they do all kinds of photography lighting and sell kits with the backdrops, so again if you do a search for Cowboy Studio on eBay or Amazon, you'll find all sorts of items like this. They sell them individually as well so again I'm just making a suggestion of these kits, and I just wanted to make you aware that this stuff is out there.

Since we're on the topic of the equipment we have to talk about the cameras. We've mentioned the iPhone, I love to use my iPhone because it captures really good web video. There have been feature films shot with iPhones and people don't believe it but the quality of the iPhone camera is 1080p, it's very powerful and it really just comes down to the question of how much memory do you have on the phone. So if you have it full of pictures and apps and things you may not have a lot of recording time on the iPhone, but let's be honest most of the stuff we record anyway is a few minutes long. We're not recording feature films, two hours of footage, three hours of footage. If you store all of your videos on your phone, which I'm not recommending you do, it could chew up your recording time. We're going to talk a way around that as well. I just want you to know that the iPhone, I use an iPhone and John uses an iPhone too, but there are Android phones out there as well if you're an Android person, there are Android phones out there that have really good quality cameras as well. So don't dismiss this, learn from our mistakes. A smart person learns from their own mistakes, a brilliant person learns from someone else's mistakes. So learn from the mistake that John made, he went out and bought a \$1000 camera when he could have accomplished better video with his phone.

John:

Yeah that was a big revelation for me Omar when I used the iPhone. Particularly the iPhone 5 because it's got the forward facing HD camera, so you can actually see yourself on screen. That was one thing when I was using an iPhone 4 you couldn't do that if you wanted the HD quality. For me, at this moment in time all I am using is the iPhone 5 because it's producing the best videos I've ever done.

Omar:

Yeah the iPhone 4, iPhone 5, that feature you mentioned there John is very powerful being able to see yourself. Just know that your phone creates very good video. There are other cameras out there that you can get for under \$100 like the Flip Camera, that's a good one it has a USB built right in. The problem with those now becomes audio. The camera itself and the lens is good and it produces good video, but the microphone leaves a lot to be desired. The actual microphone on some of these affordable cameras, they don't have an audio input so you can't actually plug a microphone into it, and you're forced to use that microphone that comes with the camera which is usually a very sensitive microphone that

picks up an ant walking by. It's just very powerful, you can hear wind noise and room ambience, and yeah you're getting good video quality but you're compromising on the audio.

At Amazon you can get an adjustable telescopic tripod and a phone clip that screws right on to the top of the tripod and holds your phone at the perfect height. I literally use an \$8 tripod, it might be \$10 now don't quote me on these prices, but I bought it at WalMart. It literally serves the purpose perfectly, it goes up I think three and a half feet which is more than what I need, it might even be higher than that, but you can get a very affordable tripod and buy these little clips. If you're using a phone, your phone obviously doesn't have the screw built in to attach it to a tripod. Most cameras do, most cameras do have that little section where you can screw in the tripod, but a phone doesn't. So if you're going to be using the phone and you want to put it on a tripod you will need a clip, I have one that my iPhone simply slides right into. I screw the clip onto the top of my tripod, then I just slide my iPhone right onto the top of it. They sell those clips for pretty much every type of phone out there, and you can find them on Amazon. It holds the phone right at the perfect height.

I want to mention this app. Until recently I was using HD video and that's awesome. It's an awesome feature of the iPhone, but I want to mention this. It's sometimes too high quality, it's just too good, and it creates very big files thereby it chews up a lot more memory on your phone reducing the amount of time you can record with. It also is a big file now to upload onto your computer, and you know what's going to end up happening, you're going to reduce it when it's on your computer anyway. More than likely you're not going to be using a 1080 pixel size video on your website, most websites and templates aren't greater than 900 pixels, so we're usually going to end up compressing that or even worse, try streaming a 1080 video through an 800 pixel player that is now going to take time to buffer and affect the speed of playback because the file is so big. We spoke about that in an earlier video. Even though the quality of the video is awesome, the reality is that your people watching the website video aren't streaming it on a movie theatre screen or watching it on their big screen in their living room. They are watching it on their laptop or on their PC, which is not particularly a big wide screen type of monitor. It kind of defeats the purpose to go out and create these 1080p beautiful videos to then have to compress them later. Unfortunately by default the iPhone only records in that high quality format, so I'm using an app for the iPhone that I purchased for about \$1 - \$1.99. It's called 'MRCamera', you can find it in the app store, and it allows you now to select the resolution that you want to record it. So it allows you to record in 1080, 720, 480 I believe and 288, and that literally extends the memory on your phone. So you can now record larger videos. I record in 720 because I'm just generally going to be playing them back in 720 anyway, so that's really all you need for the web and this app enables you to record in the format that you're going to be outputting anyway. It thereby eliminates a compression phase that will affect the overall quality of your videos. So that one little app truly improves the quality of my videos and allows me to use my iPhone in a more appropriate setting for web video, which is 720p.

That is my personal preference. You'll have some video experts who are all you want HD, you want 1080, and I'm like I'm doing videos for my website, I don't need to have that much quality and I can make videos that look beautiful using proper lighting in 720p. So not only do they look great, but the file size is smaller. There's literally less data that comprises the video file, which means there's less information that has to be streamed, which means my viewer can watch it fast. It can stream better, there'll be no buffering, and there'll be an overall better experience for your customers watching the video. So it's that one little thing that can really add a lot to the performance of your video file, and it's one little step. It doesn't add much to your actual process of production.

Sometimes you can get away with a microphone that's built into your camera. I did this recently, the video that John and I just showed you earlier, that was done using the actual built in iPhone microphone. That's because we recorded that in a closed environment, it was indoors, and you can get away with it in some cases. But for me, I'm a perfectionist and I can tell the difference. You can get away with the built in microphone in some cameras in some settings, especially when they are enclosed quarters. I tend to find that videos recorded with a microphone are much different. You get that full rich sound quality that you just don't get when you record with a regular open air microphone that's built into a device. Those audio recordings tend to sound a lot more tin like, as opposed to the ones that are recorded with a microphone, there's a lot more bass in them and they sound better through computer speakers. That's because the microphone is literally clipped into your collar as opposed to be several feet away where the microphone or where your camera is. So again this is just one little additional things, and these additional things combined are what create that overall end product that looks and sounds really good.

I'm going to make a suggestion here, you can use an affordable lavalier mic. Lavalier microphones are those little ones that clip onto your belt, and it's got the little mic part that threads underneath your shirt and just clips to your shirt or tie or collar, and it's not very visible. You can tuck it away under your collar or shirt and it's like this little black microphone that pops out. With the right adapter you can plug it in directly into your phone, when in record mode a lot of people don't know this but the iPhone's headphone jack turns into a microphone jack, so you can literally plug a microphone into your phone and then clip that microphone onto your shirt. This greatly improves the sound quality.

Here's the setup that I use, and I'm going to show you this setup in a minute. I use the Audio Technica ATR-3350 Lavalier Microphone, this thing sounds great and it costs about \$20. It clips right onto the shirt and it's got a 6ft wire that comes with it, and I just put the wire right through the shirt and tuck it away so you don't see it. Then in some cases what I do is I connect an extender wire because 6ft between threading it down my shirt and by the time it gets to the floor, I've only got a few feet and I still need it to reach the camera, so I have an extender wire which you can buy for like \$3 and it just basically makes the wire longer so it reaches the phone. Now what I've gone on to do now is I use the Sony WCS999 wireless

transmitter receiver. I paid \$100 for this. This clips onto my belt and now I don't need an extender wire that I'm going to trip on, trust I've forgotten it's plugged in and I've taken down my camera because I walked away, so I use this wireless transmitter. \$100 gets you the transmitter and the receiver. I plug it onto my belt, the microphone plugs into the transmitter on my belt which is behind me, then I have the receiver clipped onto the tripod. Now that microphone receiver plugs into the headphone jack on the phone, this thing works great especially when you're outdoors. I can be up to 100ft or more away from my phone and still be shooting video and it sounds awesome, it sounds like I'm right next to it. Not like you'd have a particular scenario that you'd need that kind of a setup, but it's there. What you will need if you're going to be using your phones, especially the iPhone, if you're going to be using the headphone jack to plug a microphone in you will need an adapter. That adapter cost me \$25, it's an iPhone 1/8th inch microphone adapter and it's made by KV Connection, \$25. I'm actually going to show you this setup right now.

This is what I use. This literally is my setup. I've got that little tripod stand that extends to nearly 4ft, it's the Bower tripod and I bought it at Wal-Mart if I'm not mistaken. You can probably find this online. I've got the clip, that is the clip for the phone which my phone slides into and that screws into the top of the tripod. It's made by a company called Glif and it is a tripod mount for the iPhone. Like I said earlier if you look around on the internet you'll probably find one for your particular phone. There's that little Audio Technica mic, the Audio Technica ATR 3350 Lavalier Mic, it's battery powered so you put in a little battery like something you would use in your wrist watch and then it has a little clip for your shirt, and it's got the little microphone itself. The wire like I said threads through your shirt. Now the Sony WCS 999 Wireless Transmitter and Receiver you're seeing right there, that comes with a microphone, however I think the microphone is crap. It doesn't sound very good believe it or not. I just use that wireless transmitter and receiver setup with the Audio Technica mic, and it's worth the \$20 investment in the separate microphone, trust me. So together those two make a great setup. Then there's that little adapter, the KV Connection iPhone adapter that's \$25, and that converts the signal voltage so that the iPhone can actually accept it and it works out really well. Honestly everything you're seeing on screen here probably you can get everything less for \$150, and you'll have your stand, your mic, your audio setup will just look great. When you combine that with the video lighting setup that we talked about that you can get for again another \$150, altogether you can have an awesome video studio for around \$300. When you think about that, you're going to make that back with one or two videos that you make. If you're going to be doing video, if you're in web business, if you're an online marketer, you're going to be doing video and this is a great investment in your business. I'm not making any money by recommending these products these are literally tools that make my life easier and I use them all the time.

John:

I think that may shock a few people Omar, the fact that for \$300 you can have a professional looking studio. I think if you ask most people how much they think this would cost most people would say thousands of dollars. Most people have the camera or the phone, be it an Android or an iPhone, then all you need is this equipment and you're good to go.

Omar:

Even if you don't have the camera, John just mentioned earlier that he spent \$1000 on a camcorder that left him dissatisfied when it came to producing web video. Even if you were to buy the entire video setup kind of stuff that we just spoke about here, and let's say you spent around \$400, heck let's say you even bought some extra stuff and spent \$400 on your setup. You could go out and now buy a quality camera like let's say a Kodak Z18, which has an audio input and a USB connection, you can go out and buy a Go Pro Hero, and those cameras are about \$400. So still the entire studio and a high quality camera that you could use, you could get for under \$1000. As oppose to just the camcorder that John purchased that left him without a video studio, without the lighting, without the audio setup and didn't record the video quality that he needed. So again some different options for you to consider, and like I said when we started this video, there are a lot of alternatives out there for you. This is not the end all be all set up, I'm just offering some suggestions and giving you examples of what I know has worked for me. You might want to use something different, or maybe you'll find a better deal on something, I just know that I can recommend these particular tools because they work well and I can use them myself.

Continuing on with the equipment, I like to record with the MR Camera iPhone app, it creates those 720 files, we spoke about that already. Remember that when you're recording outside you might need some additional planning and consideration to combat the elements. I know John will mention a little bit about this, but I'll tell you what I think we've all seen videos where someone chose a really nice scene, maybe they're standing at the beach which seems cool, but the audio sounded like crap.

John:

I've done that Omar, I've actually done that. I even know the name of the product it was Multi Profit Websites and we done an intro video where we were stood on the beach, myself and Dave Nicholson, and we went and used that video. It was ok but the sound of the wind, exactly what you were saying, because we didn't have the right equipment it was terrible.

Omar:

It takes away, it takes away completely from the overall affect. On one hand you're saying the scenery is going to look great, and on the other hand the audio quality makes people struggle to listen, they can't make it out, it's distracting. The scenery itself is distracting aswell. I use the white backdrop because it looks clean, it matches the white background of my website, and it doesn't distract people. Let's be honest, when I'm creating a sales video or some sort of action video, and most of my videos where I'm on camera I'm calling them to action at the end, let's be honest I don't want them focusing on anything other than my message. I don't want them looking at the beautiful sunset behind me, I want them looking at me. I don't want them trying to make out the static, I want them listening to my message and what I'm saying. A lot of us sometimes go in the direction of wanting to have a beautiful scene in the back, in a garden with flowers, but no I don't want people checking out the tulips behind me I want them listening to me when I'm speaking. So consider if you're going to be doing things outside, be prepared for the elements. You're going to need a wind screen for your microphone, they sell them if you're using a lavalier microphone, I wouldn't recommend doing anything outdoors with an open air camera microphone because it's going to sound bad. I've done this myself as well and I have probably never recorded an outdoor video that I didn't regret in one way or another. Be mindful of that when you're recording outdoors.

Remember the equipment you chose may vary depending on the type of phone or camera that you have. Don't just run out and buy exactly what we said, you're going to need to research it. Let's say you have a Samsung Galaxy Android phone or something like that, you might need a different type of clip. You may need an adapter for the phone, maybe it just works differently. I suggest that you do the research like I did. I just wanted to make you aware that these things exist, they are out there and you can use them to create really cool looking videos.

Let's talk a little bit about post production. This is something that both John and I have done quite a bit, and you can get as carried away with this as you like, as a matter of fact it's kind of addictive. Once you're recording is done, whether it's on a camera or on your phone, you're going to use some sort of cable that generally comes with your device and it transmits to your computer using a USB connection. So what ends up happening is you import your video file into your computer using that wire, and now once the file is on your computer in a folder or on your desktop, you can drag it and drop it into a piece of software that you'll be using to edit. Editing means you're literally cutting parts of the video out, you can move pieces around, you can add things like transitions like fading in from a black screen or white screen onto your actual video. You can do things like animations where things will fly in and out, depending on how advanced you get with the software. You can use software like iMovie or Screen Flow on Mac, there's also Cantazia. I remember years ago Windows included something called Windows Movie Maker, I don't think that the later

versions of Windows have any built in editing software for video. I know that John has used Cantazia on his PCs as well as on his Mac, I'm not particularly thrilled with Cantazia I like to use Screen Flow. Some instances I use iMovie, but again you can use any one of these and there's an abundance of tutorial videos for these softwares. These are very common softwares, they aren't obscure that you can't get help for. You can probably do a search for Cantazia tutorial or iMovie tutorial on YouTube and I'm sure you will find hundreds to walk you through.

John:

Yeah, you definitely can. I know if you let's say want to use Cantazia, you can get a fully functional thirty day trial. So it works as if you've bought it for thirty days. If you opt in when you first download the software, every single day Cantazia will send you a tutorial so you can learn how to use it as you go. Cantazia is actually very simple to pick up. I also use Screen Flow, I'm getting more to grips with it now because with me personally I'm trying to move over to a Mac completely, Screen Flow is very powerful and again there's tonnes of tutorials. I've also used iMovie which I'll tell you one really good feature about, I don't think you can get this in Cantazia or Screen Flow, and it's Camera Shake. If you do end up doing anything outdoors and end up with camera shake, iMovie can take that right out.

Omar:

That's awesome. That's a really good feature, especially if you're doing mobile things where someone is following you around with a camera. There's devices for that, but that is a great feature to have, especially if you're holding the camera out with your hand, iMovie can fix those shakes.

You're going to also be able to make minor adjustments to the light and the colour quality within the editing software. I do this even when I have my white backdrop behind me, when I point the lights at it sometimes you get a gradient, now that gradient is desirable in some instances but sometimes I just want full white. I could literally just move the little slider with my mouse inside of Screen Flow, I just move the slider over and it makes it brighter, move it the other way and it makes it darker, and I can control the light. As long as the data has been captured and you've used good lighting, you can really tweak it and make it look good. The clip we played earlier showed you some effects that I used with Screen Flow, they had this kind of cartoonisation effects that changes the colour of the subject and the background, there's all kinds of cool stuff you can play around with. You can also edit out undesirable areas, for example, since I'm a one man show when I start recording I have to walk out onto the area, I have to find my spot, so I don't want to have the video on my website where the video is seeing me set up the camera, walk in front of it and then start talking. I want the moment they land on my website to just see me say Hi, Omar Martin here, and start talking. So by putting your video file into one of these pieces of software,

you'll be able to edit out little parts in the beginning, middle, or end, and even do things like zooming and panning, that's something that I know John does a lot with Cantazia.

John:

Yeah Cantazia has a great feature called zoom and pan where it can follow you around the screen and that's one feature I do use a lot.

Omar:

Here's something that I do, and it's something you might want to do especially if you don't have a quality mic. Add music. Add music, you can get royalty free music clips and you can place them in the background, with these softwares you can create tracks and add a music track, then lower the volume of the music and adjust it to the volume of the voice. You can raise the volume of the voice, you can do various things with tracks that you just can't do when it's just one track. I like putting low level music tracks in the background because they mask noise, and they also keep the viewer engaged. Believe it or not having a low level music track in the background of your video playing all the way through, increases the retention of the viewer. It keeps them engaged and I've actually proven this. We've split tested this and we found that we have a 17% higher retention when you have music playing in the background of the video. You're going to be mindful of what type of music, I don't think you'll want heavy metal head banging music playing while you're trying to sell something, but you want to try to consider using music to mask some noises and things like that. Again this is something where you want to be creative and you want to experiment with this.

Overall don't be afraid to experiment. Practise is what is going to make you perfect, and again you're going to want to customise the things we've talked about for your particular setup. For you camera, for your equipment. The point is you don't need really expensive stuff as long as you're mindful of the techniques. Make sure you use things like three point soft box lighting, consider the environment, the position of your lights. Consider what you're doing with your audio, are you capturing it from an external microphone or are you capturing it from using a lavalier microphone. Consider the techniques we've talked about in post production, putting music behind your tracks, using lighting to effect the overall appearance. Also consider the type of videos that you're recording, are you doing it in 720p, are you doing it in 1080p, how are you going to be streaming these videos? All of these little things, when you put them all together, they put you in a position to create a really high quality video.

John:

I think myself and Omar will admit we've made mistakes. We've bought the wrong equipment, the wrong lighting setup, and hopefully because of that we now have what

we called the perfect setup. As long as you follow what we have done you won't have to make the mistakes we've made. Some of them, for me at least, have been costly.

Omar:

I think we've covered video creation pretty well, there's going to be one next step and that is getting it on your website and getting it to stream properly. We're going to talk about that in the final video of the series, and I look forward to seeing you in that video.