

START MAKING BETTER WEB VIDEOS



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Who Is This For?

You want to make videos and put them on the Internet, but you want them to be better than a webcam in a bedroom. Sure, people sometimes make brilliant and/or popular things with a webcam in a bedroom, but you're ready to move past that. You don't just want to *make* videos, you want to *produce* them.

I'm talking about a good video, here, not necessarily a viral video. Nobody knows how to make a viral video.

Good cameras keep getting cheaper, and cheap cameras keep getting ~~gooder~~ better. More importantly, there are microphone options that won't ruin your monthly grocery budget. Your computer probably came with "good enough" video editing software. You're just about ready to get started, so I wrote down everything else that you *didn't know you need to know*. Obviously, this isn't a replacement for film school, but if you've never made a video for a large audience before, or if you have but they seem lacking for some reason, this will quickly set you on the right path.

This is a manual about the specific process to have a good finished video that gets in front of people. I won't delve very deeply into marketing and advertising; there are lots of books about that. And I won't tell you what kind of videos to make, except for this ubiquitous advice: make something you're passionate about.

Terminology

Lots of objects and processes in filmmaking have weird names, the quintessential example being a "c47," which is just a clothespin. In this manual, I'm going to call a clothespin a clothespin, a tripod is going to be a tripod (instead of "sticks"), and I'm not going to "fly in" anything. Jargon is fun, but I don't want to risk it getting in the way right now.

To avoid confusion, though, I should say that I use "film" and "video" as interchangeable nouns. Similarly, "filmmaking" and "video production" are the same thing to me. I want to say "vid" sometimes, but then I remember I don't live in a cyberpunk novel.

I'll also use "film" as a verb interchangeably with "record" and "shoot."

Technical Requirements For A Good Video

This section details everything you need to create a video that won't embarrass you later.

Well, the acting might embarrass you. I can't help with that.

...

Fine, you talked me into it. Here's my one piece of acting advice: pretend that you haven't yet thought of the thing you're about to say. That sounds sarcastic, but it isn't.

Audio Quality

Audiences seem to notice bad audio more easily than bad video, so much so that I put this audio section before the video section. If you shot something that's a *little* too dark, but it sounds great, you probably don't need to reshoot it. But if it *sounds* amateurish, your viewers will conclude the whole thing is amateurish. Doesn't seem fair, but it's what happens.

Volume(s)

The most important thing is to make sure people can hear what's happening in the video. You have no control over the volume of your audience's speaker(s) or headphone(s) (one side might be broken, or they might even be dealing with a mono speaker), so you need to set the microphone at a good level during recording and then make it even better during editing.

Broadcast TV has actual rules about how loud things can be; us Internet people, not so much. A good guideline is to watch the decibel meters while recording and try to capture a speaking voice that averages about -12 db (decibels) and reaches its highest volume at about -6 db. If a performer shouts and you see the decibel meters go into the red (sometimes it's not literally red, but you can tell that the volume has reached a point where it *could not be louder if it wanted to be*), then do another take and turn the volume input down for the shout-y bit. Don't ever let it go into the red. It'll sound corrupted and subsequently amateurish.

You might have the option of recording the same microphone to both the left and right channel at two different volumes. If you can, please make use of that. Set one channel to be less loud than the other, and then you can choose between them during editing, making the shouting parts less garbled and the whispering parts easier to hear.

During editing, after you've added your optional music and sound effects, I suggest aiming for a maximum volume of -2 db. This is relatively loud, but there's a reason for it: your audience is dealing with crappy speakers. Think of all the people who are trying to watch your video on their phone while the coffee klatch is at the other end of the room gossiping about the new sales targets (or whatever, I don't know what people gossip about.)

Before deciding the video is done, close your eyes and listen to it with your crappy headphones, then your not-so-crappy headphones, and then your computer speakers. It should sound reasonably good on all three.¹ The dialogue shouldn't be fighting to be heard with the music and sound effects.

Pops, Hisses & Hums

You don't want any pops, hisses or hums. The best way to lower the chances of all three of those is a directional / shotgun microphone with a built-in pop filter. You'll have to decide whether you want one that mounts to the top of the camera or one that attaches to a mic stand or boom pole, which is probably decided by the size of your crew. If you can manage the logistics, it will sound better when the microphone is closer to the person speaking, so a mic stand or boom pole is better for most situations (I've had a Rode NTG-2 for many years which always served me well). Granted, this sucks, because now I'm recommending you spend more money, right? What with the pole, that's like a hundred bucks, and now you need a cable, but wait, there's another option.

Lavalier / lapel microphones are awesome. But usually very expensive. But! Not if you don't get the wireless kind! For a long time I was equating lapel mics with an entire wireless microphone system, but I didn't have \$700-\$1,000 to spend on that. I finally realized that people sell *non-wireless* lapel mics that I could plug directly into my audio recorder. I have a Shure SM93 that does a great job. The only downside I've found to this system is you can't have your performer do cartwheels while speaking to the camera, because the wires get in the way.

¹ If you're a masochist, try listening to it with your car speakers.

Okay, there's one more downside. If you're using one lapel mic to capture more than one person speaking, you're gonna spend some time during editing moving the volume up and down to make their voice volumes match. To me, that's not such a bad trade for the money I didn't spend.

Don't overspend on this, but don't buy the cheapest one, either. Trust me, the cheapest one is worse than you think it is. I've bought them in the past and they quickly became cat toys.

Stereo & Mono

Your audience is probably holding a mobile device with an unimpressive speaker, or there's a good chance they're watching your video with just one earphone in, or there's a bunch of people crowded around a laptop. These folks are clearly doing it wrong, but they still have valid feelings, and they should be allowed to hear what your performers are saying. That's why I recommend setting all the dialogue to mono.

I'm afraid your professional audio friends will be annoyed by this practice, so you should promise them that in the future, when you're producing a video that you know will *mostly* be watched by a TV audience or people in a movie theater, you'll take special care to appropriately pan the dialogue left and right. In the meantime, making sure your performers get heard is more important than being quote-unquote professional.

Oh, but the music should totally be in stereo. I can think of a few songs that sound goofy when only one earphone is in—ever heard just the left side of Space Oddity by David Bowie? Yikes—but it's not like you're using copyrighted music, right?²

Video Quality

Exposure

I used to work in a deli, slicing meats and cheeses for people. I was supposed to ask each customer how thick they wanted their slices, and 98% of the time, the response was “not too thick and not too thin,” which is useless information, because thick and thin are relative terms. So I understand if you're frustrated

² This will be explained later.

when I say that your video should be “not too bright and not too dark.” But in this business, dark is interpreted as moody, and a bright picture is called happy and uplifting. They’re both okay, sometimes.

If your camera has an Auto setting, try that first and see how it looks on the preview screen. Some cameras are smarter than others (surely they got smarter between when I wrote this and when you’re reading it), and it’s always worth a try. There are two potential dangers with Auto mode: the white balance³ and/or the exposure might change in the middle of the shot. Check your camera manual to see which ones are affected in Auto mode. Depending on the shot, it could be acceptable for the exposure to change mid-shot, but a morphing white balance will look *real* weird.

In Manual video mode, you might have the option for displaying “Zebra” patterns on your camera preview screen. You might have to dig for it in the menus, and sometimes they just call it “Z.” This display overlay can help you avoid a lot of math by showing you which parts of the screen are probably too bright by putting diagonal lines all over them. (Keep in mind that if you’re purposefully shooting a bright white object, it’s okay to see some zebra lines on there.)

The folks at VidMuze have a great and thorough [explanation of the four factors you choose from when shooting in manual mode](#): ISO (sensitivity), aperture (AKA f-stop or “how much light the lens is letting through”), shutter speed, and frame rate. It’s a lot of information, and I recommend experimenting often with your camera’s manual settings during whatever free time you can make for yourself.

Shooting Outdoors

Just shoot everything outdoors. Sometimes in a sunny spot, sometimes in a shady spot. Hey, it worked for the movie “Wet Hot American Summer,” and they got rained on a lot. [Make a big, cheap reflective board](#) and get the sun to obey you. You’re gonna feel like a demi-God.

Yeah, I suppose you’re right. Not everything makes sense outdoors. Your script says that the Zannah character is supposed to be making coffee; why would she be making coffee outside? Hmm, maybe we could change the story so that they go camping? Camp coffee, that’s totally a thing! For real, I’m trying to help you out.

³ This will be explained sooner.

Lights are annoying. Do some serious thinking and re-thinking before concluding you want to light a room.

Shooting Indoors

If you decide you absolutely must light indoors – and you can't get enough daylight through the windows after opening the curtains or blinds, or even after tearing down the curtains or blinds – then here's what you need to know.

Your most likely options for lights are tungsten, halogen, CFL (which stands for compact fluorescent), or LED (nobody cares what it stands for, everybody just says LED). Tungsten and halogen get hot, which sours the mood of people on set, they stop having fun and just want to get things over with. That attitude can make your video less good. LED panels are super-efficient, but still pretty expensive. But you can get two comically-large CFL bulbs at 105W each that output the equivalent of 800 tungsten watts. That's a lot of light for under \$50, so that's what I use on a lot of projects.

Then you're gonna need some light stands, which is how you position and power the lights. The ones you pick will probably come with umbrellas or soft boxes to help you direct and/or soften the light. Definitely get those. You're also gonna need extension cords. And unless your crew is made up of the most careful humans who ever lived, you're gonna need some tape, or rubber bands, or grooved rubber train track-lookin' doodads to keep the cords in place and avoid people tripping or knocking over your equipment. Are you absolutely sure you don't just want to shoot outside?

Light Color Temperature / White Balance

Unless there's a really cool sunset, we often don't think about the color of the light around us, and we're always readjusting our perception of it so that things look "normal." But our cameras are obsessed with it, and they're much slower at adjusting. Your camera has an Auto White Balance setting, but you will find the more you shoot, the more mistakes it will make. And as I mentioned earlier, it's liable to change while you're recording, which, ew. Weird.

YouTube and its ilk are full of videos with a strong yellow tinge that could've been avoided. Look in your camera manual (it's probably lost in a box somewhere, so get a PDF of it online) for how to change the White Balance. Fortunately, picking

the correct one is as easy as describing your surroundings: sunny, cloudy, shady, tungsten (like in your living room), fluorescent (like in an office), etc.

You get two chances to set the exposure and white balance for each shot: during filming and during editing. During editing, you have more room to darken a shot than to brighten it, however, overexposed (too bright) areas can't be salvaged during editing. And it takes a lot less time to set the correct white balance when filming than to change it later. Measure twice, cut once.

If you want to be pseudo-fancy, have a white piece of paper handy and hold it up at the beginning of shooting for each new camera setup⁴. Hopefully, you won't need to change the white balance during editing later, but if you do, a big frame of reference for what white is supposed to look like is very handy. It doesn't even need to be in focus.

Cinematography Lessons

There are hundreds of hours of film lighting and cinematography tutorials on YouTube, and you can often borrow knowledge and techniques from still photographers, too. Start with these and just keep clicking until your brain is full:

10 Tips for Beginner Filmmakers

Basic Cinematography Tips

Camera Techniques for Better Filmmaking

Shooting Videos Like an Editor

Low Budget Lighting Tips (and part 2)

Which Light Kit Is Right For You?

Light a Green Screen With One Light

5 Skills That Will Make You a More Valuable Filmmaker

⁴ Unless you're near a Civil War reenactment, in which case, CHARGE!

Before Filming

Complete List Of Equipment You Absolutely Need To Own, Rent, Or Borrow

- Some kind of microphone that records your performer's mouth better than the camera microphone would, like a shotgun mic or a lapel mic. Read the manual.
- A digital audio recorder to plug that microphone into⁵. Definitely read that manual.
- A camera that records 1080 or higher. Read that manual twice, unless you have an eidetic memory or whatever.
- Headphones. Ideally noise-canceling, or at least over-the-ear, so you can hear better what's being recorded.
- A really long extension cord.
- Power splitter (I like the multi-pronged, squid-y kind. Specialized hardware like we use tends to have goofy power adapters that want to take up more than one space in a standard power strip.)
- Rubber bands. Otherwise, your wires will get tangled and your cables will trip people.
- Something to edit with.

Make Lists

I advise you start making lists at least two days in advance of filming. Only a mutant can start and complete a list like this without forgetting something. Give yourself time to remember that something.

Make a list of all the topics that need to be talked about.

⁵ For example, the Zoom H6N, or H5N, or H4N.

Make a list of the actions you want to record, including separate sounds, and any end cards you want to include.⁶

Make a list of objects you'll need, including your own equipment, other people's equipment, clothes you want people to wear, makeup, props. Get a second opinion if you can.

Bring the lists with you on the filming day. Did I need to specify that? :)

⁶ End cards will be reluctantly explained later.

Filming

Set Design

Clean up the location. (Hey look, I just added a vacuum cleaner to your list.) The messiest room set in Hollywood is still cleaner than our real-life rooms. Decoration is nice, but **stuff** is distracting. Remove anything with a recognizable logo on it (unless you're discussing those specific products, of course). Vacuum, sweep, dust, even wash the wall if you have to. Look at the location through the lens before deciding it's clean enough. Camera lenses have a way of magnifying dirt.

Lighting

See the previous section on Shooting Indoors for general advice and links to tutorials.

Frame Rate

The general rule of thumb is that 30 frames per second (fps) is normal for TV and 24 fps is normal for films. (48 fps is just for hobbits.) But there are more factors that go into making a thing "look like film," such as camera lenses, the scope of the set, how the colors are handled in post-production. If you make those film-style decisions but record at 30 fps, it will still be more film-like than most TV. Well, the sitcoms and reality shows, anyway.

If you know you're doing something cinematic, go for 24 fps.

Microphone Position

If you can hear a nose exhaling, it's in the wrong position.

Microphone Volume Levels

Ask the performer to give you some examples of things they'll say or whisper or scream. Watch the decibel meters and try to strike a balance that averages about -12 db and reaches its highest volume at about -6 db.

Room Tone

Once the camera and lights have been positioned and the performers are nearly ready, get everybody to stand still and shut up for thirty seconds and record the ambient noise in the room to a separate audio file. Say what you're recording at the beginning of the file, for example, "Marina del Rey V.F.W. hall room tone."

Clap To Sync

When the equipment's turned on and the performers are ready to perform, someone should announce what's about to happen and then clap. The clap should be both seen and heard by your camera(s). For example, "Andy drums on the steering wheel! Take two! *CLAP!*" We'll use this clap later for syncing the video and audio. Your editing software might be very smart at syncing, but clapping doesn't hurt (unless someone's trying to prove their own strength to themselves) and it only takes half a second.

If your high-quality audio is plugged directly into the camera and your performers are easily startled, you can skip the clap, but don't skip the rest of the information. It makes editing a lot easier.

Editing

Syncing Audio And Video

This is the awesome part. It's also annoying, at least the first couple of times. But it's the main thing that will set you apart from the people competing for your audience. You recorded a nice video file onto one memory card and a nice sound file onto another (you can skip this if you plugged your nice microphone directly into your camera) and now it's time to match them up.

How to sync audio and video with...

- Adobe Premiere Pro
 - with PluralEyes
 - without PluralEyes
- Avid
- iMovie
- Windows Movie Maker
- Final Cut Pro X
- PluralEyes by itself
- Sony Vegas

Make It Shorter. No, Even Shorter Than That.

Shorter, shorter, shorter. Keep all the frames that are absolutely necessary to explain what's happening and remove all the frames that don't move the story forward. Overlap dialogue sometimes (do a web search for how to do a "J cut or L cut" in your editing software). Don't worry about jump cuts so much.

Do lots of passes from start to finish. Walk away from it for a few hours. Get a second and third opinion. Every time I've done those things, I've found more seconds I can remove.

I'm being so aggressive about this because 1) the web video audience is the most flighty and fickle audience that Planet Earth has ever seen, and 2) you don't have a reputation, yet. If your viewers were enjoying a snack in a comfy chair in a darkened theater, you'd be free to set the mood first with a helicopter shot of Manhattan⁷ at dusk. But they're not, and they don't know your name, so they're only *barely* willing to give your video a chance. Get to the core of the thing as fast as you can.

Titles

Also known as “the words on the screen.”

Fonts

Unless you're using them with a sense of parody, please don't use Arial, Comic Sans, Copperplate, Gill Sans, Impact, Papyrus, Verdana or anything with Zapf in the name. Everybody else already used them up. Maybe our children's children will get to see them with fresh eyes.

Font weight / Style

Some fonts have varying styles. For example, Helvetica comes in Regular and Bold. As a general rule, the thinner a font is, the more classy and expensive it looks. But your priority should be legibility at a distance. I recommend zooming out the video preview window to 50% or 25% so that it mimics the size your video will be on a smartphone, and then choosing a font.

Contrast

Sit back and squint a little. If the text in your video is getting confused with the image it's sitting on top of, you don't have enough contrast. Pick a different color or add an outline or a drop shadow. Or all three. Maybe try some 3D text, until that fad eats itself.

⁷ The city, not the beach.

Edit Efficiently

I'm betting you don't enjoy repeatedly pressing Undo. You probably hate starting over because you made changes that can't be undone. Avoiding those situations is what they call "having a workflow." It's splitting your work up into chunks and putting those chunks in a smart order. A brilliant trainer named Larry Jordan has two great articles on editing workflows:

- [For Final Cut Pro X \(or other metadata-driven editing software\)](#)
- [For Adobe Premiere Pro](#)

Edit first with a focus on audio

Another great trainer named Channing Lowe (who has published [a very thorough tutorial series on Adobe Premiere Pro CC 2015](#)) explains his philosophy and techniques for [starting your edit by paying attention only to the audio](#).

Color Correcting

There are two different steps for messing with the colors in your video. Color *Correction* is fixing the image so it looks roughly the same way it did to your eyes during the shoot, and making sure shots from the same scene match each other. You're basically making yourself a standardized baseline.

The Color Correction process is quite different from one editing program to another, but [here is a Final Cut Pro X tutorial](#) from Larry Jordan that explains the theory as well as the steps.

It's worth learning all the scopes and pucks and sliders. But if you want to "cheat" the way I do, take a look at the [AutoGrade plugin from Hawaiki](#), which lets you pick which things should be white, and which should be black and automatically adjusts your shots, and gives you a lot of fine-tuning tools as well.

Color *Grading* is judiciously adding back in some colors that weren't there to begin with in order to create the right emotion in your scene. Here's another [YouTube tutorial that covers both color correction and color grading](#).

End Cards

An end card is the thing where you encourage people to “click here to subscribe” and “click here to see last week’s awesome video.” I don’t personally like end cards. I think they exist because YouTube is bad at showing viewers what the previous and next videos in the playlist are. I keep hoping YouTube will improve that, but in the meantime, put “end card” on your list of things to shoot.

Naturally, keep it as short as you can. Every second of this is going to make it seem like your video is longer than it really is. When deciding whether to watch, a person might click on a 4 minute 40 second video but not on a 5 minute 5 second video. Flighty and fickle, etc.

Copyrights

Sometimes, if not every time, you're going to be tempted to use something in your video that someone else created. For example, a drawing, or a photo, or a song, or even another video clip. Here's the tl;dr of United States copyright law: every piece of media is automatically copyrighted to its creator, unless they've deliberately transferred that copyright to a company or to the public domain. Even if something is in the public domain, it might not always stay there. U.S. copyright law is weird.

Fair Use Is Just A Tradition

If your video is a parody of something (and I mean a real Mel Brooks or Weird Al-level parody, not the fake-Twitter-account kind of parody), or if it's educational, or offers a critique, or presents the news, there's a chance that you can use pieces of someone else's media within your video. But a **chance** is all it is. You can't depend on the tradition of Fair Use, because a judge can just decide not to follow it if they don't want to.

If your video staying online is important to you, your best bet is always to create everything you need yourself. But not everybody can be good at everything. Luckily, some people and companies recognize that, and offer supplemental media for free.

Music

YouTube's Free Music Library

Some of these require that you tell your viewers who wrote the music and where they can find more about it, some don't.

Creative Commons

Sound Effects

YouTube's Free Sound Effects Library

freesound.org

Thumbnail

The thumbnail is the still picture that previews the content of your video. It doesn't need to be a screen grab from your video, but it also shouldn't mislead potential viewers. It should convey the tone and the topics of your video. If you made a European-toothpaste-unboxing video, and your thumbnail is of One Direction kissing Selena Gomez, people will be super angry at you.

You totally *can* export a single frame of your video and use that as the thumbnail, if you think it's a perfect moment. But successful indie video folks often add text (such as the name of the video) to the thumbnail. Keep in mind that the thumbnail will be small, so the text needs to be proportionally large enough to be read if the image is shrunk to 20-25%. (But also, make a version that doesn't have large text, in case you want to make a Facebook ad, because those don't allow images with overlaid text that is more than 20% of the image.)

Another popular technique is to combine the most compelling moments from the video into one image.

Happily, you don't need to pay more for [name of popular photo manipulation software] to make these thumbnails. You can easily duplicate your video project and use your video editing skills with titles and effects to make a still frame, and export that.

Publish On YouTube

Title & Description (SEO)

If you haven't heard the term SEO before, count your blessings. It has the reputation of cheaters doing sneaky things to outwit customers. But for us, all it means is that we should use the clearest, most common and thorough language to describe our video in the Title and Description areas.

If you're making a travel show, put the landmark or city, etc. in the title. If there's an even mildly famous person in your video, definitely put their name in the title. If you're making a cooking show focused on cilantro, put both "cilantro" and "coriander" in the title.

Cilantro aside, you mostly don't need to worry about synonyms. Google search includes the biggest and most complicated thesaurus ever. It gets smarter every minute, so people will find what they're looking for.

Playlists

Make playlists! It might feel silly starting with just a couple videos in one playlist, but YouTube is eventually going to get this right, and people will be able to watch one after the other without trouble. Plus, it's much easier to share one link of your relevant videos in a list vs. multiple links.

Annotations

YouTube annotations are ugly and outdated and don't work on mobile devices. Use Cards instead.

Cards

[YouTube does a great job of explaining Cards here.](#)

Publish More Places

It ain't just YouTube. People are frequently watching videos on Facebook and Instagram and Twitter. For beginning video creators, it's more important to get your videos seen than to try to corral your viewers to one location. And consider that it's in Facebook's interest to keep its users *on* Facebook, and Facebook controls the algorithm that decides which videos will appear. I can't *prove* that Facebook is showing more videos which were uploaded directly to Facebook vs. embedded YouTube videos, but I feel confident that is what's happening. (I also think Facebook is demoting links to Patreon, but again, I have no proof.)

Put it on Tumblr. Put it on Twitter. Put it on Vimeo. Make an excerpt for Instagram. Put it on DailyMotion. Put it on BuzzFeed. Put it on Google+, why the heck not.

I would say "put it on Reddit" but publishing your own content on Reddit is a no-no. If this makes sense to you, please explain it to me [@jayfrosting](#).

Publish Everywhere Else You Can Find

In addition to the popular social networks you've heard of, there are also lots of popular websites you haven't heard of that would be happy to host or embed your video. I specialize in comedy, so every few weeks I do a new Google search for "funny videos" and find new outlets, such as [VideoBash.com](#) and [boomclips.com](#). People don't talk about such websites, but if they show up on the first few pages of a Google search, they're popular enough for you to care about them.

Make Text Replacements For Easier Pasting

You're gonna be copying and pasting lots of little bits of text when submitting your video to many outlets. I recommend saving time and headaches by finding a way to replace little phrases with big phrases. On OS X, you can do this in System Preferences > Keyboard > Text. So all I do is type ,v1 and it auto-transforms into Awesome New Video Topic w/ Famous Guest! I use ,v2 for the URL, ,v3 for the Description, and ,v4 for the video's tags.

Tell Everyone

Find Relevant Facebook Groups

Look for Facebook Groups that are into sharing videos and/or about the topic you cover in your video. Many of them will let you send a message, so just say, “Hey, this looks like something you’d be interested in” and then paste in the title, description and URL. Messages like that get shuffled off to an “Other” folder on Facebook that doesn’t usually get checked very often, so don’t expect an amazing response⁸, but it’s better than nothing.

Tweet It Out There

Do not go ballistic tweeting your video URL, or retweeting compliments about it. I think you could get away with a maximum of three public tweets about your new video within 24 hours of it being published, one each for the morning, afternoon, and evening crowds.

But you can also judiciously tweet it to individuals or companies on Twitter whom you think would enjoy it. Just obey the Golden Rule and remember those are real people on the other side of the screen, and nobody likes to be spammed.

⁸ Actually, you should never expect an amazing response. Always be humble and thankful.

Beyond The Basics

Tutorial Channels To Watch

[Simon Cade, DSLRGuide](#)

[Film Riot](#)

[DSLR Video Shooter](#)

[The Frugal Filmmaker](#)

Making Money

I wish I could write this section like, “here’s how I made a ton of money making web videos and had a bunch of free time and also ice cream!” but the fact is it’s hard work for everybody who does it. You will feel like you’re putting more in than you’re getting out.

That sad truth aside, there’s one wise thing I can tell you about making money from your videos, which is that it’s not always about ad revenue.

You can ask people to support your videos directly, as an alternative, or in addition, to ads. YouTube has a button for that, or you can set up an account on Patreon or a similar service.

You can also ask people to support you *indirectly*, by selling merchandise related to your videos or channel.

You can offer your services in the video production and/or post-production arenas, because it’s obvious from your quality videos that you know what you’re doing.

Heck, maybe people especially like the writing in your videos. You can sell that. Boom, you’re a screenwriter.

If you’re ~~lucky~~ persistent in developing your quality and skills, you may even get a chance to do a branded video, then you get to feel a special new kind of stress. But you get paid for it, so.

Conclusion

Thanks for reading! Don't forget to subscribe to the ideas I explained here. What do you think I should write about next? Leave a comment below!