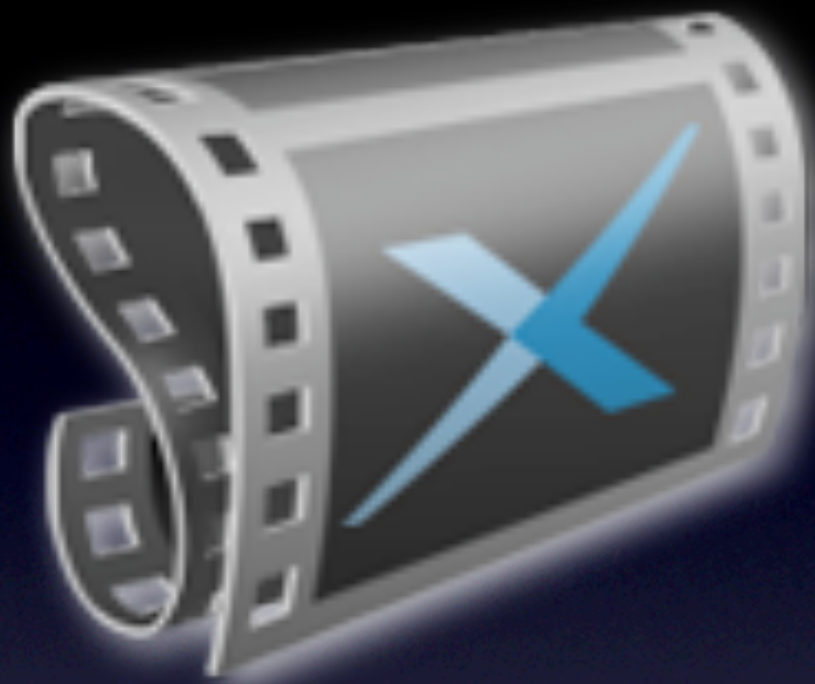


Preparing for Online Distribution

Thursday, November 1, 2007



Thursday, November 1, 2007

- 1 Update on my encoding presentation
- 2 Preparing material for digital distribution
crop, deinterlace, uncompressed
- 3 How you use Internet Distribution for profit
Where might you sent content for some potential return.
How else can I profit?

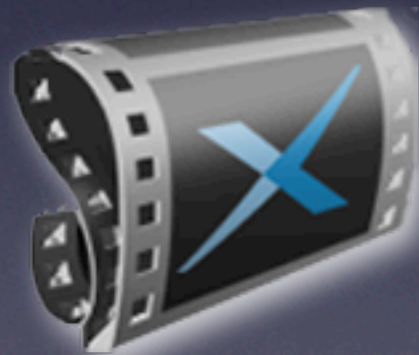


Thursday, November 1, 2007

About a year ago I made some suggestions for format and we started with these common formats:

I eliminated MPEG-2 because files were too large for online distribution and the technology was fairly old. It's also not a great format as source for digital distribution because it's heavily compressed. But truth be told I've pulled content from DVD with DVDxDV and used it as the "master" because it was the only source.

MPEG 2 – not a great choice for Online distribution at any time.



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I also eliminated Real because it's the most expensive to serve, but mostly because it really has no advantages.

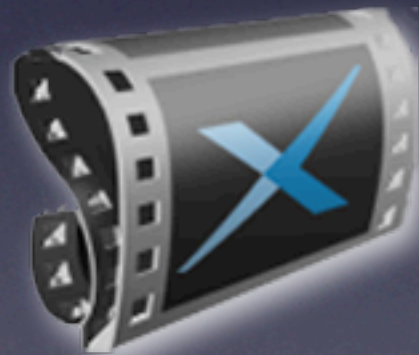
It is an OK codec but not the world's best – H264 and Windows Media are better quality

It's far from ubiquitous – it ships with no computer ready installed

And Real competes in program distribution.

Anyone who distributes in Real will want the content provided to them in a better quality format!

So with no “Real” advantages, we can eliminate it.



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Divx, is really the less advanced MPEG-4 Advanced Simple Profile – better than Apple’s MPEG-4 and well developed since – with MP3 audio in an AVI container. Now I won’t go into the suitability AVI format – abandoned in 1996 by Microsoft it’s the zombie file container that won’t die!

DivX is actually quite a good format but it’s primary use is for distributing “unauthorized” content. It’s also not used by any online distribution site, other than DivX’s own Stage 6. Again they’ll want higher quality source for distribution.



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Flash has pretty much beaten MPEG-1 for ubiquity, at much better quality for bandwidth than MPEG-1, so we can eliminate MPEG-1.



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Leaving us with MPEG-4 and by MPEG-4 I mean with H.264, MPEG-1, Windows Media and Flash.

Windows Media is installed on all PC's and it has the most robust DRM available. So while DRM is still desired, Windows Media will thrive. It's a great codec and good for distributing video. But it's not a format you'd use when it's less convenient for the growing number of Mac users and doesn't work on iPods or Apple TV, and it doesn't play in Flash.

Windows media may gain a resurgence if Microsoft's Silverlight "Flash killer" catches on.



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Leaving us with MPEG-4 and by MPEG-4 I mean with H.264, MPEG-1, Windows Media and Flash.



Thursday, November 1, 2007

But an interesting thing is happening



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But an interesting thing is happening

H.264/AVC



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MPEG-4 and Flash, together at last, with a common codec and file format: H.264 with AAC audio in an MPEG-4 container.



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H.264 via Flash playback for Joost, YouTube, Adobe Media Player and most online players, which can be highly interactive.

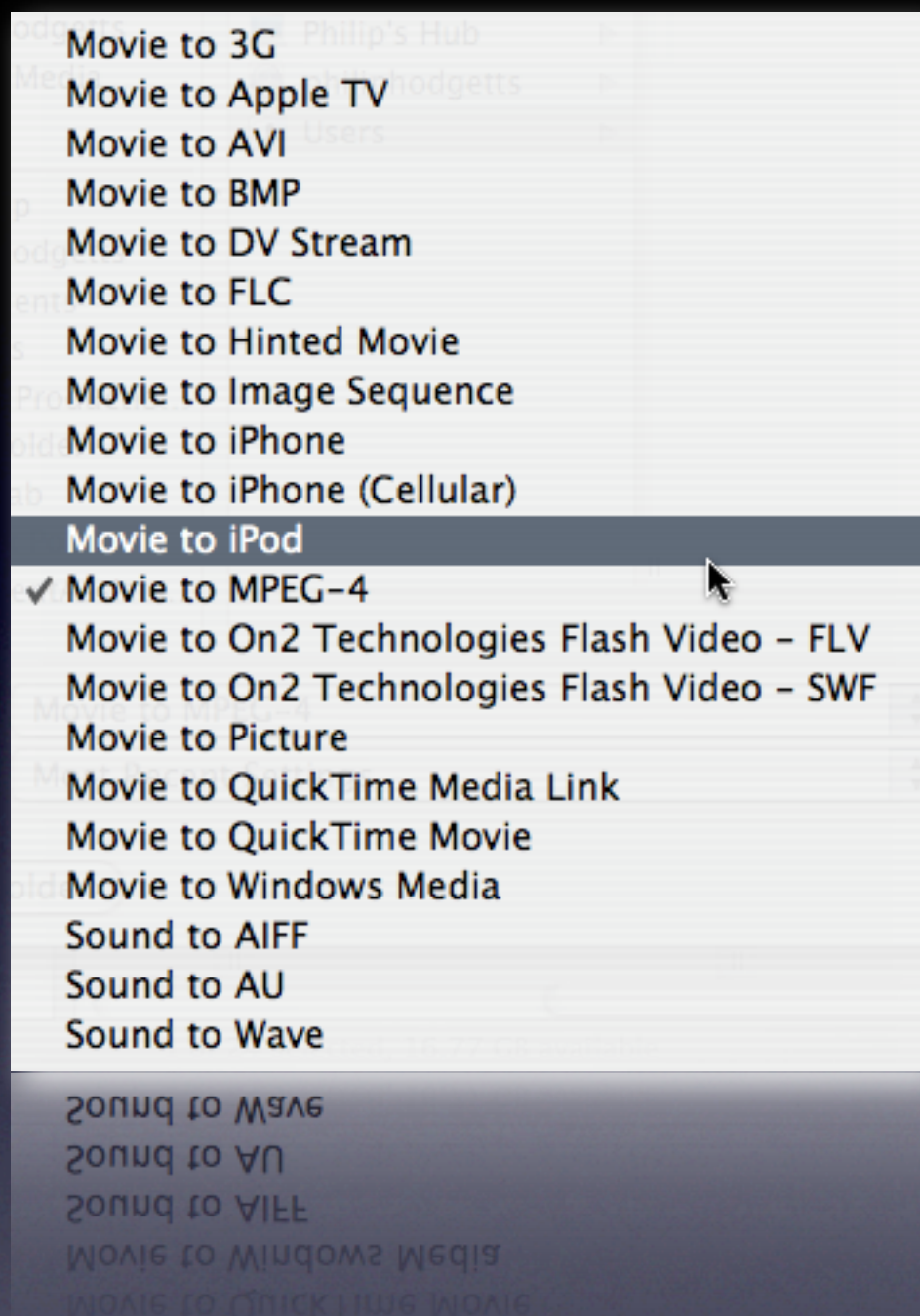
H.264 via MPEG-4 for Apple TV, iPod, and some online distribution.



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How soon? Flash update 3 in beta until “Fall” then allow 6–9 months for people to get it.

So does this new Flash Player support for MPEG-4 and H.264 mean that it will replace the On2 VP6 codec? Absolutely not. The addition of H.264 gives developers greater choice to select the technology that best meets their needs. The current implementation of H.264 does have some limitations, such as lack of support for alpha channel and the inability to embed video into a SWF file. On2 VP6 is a solid, high-quality choice for Flash-based video projects. The On2 VP6 codec is also clear of any licensing issues that may arise with MPEG-LA. (Licensing information can be found on the [MPEG LA](#) and [Via Licensing](#) sites.)



Up to 640 x 480
native size

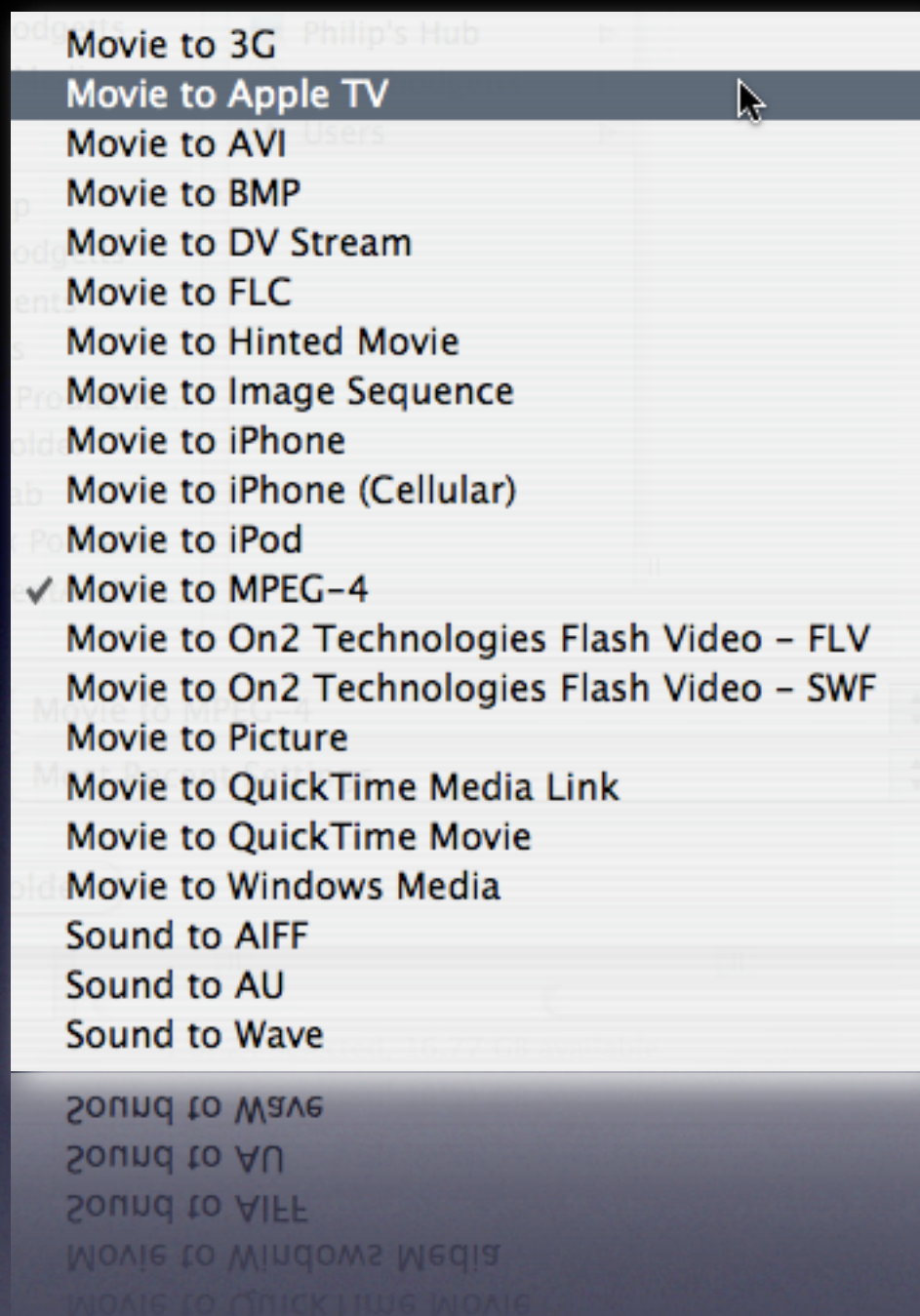
Over 640 x 480
640 x 480

Frame rate to 30 fps
maintained

Data rate
up to 1.5 mbits/sec

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The simplest way to make H.264 is to use Apple's simple and easy presets: Export for iPod and Export to Apple TV – note the new presets for the iPhone.



Up to 1280 x 720
native size

Over 1280 x 720
940 x 540

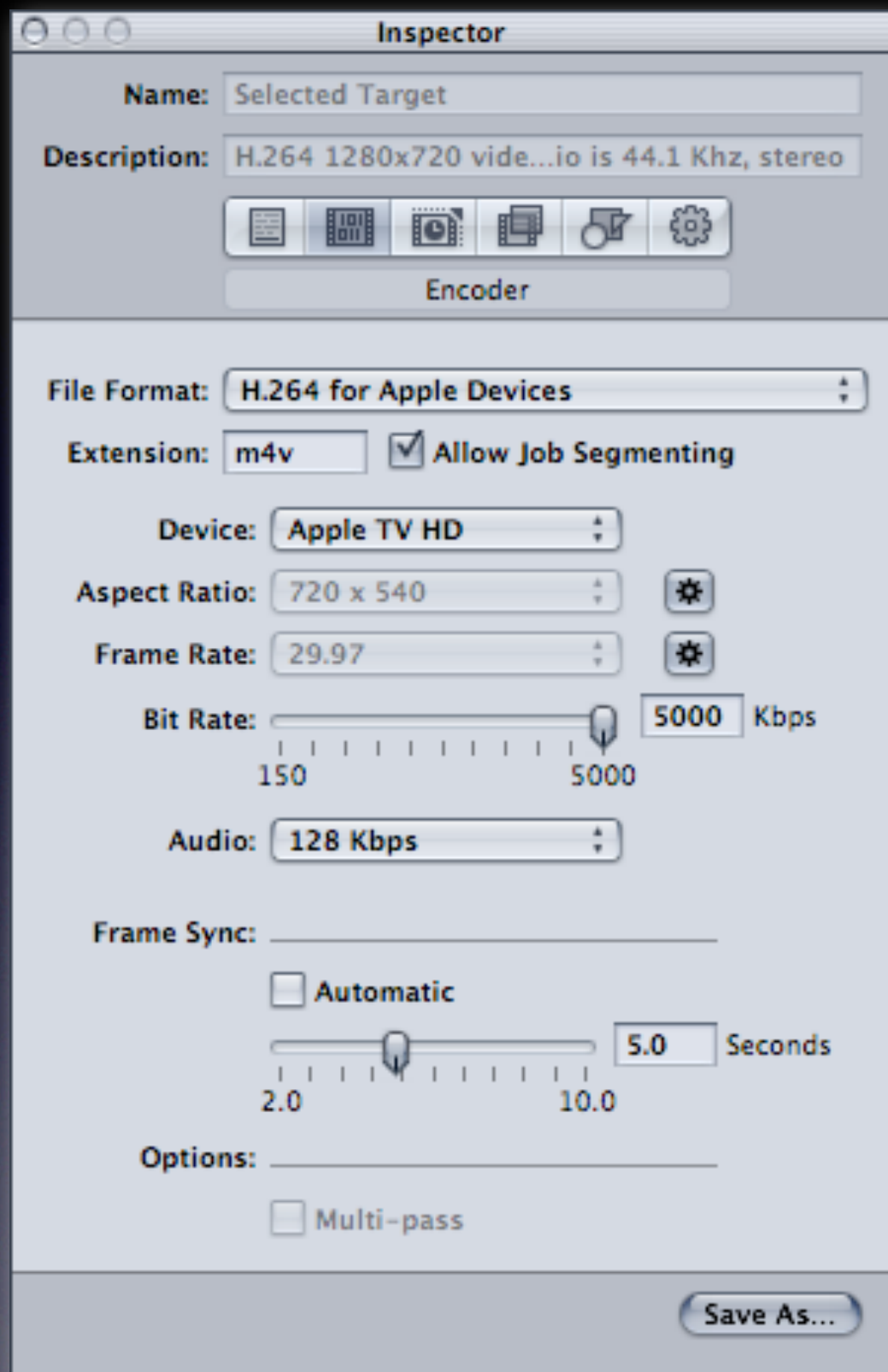
Frame rate to 24 fps
maintained

Data rate
up to 5 mbits/sec

Note: 720 x 480 will be encoded as 720 x 540

Thursday, November 1, 2007

The simplest way to make H.264 is to use Apple's simple and easy presets: Export for iPod and Export to Apple TV – note the new presets for the iPhone.



Depending on the image
content, 720p24
can be comfortably
encoded in
3 Mbits/sec

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Compressor or Episode Pro give more control for Apple TV data rate. This level of control is important when you're paying for download but these are comfortable data rates for uploaded delivery.



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Preparing is fine but what about making money from online distribution?



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is the distribution for:
Publicity or
Profit



Universal Upload & Tracking



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You can upload to each place in turn or use a universal upload and tracking service.

250 Video Sharing sites

TubeMogul sends to 9 sites
with one upload and
metadata entry.



Thursday, November 1, 2007

You can upload to each place in turn or use a universal upload and tracking service.

While there are now over 250 [video sharing sites](#), there still remain a core that have a significant number of viewers. Services like [Hey!Spread](#), [previously reviewed here](#), and applications such as [VideoPostRobot](#) attempt to save you a lot of time by having you fill in all of the appropriate [metadata](#) for a video, upload it once, and then have it sent on to numerous video hosting websites automatically.

[TubeMogul](#) is unique in offering this combination of uploading and [analytics](#) in so far as I can tell, and this makes it a valuable prospect for the would-be web video publisher.

- | | | | | |
|-----------------------------|-------------------------------|-----------------------------|------------------------------|--------------------------------|
| • YouTube , | Yahoo! Video | • MySpaceTV | • Metacafe | • Google Video |
| • Revver | • Dailymotion | • Blip and | • Brightcove | |

Step 2: Enter Your Credentials and Launch!

☒ **YouTube** Upload (not yet uploaded)

User Name:

Password:

Not registered?
[Click here.](#)

Category Override (optional):

☐ **Yahoo!** Upload (not yet uploaded)

Email Address:

Password:

Not registered?
[Click here.](#)

Category Override (optional):

☐ **MySpace** Upload (not yet uploaded)

Email Address:

Password:

Not registered?
[Click here.](#)

Category Override (optional):

☐ **MetaCafe** Upload (not yet uploaded)

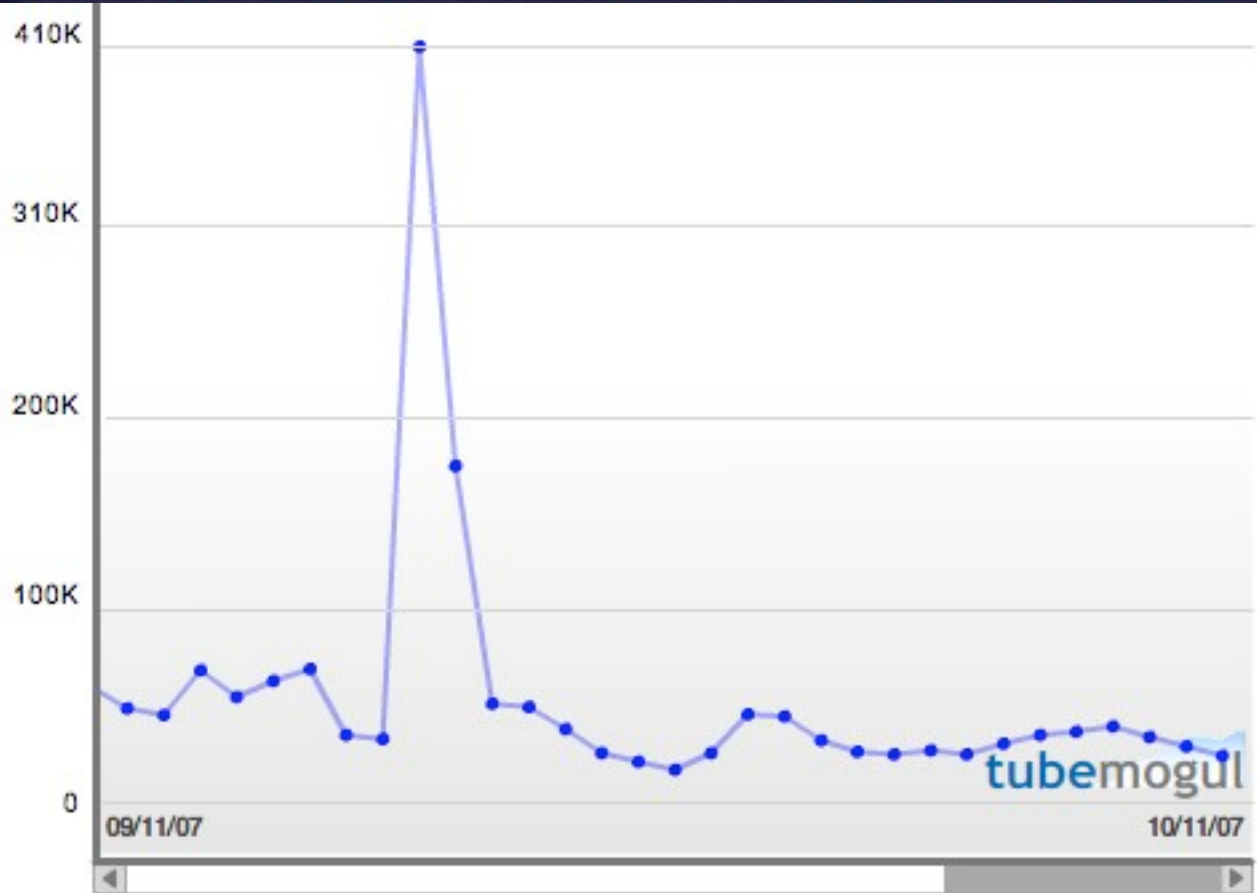
Email Address:

Password:

Not registered?
[Click here.](#)

Category Override (optional):

☐ **Google** Upload (not yet uploaded)



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you will have to create your own accounts at each site and enter the details into TubeMogul once.

TubeMogul also offers a lot of aggregated stats for tracking how your video is doing.



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Free buys you publicity and promotion.
Being on these sites gives you more exposure than putting the video on your on website.
Saves the cost of hosting, which could kill you if successful.



- Paid out \$1,000,000
- Mentos Experiments \$50,000
- 1000 checks a month
- 25,000 made minimum
- Average payout \$40

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Revver mails out over 1,000 checks a month, according to a spokesperson from Edelman PR (who was citing CEO Kevin Wells), and more than 25,000 people have earned the \$20 minimum needed to receive a check. Revver splits ad revenue 50-50 with creators, and syndicators who embed Revver clips can earn 20 percent off the top, with creators and the company splitting the rest. Taken together, the numbers suggest that the average Revver user who has received a payment has earned about \$40.

Tim Street *French Maid TV* series has been earning anywhere from \$1,000 to \$3,000 a month through the site. He recommended creators take advantage of Revver-formated QuickTime files for podcast distribution, since it allows for ads and views to be tracked, even if they're distributed through the iTunes podcast directory.

As well as Blip.tv who find advertising for their "Top 50" podcasts – Goodnight Burbank is doing "OK" at there.



Thursday, November 1, 2007

For Pay – get it into iTunes:

San Francisco filmmaker Tiffany Shlain's 18-minute film "The Tribe" has screened in 75 film festivals in the past 11/2 years, was given away for free on the Sundance Film Festival's Web site for months and has been shown at numerous house parties and classrooms across the country. But when the multiple-award-winning film was offered for sale on iTunes a few weeks ago, it was the closest "The Tribe" came to a red-carpet theatrical premiere.

Since then, the online incarnation of "The Tribe" has been doing something few short films do: sell. At \$1.99 a download, the independent film was the 10th-most popular film on the site as of Friday, behind a slew of animated shorts from Pixar and Disney. Could new digital technology create a cultural moment for the short film - long an underappreciated form - to gain not only a wider audience, but also to kick a few bucks back to under-compensated filmmakers?

Jon Bloom received an Oscar nomination for his short film "Overnight Sensation,"23 years ago. A new audience has rediscovered the film in the few months that it's been sold on iTunes, where it has regularly ranked in the top 100 shorts sold. It hasn't brought in a lot of cash, but Bloom said that's not the point. "It's satisfying that audiences are able to see the film" that starred Robert Loggia, Louise Fletcher and Shari Belafonte.

Bloom said appreciation for short films has come a long way in the two decades since Showtime officials "told me they were going to offer me twice as much to show the film that they had offered any filmmaker before: \$2,000."

Withoutabox.com, an 8-year-old Los Angeles outfit that has helped 150,000 independent filmmakers market their films using the Internet.



<http://stores.lulu.com/kirsner>

<http://www.scottkirsner.com/webvid/gettingpaid.htm>

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- *The Future of Web Video: New Opportunities for Producers, Entrepreneurs, Media Companies and Advertisers*, a 100-page book featuring interviews, predictions, up-to-date stats, and case studies about the evolving Internet video ecosystem.

The book is written for independent filmmakers and TV producers who want to understand the new options for earning a return for their work...advertising and media company executives confronting new challenges...and entrepreneurs interested in building businesses around Web video.

Physical distributors

- Send out to resellers online
- Relatively hard to deal with.
- Reach multiple online outlets at once
 - Currently no “CD Baby” for iTunes videos

Thursday, November 1, 2007

Not fans of any compression. Ask for 10 bit uncompressed files, rejected DV footage.

But they accepted the same files after being de-interlaced, cropped and scaled to fill the frame and exported to uncompressed 8 bit.

Sure you can't get better than the original source. Of course the files they accepted are perceptively softer than the originals, they're now “uncompressed” and they pass.

HDV source makes excellent SD mastering – but keep the widescreen. Nest into an anamorphic SD sequence and render. Test to make sure field order is correct. Wish I could show you an example of what the wrong field order looks like, but this is a progressive display, like my computer, and it's not going to show field order.

If you want to send an HD master and your source is HDV, I'd recommend nesting the edited master into a ProRes 422 sequence and render that, then output to a more commonly accepted formats like D5 or HDCAM SR. Can't send ProRes 422 because the codec's not distributable afaik.

At LAFCPUG.org

“Encoding for Upload to YouTube

- **De-interlace**
- **Crop out Action Safe**
- **Black restore**
- **Correct Gamma**
- **Format without Letterbox**

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Basically as high a bandwidth as will fit in any upload limit – 100 MB for YouTube for example, and at the size of the image no larger than the size they’ll display.

Explain why each item needs to be done.

Demonstration

Thursday, November 1, 2007

De-interlace and crop in FCP

De-interlace and crop in Compressor

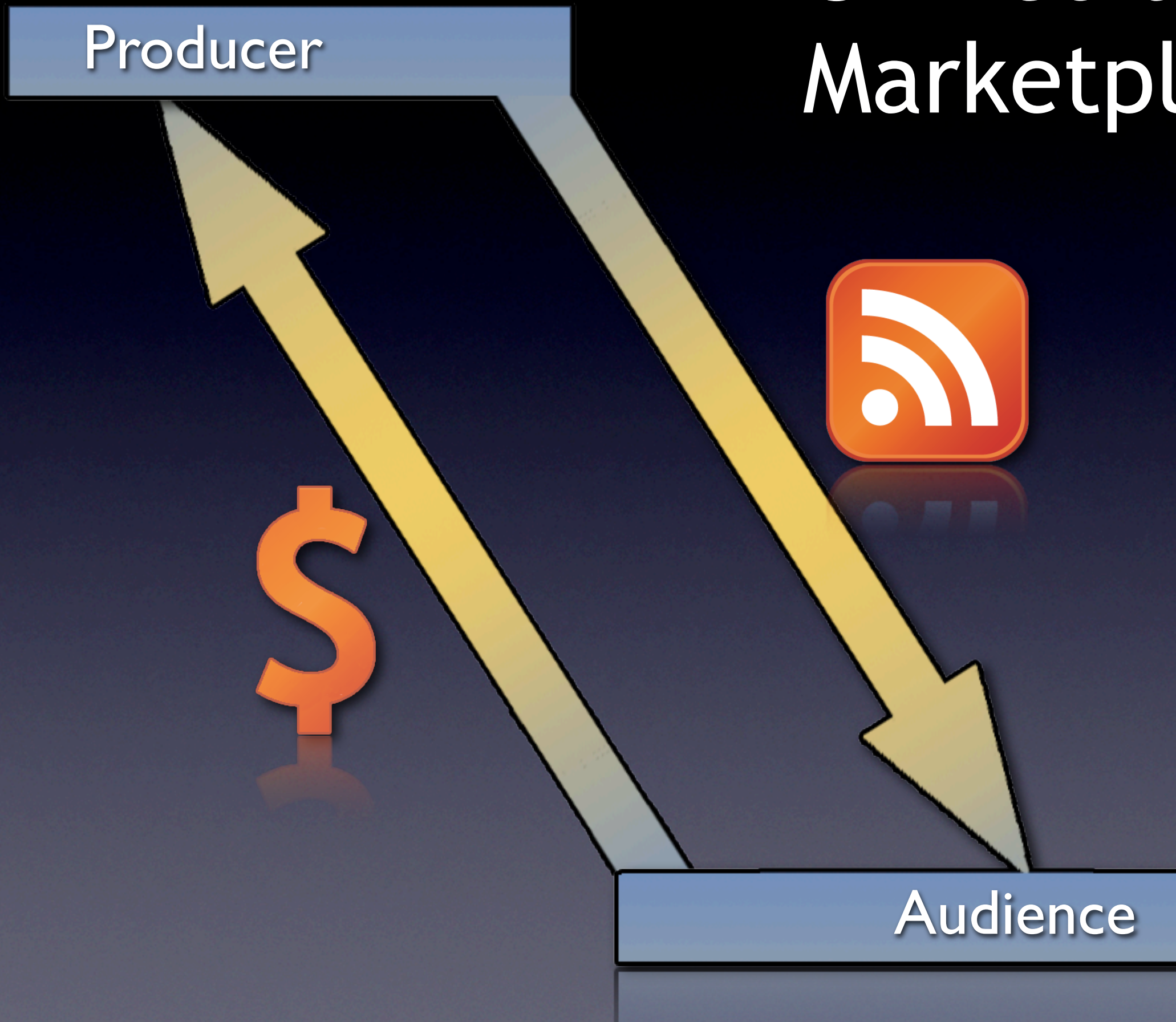
Setting: Prepare for Web



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Later in the year, we'll be opening the tools to build out that Open Television Network, the open marketplace between content creators and viewers.

Unmediated Marketplace



Thursday, November 1, 2007

The direct connection model at realistic pricing levels delivers great results for program producers and makes Television 3.0 a realistic alternative to its predecessors.

Bring it home, draw out the perfect model.

No gatekeeper, no standards and practices



OpenTelevisionNetwork.com

philip@OpenTelevisionNetwork.com



Open
television
network

Thursday, November 1, 2007

klickTab is the technology that makes it possible; the Open Television Network is the marketplace that makes it fair.



Thursday, November 1, 2007