



SpeakerNet News

P R E S E N T S

# Video Brochures: How to Market Yourself Using the Latest Technology

A teleseminar with Ed Primeau


Interviewed by Rebecca Morgan, CSP, CMC

**Contents of this report:**

- Synopsis of the teleseminar from the SpeakerNet News Web site, with an overview of the program contents and background information for Ed Primeau.
- Edited transcript of the teleseminar interview. The verbatim transcript has been edited to improve readability and to provide a list of additional resources.

**SpeakerNet News**

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# **Video Brochures: How to Market Yourself Using the Latest Technology with Ed Primeau**

How do you create a video brochure that gets you hired? What do you need to make sure you include and what must you never show? Too many times professional speakers have a poor video and don't know it, yet wonder why it doesn't bring them business. This program will help you create a video brochure that sells the value of your presentation. Learn from the lessons of Ed's 20 years working with professional speakers.



You will learn:

- How to get great footage every time you videotape your presentation.
- What goes into a great video brochure.
- What you must make sure to exclude.
- How to position yourself and your message to the appropriate audience.
- How to locate a videographer in the city you are speaking.
- How much a video brochure should cost.

## **About Ed Primeau:**

In 1984 Ed founded Primeau Productions, Inc., a full-service multimedia production company that works with professional speakers and entertainers to help them use multimedia to market their message and work with them to develop products that provide additional income without leaving their office. Primeau Productions has produced video brochures for Steve Rizzo, Stedman Graham, Bob Eubanks, Chuck Cote, Cherie Carter-Scott, Jeff Slutsky, Vince Poscente, Richard Thieme, Richard Hadden, Bonnie St. John, Terry Brock, Wally Bock and Bobbe White, to name a few.

Over the course of his 20-year career working with professional speakers, Ed has videotaped some of the greats like Og Mandino, Les Brown, Tom Brokaw, Zig Ziglar, and Governor Ann Richards of Texas.

He is past president of the National Speakers Association of Michigan as well as a chapter member of the year. One of his companies, Primeau Productions, Inc., frequently volunteers its services for the National Speakers Association.

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

**SpeakerNet News Teleseminar**  
**“Video Brochures: How to Market Yourself Using the Latest Technology”**  
**with Ed Primeau**  
**Interviewed by Rebecca Morgan, CSP, CMC**

REBECCA: Let me introduce our guest expert, Ed Primeau. Ed has been a producer since 1979. Since then, he has produced videos for some of the top speakers in our industry. We’ve asked Ed to share with us how to create a dynamic video that gets our services purchased. Ed, thanks for being with us today.

ED: Thank you. I’m excited! What a great experience this is.

REBECCA: Good, I’m glad!

I know that one of the things that you say is prime for creating a good video demo is actually getting great footage. I’m sure most of our listeners have had the opportunity to be videotaped, but how do we make sure we are getting great video footage every time?

ED: There are some formulas that are going to be really useful to follow.

Be sure that you are feeling really good about the client and the audience. I personally don’t like footage of audiences less than 100. I think you need to have the energy and the dynamics of the noise that the audience is hopefully going to make with applause and laughter. Some things that you want to consider: first, tape format. Beta SP is a traditional format. It has been around a long time. It’s not a digital format. It’s what’s called an analog format. There are three main digital formats that are pretty universal and able to be passed back and forth between production houses. Those three are:

DVcam which stands for Digital Video Camera.

Mini DV which is kind of a “prosumer” format. What I mean by that is, it’s a consumer format and it’s a professional format.

The last is DVCPRO.

Let’s briefly just go through a couple of advantages of the four, and the differences.

Beta SP—if it’s being taped in a camera, you can only get 30-minute tapes, which means that if you are speaking longer than 30 minutes they will have to change the tape. That could come at the wrong time during your speech. So, it’s better to go with a digital format because the tapes are longer—like DVCam. DVCPRO you can get up to 3-hour loads (load being a tape length). Mini DVs are 80 minutes. We’re going to go over the types of equipment in a moment and give you some rates.

REBECCA: Typically we would ask for Beta SP. Are you suggesting that, once you help us determine which of these would be the best quality, that we make that request when we contract with the videographer?

ED: Yes. What you are going to find these days is that Beta is falling by the wayside. It may be a really bold statement. Let me tell you why I believe that.

The new equipment is far superior. It’s much more affordable and it works better in low light applications. For instance, Beta, as I’ve mentioned before, has the 30-minute load, unless you get a deck in there, then you are paying extra rental fees in order to be able to have a deck. But, you can put longer tapes in a Beta deck and it requires more light. Those are the two biggest disadvantages these days to Beta. So the digital formats you are going to find more applicable

with production companies.

REBECCA: So it sounds like we should focus on the others then.

ED: Yes. And that's DV Cam, Mini DV and DVC Pro. When you're sourcing a company, you want to ask them some questions.

For instance, "What type of equipment are you using?" You are going to find one of those four formats. If you find a format that is not on there, you want to talk to whoever is going to edit your video for you and just be sure that they can handle that format. Otherwise, you will end up with supplemental fees by sending it to a transfer house and getting it transferred to the format they want.

You want to also ask the company if they are familiar with the location they're going to be taping in. I'm going to use Atlanta, for an example. Let's say you are doing something down in Atlanta at Cobb Galleria. You want to find out if the company you are considering has ever shot at that location before. Because then they know a lot of inside information that is going to help both of you in the production and taping of this. If they haven't, and they don't know the facility, negotiate that they'll go take a look at the room you are going to speak in before you show up to do the taping.

REBECCA: So there would be some small extra fee for that?

ED: Not necessarily. If someone is going to go the extra mile and whenever you are sourcing a supplier, you've got to feel good about it. This is one of those "feel good" questions. If you say, "I'm going to speaking at this location. Have you ever worked there before?" and they say "No", say, "Would you be opposed to going by there and taking a look at the room?" If they come back and they're

real busy and they don't have time, then that might be a point against them at that moment.

A little one. It's not an elephant, it's a mosquito. But if somebody is coming into Detroit or if I am going somewhere to videotape somebody, I always make sure that I am going to see the location before I tape it.

REBECCA: What are we thinking they're looking for? Mirrored-covered walls? Or?

ED: You're looking for daylight behind you. Sometimes these meeting rooms have dark glass windows leading outside. You want to be sure that what is behind you is acceptable. Your client has got the room set up a specific way. And it may not be a video-friendly way. There could be phones or fire plugs behind you or fire extinguishers, or kitchen doors or exit signs. If that's the case, you're going to find out in advance that you're going to need to do something about that. You might just want to get some pipe and drape put up.

[“Pipe and drape” refers to portable curtains hung from a pipe frame. You often see this at a trade show behind each booth. It masks everything that would be behind you in a video shoot, e.g., mirrors, doors, lights, that would get in the way of a good-quality picture.]

REBECCA: And that you would negotiate with the client.

ED: Yes. That's a whole different ball game. That's not the videographer. That's going to be the facility or the videographer may have a source. You've got to clear that with the client before you start doing that type of thing.

But if the client is open to your being videotaped, maybe you've offered them a copy of the tape in exchange for them cooperating. Let's say that you have

to get pipe and drape. Now you've got that base covered and you won't walk into any surprises. Yes, it's mirrors, it's windows, it's cluttered walls, it's busy wallpaper, that type of thing. You want to find where the power outlets are so that you can know where to plug in the lighting and where to plug in the camera.

REBECCA: Let's go back and talk more about the formats because I don't know which one of the three digital formats I should be requesting. Why don't we talk about that a little bit?

ED: Of the three, DV Cam and Mini DV are pretty interchangeable formats. If somebody can handle DV Cam, they can probably handle Mini DV. DVC Pro is the same tape size, pretty much, but it's just a different digital format. There are some companies making decks now. There are probably going to be decks that are going to be compatible with all three formats.

REBECCA: Is one clearly better for us than the other two?

ED: No. I would love all three of them.

REBECCA: So, any of the three—DV Cam, Mini DV or DVC Pro—are acceptable and we just want to check with the person doing our editing to see if they have a preference or that they can handle all of them?

ED: That's correct.

REBECCA: Well, I think we are clear on tape format.

ED: Let's go into the things you need on the shoot in order to get the shoot done properly. You're going to need the cameras, which is what we just talked about.

You're going to need microphones. One thing I always recommend—it

doesn't cost anything extra in most markets—is to mic the audience. It's such a small thing that could really benefit you down the line. When you're mic-ing the audience, you want to separate your microphone and the audience microphone on two different audio tracks on the camera. What I mean by that is, let's say you're wearing a wireless lavalier. They've got a couple of microphones up to record the audience, perhaps a couple of hypercardioid microphones which are really good and are not obnoxious-looking in the front of the room. You can keep them out of the shot, but still close enough to the audience that you will get the laughter if you're humorous or you'll get the applause. Put them on separate audio tracks on the tape. All of the formats that I just mentioned have multiple tracks—audio tracks—on the tape. What I mean by that is, when you're in the mix, in the edit, you'll have your audience on one channel and you'll have your voice on the other. You can go through and blend those as needed.

One more thing that I'd like to mention about microphones is consider looking into headsets. Not the big ball Madonna-type headsets. But a lot of companies are now using very tiny wand-type headsets. The thing that's really nice about that is you are never off mic. You put a lavalier on, you turn your head from side to side and you are kind of off-mic. With a headset, you are never off mic. The headset is always by your mouth and it's not an elephant, it's a mosquito. It's one more thing that you can do to make the recording better.

REBECCA: Some speakers like the handheld because of what you can do with your voice.

ED: That's great. If you're a handheld person, that's wonderful.

Let's move on to lighting. Yes, you need lighting!

If somebody says, "The room is bright enough, you don't need any light," you are going to have inconsistent lighting in your video. It's not going to be a nice even wash. You're not going to look real good on the stage. The colors won't be real bright and crisp. Just a couple of 600-watt lights is better than nothing. Almost all videographers are going to have a light kit they can use. It may not be a full-blown lighting rig like you would have to have on a big stage in front of 500 people or more, but a couple of 600-watt Tota-lights. If it's a low ceiling, the lights can be bounced off the ceiling. So it can give a general wash and it won't get into the audience members' eyes. Just something like that in order to give a little bit of light splash.

Let's talk about the number of cameras for a second. I'm constantly asked, "Can I do this with one camera or do I need two?" It's kind of a sensitive area more and more these days, I'm finding out. Clients will say, "Sure, you can come in and videotape us, but don't get any of our people's faces on camera." If you like to have the different camera shots, this is what I recommend.

The first camera would be the hero camera. I call it a hero camera because it stays on a tripod in the back of the room. You've got the sound going to it, like we just described earlier. The second camera could be a roaming-type camera. It could get different shots of the room. If they're sensitive about having their audience members' faces on there, move around and get different shots of you on stage. Just something to cut to. The advantage to having a second camera is, if you want to edit something out along the way, you have to have a video source to

cover it. Because when you cut a piece out of video and make the audio sound great, the video will jump. So if you've got a cut-away shot, let's say an angle from behind with the audience in front of you and you can't really see their faces. Or if the client's OK and they don't mind seeing their faces, then you get a shot where you don't see your lips moving or a wide shot in the back of the room where you can't really see your lips moving. You can use those shots to cover any type of edits that you might need.

REBECCA: The videographer will understand this, right?

ED: Yes, the second camera is just B roll. If they're professional videographers or taping company, they understand what you mean by "B roll." Everybody in production knows that B roll is primarily used for cutaways and to cover edits. We cover camera positions in there as well.

If you are humorous, I think it's important to have people laughing in your video. If you're saying something that's funny, by all means, do the best you can at getting audience shots. It really helps to add that element to the video when you edit it.

REBECCA: I'm sure others would have the same question: do we need to have those people sign releases?

ED: It's a good idea if you can do that. I have a talent release form. If anyone needs one, you can email me and I'd be happy to send it to you. It's just a basic form.

REBECCA: We'll give your email address at the end. What else do we need to do to get great footage?

ED: Well, we talked about the microphones. We talked about the wireless and the lavalieres. One thing that you want to be sure about is that with a lavaliere, you want to be sure you are using a diversity system. Pretty much, they all are today, but every once in a while one will pop up that's not. Here is what a diversity system is.

A diversity system is a microphone with a receiver that has two antennas. I don't want to get too deep into the technical aspects of this, but if you can get a UHF instead of a VHF radio frequency, that's even better. These are things that you can use to qualify somebody as you're finding a videographer .

REBECCA: Ed, while you're talking about this, it occurs to me that some of the times when I've been videotaped, I have not interviewed the videographer. The client has provided this person. So I'm hearing that perhaps it would be a good idea to talk to them ahead of time. I've even had it so bad that it's been somebody in house who they get up from the shipping department to videotape me for the hour. Any words of wisdom for this?

ED: You've got to have some standards. If you expect to use the footage or you expect the world to see the footage, if they're going to use it for internal training and perhaps you've negotiated an additional fee for them to use your message, then that may be something that you wouldn't plan on using in your video brochure. You can always still hire another video company to come in and maybe work the fee out with your client. There's all kinds of options there.

REBECCA: Also what I'm hearing is there are things we can do to take some of this language you've given us to better inform them of what you know is needed.

ED: Yes. You want to try to get the best footage you can. If your client says, “Oh, gosh, Joe from shipping is going to bring his camera in from home,” Joe and his camera may be pretty good. Give him a call and talk to him a little bit. Ask him some questions and see. If you’re not happy with the outcome, you can say, “Joe, would you mind if I brought another videographer in?” I’m finding with the people I’m working with is they need a new video but they don’t have anything coming up but one gig in October that can be videotaped. Joe from shipping is going to be there with his camera. Spend the 600–900 bucks, get another videographer in there. Maybe Joe’s footage would serve well for B roll.

REBECCA: Good point.

ED: Now you’ve got Joe for Camera B and you’ve got the pro for Camera A.

REBECCA: Anything else we need to cover on that topic?

ED: Yes, one last thing. Rehearsal.

REBECCA: (Jokingly) Rehearsal? We’re professional speakers, Ed. We don’t rehearse!

ED: Oh, yes you do. What you really need to consider is getting into that room somehow beforehand and just testing everything. Roll the cameras, put the mics on, walk around. If you’re on a big general session stage and you’ve got that light tress hanging, it’s always nice to get adjusted to what the audience is going to look like, the audience you can’t see with the lights up there, and turn the mic on, roll the camera. If you’re going to have any problems in any of the systems, you’re going to find out about it during that rehearsal. That’s probably the one thing that I feel real strongly about over everything we have talked about

here—just testing everything before you are being videotaped.

REBECCA: I think it is something that most of us overlook. We just assume that the videographer is going to be professional. We don't make a point of going in there a few hours early and just making those observations.

ED: Even a few minutes early. It doesn't have to be hours. It can be minutes.

REBECCA: Great. Shall we move on and talk about the actual content? What goes into a great video brochure?

ED: Absolutely.

Over the course of a career, you can accumulate a lot of things as a professional speaker. One of the things that you can accumulate is television interview footage. I like to use interview footage as what I'll call "the sorbet between the main courses." Now if a speaker doesn't have that, or if a speaker is in transition and has footage on a different topic, they might want to pull some clips out of context. You can also conduct an interview. The videographer that you are hiring to come in and tape you could interview you. You can nail down your marketing direction in that interview. What I mean by that is, one thing that has to go into a great video brochure is—they've got to get it. When the viewer watches this video they've got to understand what it is you do. That's probably one of the things that I see most often when I take a look at the existing video before we start a project—it's not clear what the message is and what the speaker speaks on. That's not going to get you booked. It's got to be totally clear what it is you do by the time they watch that video.

REBECCA: Do you have a rule of thumb of a ratio for these interview segments to the live segments? Frankly, I've seen people overdo it and spend way too much time talking to the camera or talking to another individual in a seated position that I just get bored. What's the ratio?

ED: More than likely, the speakers who make a video like that don't have enough live footage and they probably shouldn't be making a video in the first place. It's easy to overdo. I'm talking maybe one or two tops. I think maybe one out of 10 videos that I do I open with a video piece because it's very difficult in 10 to 20 minutes to figure out exactly what it is that speaker does. That happens once in a while. If you open it up and say, "this is what I do," you don't have to necessarily talk to the camera, but you can. It's a little more difficult than being interviewed "60 Minutes"-style and looking across the camera lens. Just talk from your heart. It gives them a good opportunity to see the speaker on the platform as well as off the platform.

I want to talk about one more thing here—picking clips. The system that I use when I pick clips is I watch all the video sources a speaker gives me and I rate the sections, or the clips, 1 to 10. Then I go back and I re-watch the videos a second time. All the 9s and the 10s. Fast forward through it and just stop at those parts. Rate those on a scale of 1 to 3. It's the 3's that I try to use in the videos. Sometimes you have to dig down and use a 2 and maybe put those towards the end, but the beginning of the video—and I know you've all heard this before—is the most crucial part of the video. That's the one that's going to say, "Yep, they're right for the job" or "No, they're not" or "Nope, I don't like them." The bottom

line is put your best foot forward and just really pay attention to that first part. Humor, emotion, a story, whatever you feel you've got that is the best. When you're not sure, ask some mentors, ask some fellow speakers. Get some people involved in helping you pick those clips. Because sometimes you can't go this alone. Sometimes you really need that support.

REBECCA: Do you know what I did, Ed? I actually hired a meeting planner friend to go through my footage that I thought was acceptable and he picked the ones, because he knew me, knew my style, and what would best represent me. Then my producer also went through the footage and they pretty much agreed. For a nominal amount of money I had someone who represented the buyer help me choose the clips.

ED: That's an excellent suggestion. If you work closely with bureaus and you're making your video brochure bureau-friendly, you might want to even get the bureau involved. It's a very similar type of thing. That's a great suggestion.

REBECCA: What else goes into a great video brochure?

ED: Music. Voice-over, if necessary. A lot of this is a feeling. I wish there was a cut-and-dried formula, but this is a process more than it is a system. You have to feel it to see if it's really starting to come to life. More often than not, we'll put a montage in the video maybe after two clips, as a rule of thumb, or maybe three clips. It's really nice if they can see you speaking first.

That montage is a series of shots. It could be some shots of you doing a book signing. It could be a meet-and-greet that you've done at the product table. It could be you in different situations. Maybe a shot of you from being on an

interview, or on CNN or something like that. A couple of actions shots where you are moving or maybe smiling. And you create this montage with no sound. And the audio track is a script that you create about you. It's a soft sell. It's not a hard sell. It's kind of talking about the benefits that you bring and perhaps what you speak on. Along with that voice-over is a bit of soft music that fits your personality. Those would be the last couple of things that I think goes into a great video.

REBECCA: I have watched a lot of videos myself and I really agree with you that it's the first two minutes. It's amazing what you can tell in two minutes. Those of us making these things are stunned, but when you are watching them cold and you don't know anything about the person, those two minutes decide whether you're going to keep playing the video for another couple of minutes or not. It's stunning to me how quickly we make decisions.

ED: That's right.

REBECCA: Anything specific that we should exclude from the video brochure?

ED: The only thing that I can really say that you want to exclude—I could be debated on this, but this is my feeling—if you're ten years younger in the video than you are today, you might want to think really hard about that. If you have more hair in the footage you're thinking about using than you do today—or your hairstyle is different (this may apply more to the ladies than the men)—get the current footage. Try to exclude the older stuff unless you really, really, really need it. The other thing I would say to exclude is all the clips that you would rate below a 7. If your clip, in all honesty, doesn't earn an 8, 9 or a 10 on the first pass, don't

even think about putting it in your video. It's not worth it.

REBECCA: And could that be because of production value—because it's not lit well?

ED: Yes. There are lots of things that you use to qualify a clip. Everybody is going to have a different feeling toward that, but the long and the short of it is, it's got to make you feel “Wow! I did pretty good on that. Every survey that I get when I speak, they love the story about the cookies, the starfish,” or whatever it is.

REBECCA: Not the starfish, please, not the starfish.

ED: Yeah, I know. I joke about that one. Anything that just doesn't qualify to get a high rating, don't even put it in the video just to make the video longer. It's not worth it.

REBECCA: While we are talking about excluding, I've heard that to interview people right after your talk is considered passé right now. Is that your sense?

ED: Thank you for bringing that up. You know, I have yet to meet somebody, after 20 years working with professional speakers and pointing a camera at them at the end of the meeting and saying “Could you give me a quote,” that they're going to say “Gosh, they made me go to sleep” or “I just didn't care for them.” If someone's got a camera pointing at them and a microphone in their face, they're going to say, “They were wonderful!” or “What a great speaker they are!” So, unless it's someone of notoriety or someone of celebrity status, don't use testimonials.

REBECCA: That brings us to having our cronies give us video testimonials. I've seen quite a bit of that, where you are in an NSA meeting, you have a camera, and you ask your friend, who has some notoriety, at least within NSA, to do a testimonial.

ED: On camera?

REBECCA: Yes. I've seen that.

ED: I don't think that's a good idea.

REBECCA: I've even seen someone use their kid as a testimonial for them.

ED: Gosh, I hope I don't offend anyone, but the purpose of the video is to see you speak. Of course, we are doing a little bit of selling here, but you really have to decide—and again there are always exceptions—but you really have to decide is that the best way to put your best foot forward ... by having a fellow NSA member give a testimonial?

REBECCA: Frankly, I think a lot of people viewing this would not know who they were. They are famous to us, but out in the general public, they may not be.

ED: I ran into a situation and I've already got permission and I speak about this when I go to chapters. I started out Mary Bryant's video with Robin Leach. I've shown that to a few audiences. I hear moans and groans afterwards. That's how her video opened before we went back and revised it. The consensus was, I'm going to say 7 out of 10 people didn't care for Robin Leach so they were turned off before they even saw Mary speak.

Isn't that interesting? You always learn from your audiences if you open your mind to it. That's something that I've really learned along the way is just because you're a celebrity doesn't mean that is something you want to put in your

video. You have to be sure they are somebody that the majority of people watching are going to like as well because you're connecting to that. That's like a spokesperson for you.

REBECCA: That's right. Ed, let's pause here. If you have a question for Ed at this point, give us your first name.

LESLIE: I have a question. How do you feel about using shots of delegates? I often get them doing exercises or having a volunteer come up. Is that still the case of "if it works, use it; if it doesn't, don't" or is there some other rule of thumb for that?

ED: Is that what you are known for when people book you? Is that audience interaction?

LESLIE: Yes.

ED: Then I think that is absolutely okay to use in the video, especially if you've got something funny. You know, if you get something that might be kind of funny or something that really makes and drives home a point that you're making. In that case, you definitely want to get a talent release form signed.

LESLIE: Okay.

ED: That's a really good question. I think yes, absolutely, put that stuff in the video. Consider it like you would anything else and rate it when you're looking at that. Be sure that it's some of your best stuff and if it looks great and you're happy with it, sure you can put that in. Absolutely.

LESLIE: Just to be ruthless about selecting. Okay, thank you.

JOHN: I'm wondering. Are you going to be talking about optimal length for the video?

ED: I can hit that right now. It's a pretty simple answer to that. I don't have a preferred length. I wouldn't say the video needs to be 10 minutes long because the truth of the matter is, I think it needs to be minimally 8 to 10 minutes. Anything less than that and I'm not sure you have enough to be putting a video together. I've done some videos as long as 45 to 50 minutes. If somebody doesn't want to watch the whole thing, they can stop it at any time they want. Ten to 20 minutes is the norm. Eighty percent of the productions we do fall into that range.

SANDRA: Enjoying your information and got some new updates, plus it seems to me that over the years when some of my clients, when I ran the speaker's bureau, would have testimonials on their tape, if they provided them from attendees who spoke well and came from a recognizable company, like Microsoft or IBM, it seems to enhance the quality of the tape. Are you saying this is not necessary or not so anymore?

ED: I would say that would be an exception to the rule. I have actually put testimonials on videos over the years and I'm going to use an example to make that point. Let's say that someone was really moved by your presentation, almost to tears. They come up to you afterwards and they say "You gave me the message at the time in my life when I really needed it," or "Wow! What a great tip you gave me about ...". In that case, you would say, "Would you mind saying that on camera for me?"

I'm going to touch on CD-ROMs and DVDs because here is where that's going. If that clip is that good, absolutely put that in the video. But what you might want to consider, if you speak to audiences that are very credible like that,

is a Menu button on a DVD that would be “Testimonials.” So one of those buttons could say “Interviews,” another one could say “TV Interviews,” another one could say “Testimonials,” and another one could say “Video Brochure.” The sky is the limit.

But, yes, going back to your original question—absolutely. If there’s some testimonials that could be really powerful, get them on tape and use them somehow in the video.

ROBIN: I have a couple of comments, if I could. Ed, I agree with so much of what you’re talking about. I’m also a producer and also produce a lot of speaker videos. A bureau I work with did a focus group of a bunch of the meeting planners to find out what was working, what was not, what was passé, what was expected in the videos. As a producer, what you often want to do is produce something that is very entertaining. In a video bio that would be a collage of a lot of your accolades of what you have done, some sound bites, interviews, some testimonials and so forth. But more and more, what the meeting planners are looking for, they really want to see the speaker speak. Sometimes that makes for an unexciting video in video producer terms, when you’re trying to produce entertainment, but they really want to see you do what you do and how you relate to the audience. So what has been working real well, and the closing ratio of a lot of these videos is very high, is that basically that first 60 seconds—which as you mentioned, Rebecca—is so crucial. We all listen to radio and make a decision about what radio or television show we’re going to watch in 10 seconds or less.

The goal of most speaker videos is to make it into the “maybe” pile. What you’re trying to do is not get discounted by your video, but instead have the buyer say “Hey, I like that.” “He looks good.” “She looks good.” “He’s got charisma.” “She seems to be on the target.” “Let’s take this and discuss this further.” They are going through so many videos; you want to at least get into the “maybe” pile initially. That means that first 60 seconds really needs to “Wow” them. That can be wowed by great little sound bites that you’re delivering from the stage, or maybe it’s a voice-over collage of you on stage mixed with some of the television appearances that you may have, or your book cover.

ED: We kind of touched on that a bit, but what you’re saying is so true. You may not be ready to do a video because if you’re not ready and you put a video together that’s not entertaining, and you send it to a bureau and it’s got Jane Doe on it. All of a sudden, they watch it and it’s not good. You become good, you put a really good video together and you send it back to them, they’re going to look at that and say, “We’ve already seen her. She’s not that good.” So you never get a second chance to make that first impression.

REBECCA: That’s a good point. We need to move on to cover our next point. Ed, let’s talk about positioning yourself and your message for our audience. I know you had some interesting thoughts about that.

ED: You know, it all boils down to many things that we heard before. Speaking is a great income stream, but it’s certainly not the end-all, be-all. It is one of the tools in the toolbox that an expert would use to go out and share their wisdom and generate income. It’s a vehicle that’s used to get additional

consulting and coaching work from companies. By positioning yourself as an expert to the audience that makes the most sense to, that's how you're going to be effective and successful in this business. One of the things I always ask my clients before I get going on any video is, "What is your passion?" Because you'd be surprised how many times you find out that that answer doesn't align with what you're marketing yourself to, or the audience you're marketing yourself to or what you are an expert in. By getting all these things in alignment and positioning it on a video, that's how you're going to do real well and become successful at the speaking business.

REBECCA: So it sounds like you would help us choose the clips that say "OK, this is in alignment with what you say you are passionate about" or "This is in alignment with what you say want more of." Rather than just looking for what are the best clips, you're helping us make sure that our video brochure is going to get us the business we want.

ED: Right. You've got to be sure that the video is awesome. I find that if your passion in your heart isn't behind what it is that you're trying to speak on, no video will help you be successful. You don't speak and then look for a topic. You have the expertise and then you speak. It's that order that you go in.

If somebody comes to me and they are not ready for a video or they don't know what their passion is and they've got a box full of tapes and none of them are uniform—they're on all kinds of different topics and there's no focus and no expertise—then you have to sit down and really decide are you sure you're really ready to do this video? And we kind of go through this process and decide what's

the expertise, what's the passion, and who do they think it's going to fit.

Now say somebody is an expert at workplace environments, and they've got a background at turning workplaces around. They get hired in management. They increase sales. They increase productivity. They have a huge success at that. That's their passion and they've become really good at it, then that's exactly how you want to position them in the video. As a workplace expert.

REBECCA: You gave us some great ideas on what we need to look for when we hired a videographer, but how do we find one since we're traveling around the country speaking in various venues? How do we find one in the city where we are going to be speaking?

ED: Let me throw these ideas out to you. They are in no particular order.

First thing you can do is you can ask your client if they have anyone they may be working with. You can ask the facility that you're going to be speaking at if they have somebody that they've worked with in the past. Although that may not be your best option. You certainly want to have options and you want to interview and you want to talk and call references. You can search on the Internet. Just plug in "Atlanta videographer" or "Atlanta videotaping" or whatever city you're going to be speaking in.

If you want to go for a bull's-eye right away and you don't have a lot of time and you know the presentation is going to be awesome so you want the best, TV stations hire the best video people in the area. At least the best known video people in the area. Because when you think about it, anything that's going to be done for the television station has got to be top-drawer. It's got to be broadcast

quality. You simply call the TV station and ask for the production department. You tell them that you're going to be coming into the area and you're looking to be videotaped and you're wondering if they could recommend one or two freelance videographers that work for their station. I have hit bull's-eyes in many cities and built a very nice referral network of videographers all over the country, many of whom I have found by calling television stations. These are the best of the best.

If all of those prove not beneficial, I have a reference guide that I give to my clients if they're going to be speaking somewhere. People will call and say, "Do you know anybody in so-and-so city or state?" and I'll look in our database and if I have somebody, I'd be more than happy to refer you. I certainly don't get in the middle of it. What I do is, I say, "They've worked for me before." They know everything we've been speaking about so you don't necessarily have to go through the drill like we've kind of done today, covering all the different bases of things you have to consider when you're going to be hiring somebody, because they've done this before. So if anybody ever gets in a situation where they need somebody like that, you can drop me an email and I'll check our database and see if I've got somebody I could refer to you.

REBECCA: Typically, I call fellow speakers in that area and see who they've used.

ED: Sure. Absolutely.

REBECCA: Let's talk about cost. What should we expect to budget for a brochure like this? I know it will be all over the map, but let's at least get some numbers on the

table so we have a sense of whether we're talking hundreds or thousands or tens of thousands of dollars.

ED:           Here's some general numbers. These are probably a little bit on the low side. But if you're going to hire someone to videotape you, you can plan on spending anywhere from \$600–\$900 for a single camera with audio support. It could be a little more for lighting, although some of those people would have a light kit that they would bring. Two-camera averages about \$2,400–\$2,500. The actual video brochure itself, sitting in a studio and doing the editing, anywhere between \$5,000–\$10,000. It's based on what you're putting into the mix. If you're going to have a producer working with you and an editor, oftentimes you'll end up having to pay a little bit extra for that creative or that producer. Editing studios usually charge anywhere between \$125–\$175 per hour.

          Just as a sidebar on that note, you want to try and do as much pre-production as you can before you go into the edit. That includes looking at the tapes and picking the clips. CD-ROMs are certainly becoming more and more popular. The difference between a CD-ROM and a DVD is: on a DVD you can get higher-quality video. It's a different type of a file format. You can get more video, 2 hours worth, on a DVD, roughly speaking. On a CD-ROM, you can get about 45 minutes of video, but the advantage to a CD over a DVD is the fact that you can put links: Internet links, Web site links, Web site buttons where they can go right to your Web site from the CD-ROM, provided they are on a computer that hooks up to the Internet. With regard to cost, DVDs, roughly speaking, are anywhere between \$4–\$8 each to copy. CD-ROMs, you can copy yourself. Once

you have the original CD-ROM master, you can just make copies on an as-needed basis for anywhere from \$.48 to \$.75 depending on what you're buying blank CDs for. Just use NERO or any of the CD copying programs or CD burning programs that you would have in your system, if you've got that knack. If you don't, you can send them out and spend anywhere between a buck-and-a-half, two bucks to have them copied by an outsourced company.

REBECCA: What I've heard is that the VHS is still popular because so many groups are making decisions by committee and that the committee rooms are not as commonly set up with CD or DVD capabilities.

ED: That's correct.

REBECCA: But if it's an individual looking at it, then a CD or DVD would be the other option. Is that what you're finding?

ED: Yes, that's exactly correct. I wish I had an exact ratio. It changes all the time.

REBECCA: What about streaming video on our Web site? What if we just say we don't want to mess with all this duplication?

ED: If you don't have video on your Web site today, you're falling behind the times, but it still hasn't gotten streamlined. That's a whole seminar in itself, but let me explain briefly what I mean by that.

There's basically three different types of players which are like tape decks on the Internet that you watch Internet video. One is QuickTime, another is Real Player and another is Windows Media Player. You have to have a player in order to see all of those. So, Windows Media Player is pretty much loaded into all

Windows systems already. Real has to be downloaded and it's a little tricky, especially with Real 1. They've gotten a little more complicated and it's harder to find the free player on their site. QuickTime was a Macintosh format.

I think that once one of them rises to the top with the high-speed connections, I think that Internet video is definitely going to be the end-all be-all and that's where we're going. I do know a lot of people who are beginning to get gigs from their Web site from people just stopping by, taking a look at their video and emailing them.

REBECCA: What about the little business-card-size CD that some people are putting video on?

ED: I personally don't like them for a couple of reasons. First of all, if somebody was to put them in a car CD player, they would get jammed in there and then they're not going to like you very well after that. Secondly, they don't hold a lot of video. If I remember correctly, they hold about 5 minutes of video, tops, if it's really compressed, if it's a really small window and it's not real high quality. Because that's one of the things about when you get onto CDs and the Internet, is the file size. The bigger the file size, the better that it looks.

REBECCA: Let's open it back up to questions now.

LESLIE: Does it matter if there's consistency as in it appears that I'm wearing my hair the same way, I'm wearing the same suit, and it's the same audience throughout? Or is it better to go for variety, but perhaps have it look choppy?

ED: That's an excellent question. Because one of the things that I see quite a bit are the ladies that have the one suit that they love to wear when they speak but

don't realize that all the footage is going to look the same. Or the guys that wear the same suit, the same tie. It's nice if you can have a variety, but if you've got one speech where you just really shine and all the technology parts are right and you're happy with all of this, again, you put your best foot forward. It's more of an elephant as opposed to a mosquito to get the best footage in the video. But it is better, or it's more of a mosquito, to have different outfits and different stages. The perfect world: different outfits, different stages, an awesome message. That would be the perfect world.

SANDRA: What about music? Does it add to the production value of this video?

ED: Absolutely. I touched on that briefly when we talked about voice-overs and doing a montage in the video. You just want to be sure that you're not using any copyrighted music. You can't just pull a Chicago song off of a CD and put it in your video. You need to have rights-free or royalty-free music. If you're working with an edit house or production company, more often than not, they will have a library. There are some real good production music libraries out there and you simply just buy a piece from them. Average price is anywhere from \$80–\$100. Then you can use that in your material without having that come back and bite you. But, absolutely, during segues and transitions, like I mentioned before, under any graphic openings, or title-ings, music is definitely an environmental decoration to the video. Definitely.

REBECCA: Ed's email address is [Ed@Primeauproductions.com](mailto:Ed@Primeauproductions.com). If you've got quick questions for him—please don't ask him to critique your video—then I'm sure he'll get back to you with some ideas. If you need a source for a videographer and

he's got someone in his database, he'll share that with you.

ED: Can I throw just one last thought in about the Internet video while we have a minute left here?

The one player that has risen to the top as far as I'm concerned is the Windows Media Player. It's already in most computers. It is the least hassle to operate as far as I'm concerned.

REBECCA: Ed, we've got about 90 seconds left. What do you want to make sure you leave our listeners thinking about as we begin to sign off for our evening?

ED: Let's just say for a second that you could have the best video in the world and it looks kind of passé when you just hand it to somebody; you know that's not a good thing. So, get creative with your label. If you don't have the budget to do a nice glossy cardboard box with your picture on it, at least be sure that on the spine, when it's on the shelf, your name is as big as it can possibly be. Because if you are working with bureaus, they put these in a bookcase and if you don't have a label on the spine, they're not going to be reminded of you. They're not going to know whose video is sitting on their shelf. Big, fat "YOUR NAME HERE" right on the spine is a real good thing and a red box as opposed to a black box. Those boxes come in multiple colors and you can even buy plastic cases to put them in that have a clear wraparound compartment you can slide a piece of artwork in. You can buy those on an as-needed basis. You don't need to get the cardboard boxes. So, bottom line, packaging for this is also important. People do judge books by their cover and it is a good thing to have a nice package with it.

REBECCA: Excellent last tip. Ed, Ken and I would like to thank you for sharing all of your great tips and ideas with our SpeakerNet News listeners.

ED: It's my pleasure. I love SpeakerNet News.

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