



Top 22 Mistakes Corporations Make with Online Media and How To Avoid Them

Learn These Tips for Success with Online Video, Video Podcasting, and Audio Podcasting

Do you want to leverage new media to increase sales and brand equity? Or are you struggling to make sense of the changing media landscape and how to gain competitive advantage?

Chances are you are looking to shift your attention from the traditional media that you know, to new media where you have less experience. While conventional wisdom would suggest that the first to take advantage of a new technology will gain competitive advantage, those who rush in without forethought can make mistakes that tarnish their brand. Typically, the company that rushes out to get started is thinking about the kind of microphone or video camera to buy, but these are not the most important considerations. There are dozens of choices to make and companies that try to do it themselves eventually realize that it is much more difficult and complex to produce new media than they had thought. The goal of this white paper is to increase awareness of common pitfalls and to help companies protect their image as they venture into new media.

Fortunately, it isn't necessary to spend a lot of money to produce good quality media, but it does involve learning new skills, following best practices and staying on top of innovations in a rapidly changing technological landscape. Because MobileCast Media was one of the first companies to establish itself as an authority in social media, we have learned many lessons and would like to share them with you so that you can avoid the many pitfalls and achieve success.

This paper is divided into four sections: strategy, video (video podcasting and online video), audio (audio podcasting and sound for video), and distribution (syndicated and online). Read on to protect your business from pitfalls in these areas, and put the power of new media to work in your company.

Best regards,

John E. Houghton

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Section 1: Strategy

Mistake No. 1

Poor Strategy

Many companies launch a social media program without thinking about the market's needs, the goals of the program or how it will meet its objectives.

How to avoid this mistake:

Before starting your initiative, think about your strategic objective. Is it an internal podcast to improve communication? Is it an external video to increase brand awareness? Are you looking to educate customers? It is important to begin with your objective in mind, think of where you want to take your audience, and then create the most effective storyboard to achieve your objectives.

News (e.g. industry specific) is a popular category from an audience perspective, but you shouldn't pitch products in your news content. A more effective format is the "best practices" interview which provides great exposure to vertical industry thought leaders. Educational video product brochures in the form of video podcasts allow for the most direct exposure and are effective at moving prospects through the sales cycle while reaching a highly targeted audience. A successful strategy needs to account for your prospect's needs and the changing attitudes in social media, keeping in mind that loyal audiences are built over time.

Distribution strategies can vary as there are dozens of distribution outlets, some more effective than others. A certain type of program may do well in one outlet but won't work in another. For informational programs, iTunes and your corporate web site are great distribution points, but audiences will be accessing these distribution points from different mind sets that need to be considered. YouTube is good for entertainment or viral videos and is growing in popularity for informational programming.

Sound strategic planning is important in creating the right program to serve the appropriate demographic to achieve specific goals. The program you produce and how you bring it to market will have a large bearing on your success.

Mistake No. 2

Format Choices

One mistake companies make is getting into a format, such as the news format, when an interview format would better meet the requirements and available resources.

How to avoid this mistake:

Using the news format may be the best way to reach a large audience, but it requires a lot of research and the facts have to be accurate to prevent tarnishing your brand. The interview format is much easier to produce, but one common mistake is having the guest interview the host. For example, sometimes the CEO wants to host their own show, but wants to be interviewed as well, which creates an awkward format. Most companies aren't aware that

they don't need a formal host if they create a documentary-style program, but this format does require more planning and post production work. If you have the resources and skills to conduct research, then a news or commentary program is a good option. Keep in mind that the goal is to make an interesting and relevant program and news usually ranks highest with audiences for both factors.

Interviewee responses should always be as natural as possible. A program can come across as disingenuous and lifeless when the interviewee is scripted. The interviewer can script and read their questions, but the interviewee should never read a response. Responses to interview questions are expected to be authentic and extemporaneous. The audience will know if the response is read and will discount the person. Conversation, candor and authenticity are most important in this world of social media. It can be hard to separate executives from their scripts, but reading from a script can create a negative impression. To avoid this pitfall, interviewees can be briefed on questions in advance to think about and rehearse a response, but should never read a response. It is better to try two or three takes and fix it in editing than to come across as stiff and lifeless. Keep in mind that a TV or radio station wouldn't allow a guest to read from a script - they would cancel the interview.

Role play programs that involve acting are scripted, but to be successful, trained actors should be hired to play the parts. Acting is difficult, which is why Hollywood actors spend years honing their skills. Hiring unconvincing actors is a sure way to turn off your audience and devalue your brand.

Mistake No. 3

Legal Trouble

Some companies fail to get sign off for program elements and individuals, which is an especially large liability if the program is promotional in nature.

How to avoid this mistake:

Check with your legal counsel to make sure your liabilities are covered. Not only do you need sign off for trademarks and persons whose voice or likeness is used, but it is especially important if your content is promotional in nature. Many news outlets don't obtain sign off due to protection under "fair use" which allows reporting for news, education, parody, and commentary for non-promotional use. Corporations can get into a lot of trouble because they are not covered under fair use.

Music also requires payment and/or sign off with proper licensing in place. Other liabilities are incurred by inexperienced crews on the set who don't exercise proper safety practices resulting in fire from lights or injury to people on the set.

Mistake No. 4

Podfade

This is the term for a company that launches an audio or video podcast but doesn't commit with sufficient resources to maintain the program.

How to avoid this mistake:

After producing a few podcast episodes the excitement and novelty wears off for the creators. The project was never officially funded, took more effort than anticipated, and the program fades away. The project fails to pay off, because consistency over time is required to build an audience. The audience you did attract ends up disappointed, and not delivering on promised content makes your company look bad.

Before choosing a format and periodicity, make sure that you can keep your commitment to produce the program. Conduct research and budget the amount of time, effort and expense required to produce and maintain the program. If your program is daily, weekly, or monthly, stick to the schedule. If you want to test a program, make an up-front announcement of a 10 week series and stick with it for at least that long. You can always announce an extension of the program. Keep in mind that your audience is built over a period of months by consistently producing podcasts or videos that users consume on a regular basis.

Mistake No. 5

No Promotion

Podcasts and online videos are sometimes released with the idea that they will promote themselves, resulting in missed opportunities, decreased viewership and suboptimal ROI.

How to avoid this mistake:

It's true that your production will get some traction over time just by putting it out there, but it can be made much more effective with promotion. Creating new media property is just like creating any other media property. Movies must be marketed, events must be promoted, press releases need call-downs, and new media initiatives must be promoted and incorporated into the marketing mix. New media initiatives are not stand-alone solutions; like most marketing, such initiatives work best if promoted as part of an integrated marketing campaign.

Remember, a podcast is not like a typical 30 second spot for making brand impressions. It is an opportunity to spend a comparatively large amount of time with your target audience where you can exert substantial influence to guide their opinions and perceptions. Such opportunities are hard to find in other media. Therefore, you need to drive your target audience to the podcast where you can influence them. You should also consider integrating podcast promotions into existing and upcoming company marketing initiatives, such as newsletters, email campaigns, catalogs, brochures, TV, radio, online and print advertising.

Mistake No. 6

Poor Production Standards

In early strategic planning, people new to media frequently make the mistake of aiming too low with regard to production standards and don't allocate the correct resources to produce high quality content.

How to avoid this mistake:

Creating online video or podcasts may look easy on the surface, but media production requires a lot of work and expertise to make the final product presentable to your customers. Some companies use the "Web 2.0 mentality" and disregard production values, but the reality is that quality standards should apply to all of the output of your company, especially the output that goes to your prospects and customers.

There is a lot of information on the internet on how to create inexpensive podcasts and videos. This information applies to individuals and hobbyists, not to corporations. Hobbyists are not expected to have high production values, but corporations are, and must maintain their quality standards. Technological advances have made it possible to create low quality productions virtually for free, but just because you can, doesn't mean you should.

You can avoid this mistake by educating yourself on what it takes to produce good media, then allocating the proper resources. You don't have to break the bank but you do need to meet minimum production standards. Multi-media touches many more senses than written text and you need to get every aspect right to make a good presentation. More on this in the next section.

Section 2: Video Podcasting and Online Video

Mistake No. 7

Poor Quality Video Image

Some people incorrectly assume that internet-based video doesn't need to be high quality. In reality, standard definition (versus HD) is now substandard, especially when your competitor is producing in high definition. In addition, serious producers no longer shoot in standard definition as this limits the usefulness and lifespan of your footage.

How to avoid this mistake:

Low quality video was tolerated in the 1990's but now due to advances, high definition viewing is fast becoming the industry standard for podcasting and online video. The average consumer computer screen now supports high definition viewing as does iTunes and other video sites. Many web users are now viewing HD video on their computers without knowing it. Others are downloading high definition video via AppleTV for viewing on their living room HDTVs. Video shot in high definition looks much better than standard definition, even when shrunk to small screen sizes.

In television, standard definition video is becoming obsolete. Shooting in high definition insures that your footage will be usable in the future, and can be adapted for other uses. Frequently, after the footage is shot, you realize the value of what you have and think up many other uses, such as trade show or video news release. As it happens so often, the footage is substandard and it is best not to reuse. Also, shooting in HD provides many options to fix mistakes during post-production.

Mistake No. 8

No Backdrop

Some companies try to save time and hassle by ignoring the video set design, however, such lapses are the primary cause of companies producing content that has the ill-fated "home video" look.

How to avoid this mistake:

Every shot in your production needs to be planned and thought through. If you want an engaging program that looks professional and credible you should have some sort of background, even if it is a blue curtain with simple lights. You can add to your production values by shooting in a larger space and putting some distance between the subject and the background so that the background is out of focus. If you look at cinematic quality productions, they all use shallow depth-of-field which puts the background out of focus, thereby taking the viewer's eye off of the background and putting it onto the subject.

For documentary style interviews, the popular bookshelf backdrop is often used, but for cinematic purposes and copyright reasons, the titles on the books need to be out of focus. This style requires high quality professional grade cameras with large sensors and manual aperture. Consumer cameras have small sensors and inadequate manual controls and thus do not adequately capture these types of shots.

Mistake No. 9

Making a person look older than they are

In online video and video podcasting, improper lighting can highlight wrinkles, making a person look older than they really are.

How to avoid this mistake:

Some companies shoot “home style” corporate videos with existing office lighting. Because office lighting is from above, eye sockets are darkened and wrinkles are accentuated because of the angle of the light, resulting in an unappealing image that adds age on camera. Proper lighting consists of a soft main light (called a key light) that comes down from 30 - 45 degrees and is off to the side, a soft fill light that comes from the other side, a hair light that comes from above and behind, and accent lights for the sides. These lights must be controlled so that they do not spill to the background, because doing so would create the characteristic “home video” look where everything is evenly illuminated. The background should be lit separately, resulting in an interesting and dynamic image.

Using professional lights draws more electricity than the standard outlet can handle and creates a lot of heat, so it is important to use the cinematic quality fluorescent lights that are buzz free, color accurate, and draw less power. These lights are the standard now in network TV and film, and because they produce little heat, they help keep your subject from sweating.

Keep in mind that the audience doesn't have the expertise to know what good lighting is, so if the lighting is poor, they just perceive the overall effect which is a negative impression of the person and the brand they represent. Proper lighting is important and makes a person look more appealing, credible, and likeable.

Mistake No. 10

Making a person look overweight

Low quality cameras that get too close to the subject can add weight. You've heard the phrase that the camera adds 10 pounds? Using low quality equipment and technique can make this worse.

How to avoid this mistake:

A video camera focuses incoming light to one narrow point and the smaller that point is, the greater the fish eye effect, which adds weight. Getting the talent closer to the lens makes this worse, as does using a cheaper camera (with a smaller sensor). The camera's sensor should be 1/2 inch or greater which will flatten the image and decrease the fish eye effect.

The second thing you can do is put distance between the subject and the camera. For swimsuit photo shoots, photographers are known to get up to 100 yards away from their model, shooting with long telephoto lenses and shouting instructions over a bullhorn. While you may not have that much space to work with, you should consider shooting in larger spaces and at longer distances. Doing so will place larger demands on your camera and lens, which rules out consumer equipment. If you do need to shoot in a smaller space, the better camera with the larger sensor will help you get away with it.

Mistake No. 11

Missed VIP Opportunities

Proper setup of audio and video equipment before the VIP talent arrives is critical. If things aren't ready on time, your guest is not likely to wait.

How to avoid this mistake:

High quality professional equipment can be complicated, and with one switch flipped the wrong way, it can be impossible to make a simple recording. Inexperienced people don't know how to change equipment settings on the fly, and as a result, they risk not being ready in time, thereby missing the opportunity. Alternatively, they may record audio or video while unaware of problems, resulting in unusable footage.

Today's equipment is technically advanced with thick instruction manuals and steep learning curves. To prevent such failures you should know your equipment inside and out by using it on a regular basis and in a variety of conditions or hire an experienced, trained professional to do it for you.

Section 3: Audio Mistakes

Mistake No. 12

Ignoring Audio Quality

The internet has long been capable of carrying broadcast quality audio, yet some novice producers make the mistake of ignoring sound quality. Today's audience demands quality, and will quickly tune out and turn off your program if you subject them to poor audio.

How to avoid this mistake:

It is said that 51% of the success of a film relies on sound (Rush Hamden, Digital Cinema Course, 2007). Even if you have a great video image, your sound quality must match to make a good impression. Good sound is paramount, and the most frequent culprits of poor sound are having the microphone too far away from the subject, recording with consumer grade equipment, or recording in a room with unwanted reverberation (echo). The critical elements of a good recording are too numerous to list, but overall, it is important do a site survey before choosing a recording location and to have an audio engineer on site to select the proper microphone to overcome limitations inherent in the recording location. On recording day, the engineer places the microphone in the proper position and monitors the recording on headphones to make sure it is being recorded correctly.

Audio recording mistakes are difficult and sometimes impossible to fix. It is a painful loss if the footage needs to be thrown away due to quality problems. It costs a lot to bring everybody back to re-record and this is why some producers record with two or more redundant, fully independent audio recording systems. This applies to video and audio programs.

In many ways, audio is more problematic than video and it requires special skills and training along with a good ear. The knowledge of how to set up a recording requires setting switches and controls, and if not done regularly, this knowledge slips away, resulting in failed recordings. The level of skill and complexity for recording audio is similar to that of a portrait photographer when operating

Story From The Trenches

I sing professionally as an avocation. One time I was singing with an inexperienced piano player who was pulling down the performance. People commented afterwards that I was a poor singer. Two weeks later, my regular pianist was back and these people commented that I had greatly improved. The truth is I didn't change at all. The audience didn't have the musical skill to dissect the problem. All they knew is there was a problem and it was automatically attributed to me because I was the person out front. The production elements always reflect on the person out front. This phenomenon is common knowledge in entertainment circles and often explains why divas are so particular about the details of their performances. In a similar way, if there is something wrong with the audio of your production, such as a buzz or lack of clarity, the audience won't know enough to dissect the problem, but they will associate the problem with the person who is speaking and the brand they represent. It behooves you to meet broadcast quality standards with your audio.

their camera on manual control. If you decide to do this in-house, designate a person from your media department, send them to training, and make sure they keep their knowledge fresh by performing regular recordings.

Mistake No. 13

Recording Interviews Over the Phone

Conducting interviews by recording over the phone may be tempting because it saves travel cost; however, the sound quality is poor and this perception carries over to your brand. Phone recordings carry only a small portion of resonance of the human voice and typically carry little impact.

How to avoid this mistake:

High quality audio communicates professionalism, and even when operating on small budgets, radio producers work hard to do as many recordings as possible in-person.

While an individual hobby podcaster can get away with phone recordings, corporations with brands to maintain should avoid phone recordings and focus on high quality recordings. Few companies have branding guidelines for multimedia and because podcasting is “new,” many people don’t have the experience to know how low production standards affect brand perceptions. Here is the rule: Everything that goes to your customer must be of a quality that is consistent with your brand.

Story From The Trenches

Early in the days of podcasting, I was making my first episode of New Media Currents, working under the guidance of a National Public Radio (NPR) producer. I worked for months on a documentary-style episode on the history of media with interviews from professors across the country, and used phone recordings to save money. The producer made me throw away the program and redo it, saying there is no excuse to use phone recordings. NPR is not a wealthy institution and most productions are done on a shoestring budget, but even by their standards, phone recordings are only used as a last resort. There are ways to put a recording engineer on location, frequently without travel cost and with the right equipment to make a good quality remote recording. The technique is called a “tape synch” where both parties talk over the phone, are professionally recorded on both ends, and the audio is synched in postproduction.

Mistake No. 14

Uneven Audio Volume

Some podcasts are released with uneven audio volume causing listeners to turn up the volume during quiet passages, only to be overpowered when the volume returns to normal. In addition, audio needs additional treatment to be intelligible when listening in noisy environments.

How to avoid this mistake:

Most of the audio we hear on radio and TV is normalized and compressed; however, novice producers don't know about these steps and as a result, audiences have trouble listening. Much of today's media is consumed on the go, and audio podcasts especially have people who listen over the road noise of their commute. Poorly produced audio is difficult to understand, necessitating the listener increase volume to uncomfortable levels.

Normalization and compression make sound more intelligible and pleasing, especially for those listening in noisy environments. Normalization means lowering the loud parts, boosting the soft parts, and bringing the whole recording up to proper volume. Compression (not the same as data compression) deals with micro volume adjustments so that all consonants are intelligible. It makes the audio easier to understand, especially when there is competing noise.

Mistake No. 15

Distorted Audio

Some companies have inexperienced people operating audio equipment resulting in distorted and amateur sounding audio recordings. Distortion is caused when the microphone collects too much sound because the levels are set too high.

How to avoid this mistake:

Unfortunately, you can't switch on your audio recorder and forget it. Distorted audio can be prevented with a sound check before the event and monitoring on headphones during the recording. Some professional recorders have a limiter, which prevents distortion by limiting the volume before distortion can occur. However, if the sound is always over the limit, this causes over-compression and can make the recording undesirable. Recording with levels too low can produce poor results as well. There is no way to fix over-compressed or distorted audio. You only get one shot to record VIPs and this is why professionals use independent redundant recording systems.

Mistake No. 16

Buzz & Other Noises in Recording

Some companies don't invest in proper equipment and their people don't get the training required to produce good audio recordings. As a result, annoying sounds such as buzz or sound from radio stations can get into the recording.

How to avoid this mistake:

Noises such as buzz and hum are caused by fluorescent lights, noisy electricity (not all electricity is the same) and radio waves. In professional microphone cables, the inner wires have shielding which surrounds the wire and helps prevent interference from fluorescent lights and radio waves. Such cables have a separate ground wire, which further prevents buzz caused by noisy electrical circuits. Even with these protections, buzz can still occur and get into the recording, so you should have options available.

You never know which environments will cause trouble, so the best thing to do is set up in advance to ensure there are no problems and leave sufficient time to work them out. Consumer audio gear uses cords with 1/8 inch plugs which are not shielded or grounded. Such plugs are fine for output such as for iPod headphones, but not up to par for important recordings.

Story From The Trenches

I was in high school and video taping a production of West Side Story. To get good sound we put a microphone by the stage and ran a very long cable (consumer grade - 1/8 inch plugs) from the stage to my video camera. Everything was fine except that in the quiet passages, I could hear the local radio station. I know now that unshielded/ungrounded cables make effective radio antennas. The longer the cable, the better it will pick up stations and electrical interference. The easiest way to prevent problems is to use shielded and grounded professional cables.

Mistake No. 17

Can't Hear Q&A Session

For recorded lectures and presentations, one of the most frustrating experiences is for the listener not to be able to follow along because they can't hear the audience questions.

How to avoid this mistake:

A low budget way to avoid this is to have the presenter repeat the question, but some forget to do this. The more professional way to capture questions is to record with a roving wireless microphone, have audience members raise their hands, receive a microphone and ask their questions. Audience questions are captured on their own audio "track" which separates them from the presenter's audio, allowing the editor full control to later un-mute the microphone, cut out handling noise and adjust the volume of the question.

For video presentations, more coordination is necessary, as the audience member must raise his or her hand a few minutes in advance so that the roving camera, lights, and audio have time to setup before the question is asked. In this situation, audience members sign waivers in advance and receive full explanation of how the roving camera works. The presenter doesn't call on them until the crew is ready.

Mistake No. 18

Popping the Microphone

Whenever we say a word with the letter “P” as in “Peter,” a wave of air explodes from our mouth into the microphone resulting in a big popping sound which is annoying for your audience.

How to avoid this mistake:

Foam windscreens can be placed on the microphone and are helpful but usually not sufficient (depending on the microphone). For audio only recordings, you can avoid this mistake by using what’s called a pop filter, which sits between you and the microphone and blocks the rushing air, but not the sound. Pop filters provide the best quality and are often used in radio.

For video, if you are recording in a quiet room, you can use a lavalier microphone and clip it to a tie or blouse. Lavaliers are used a lot in film and video. The quality is decent and can be supplemented by a shotgun microphone which you can use as a backup if the subject is moving a lot, causing rustling noises.

Section 4: Distribution

Mistake No. 19

iTunes Syndication Problems

Many companies underestimate the effort involved in syndicating their podcast to get it listed in iTunes. Major brands have submitted podcasts with errors without realizing those errors stay in their listing until the next refresh, which can be months away, all while millions look at their erroneous listing. Since iTunes lists podcasts as a free service, there is no number to call, and requests from podcast publishers typically don't get a response.

How to avoid this mistake:

Getting an iTunes listing is done by creating what's called an RSS (Really Simple Syndication) feed. It's not easy, and if you get it wrong, it can take a long time to fix. iTunes is the most popular media portal for high quality content. It's a powerful distribution channel, but it takes a lot of work to properly list a piece of content. If you choose to do it in-house, here are some tips below for successful placement.

Read the iTunes Technical Specification and follow it closely. The biggest source of frustration that people don't realize is that, unlike a web page, with RSS you can't "modify it until it works." iTunes will take the first submission, and while individual podcasts can be updated in an hour, the channel information, such as program title, can take months to update.

Companies get into trouble when adding characters such as quotes, apostrophes, and trademark symbols within the text of their feed. These special characters require special code, and when not used, will show a string of odd characters, such as " " which look like a typo and can show up in the worst places, such as the middle of your podcast title. You can read about the submission issues experienced on the iTunes podcasting [support forum](#).

Gain expertise in writing RSS feeds before submitting to iTunes and similar directories by starting a pilot podcast under your personal name. Keep in mind that once listed in iTunes, it can be nearly impossible to delete the listing information generated by the RSS feed. Some directories don't have usable provisions for changing your listing information, such as your program title, description and associated information, so you need to get it listed correctly the first time.

iTunes is one of dozens of directories where you can get your podcast listed. Make careful note of how and where the information in your feeds shows up in various directories. In many cases, only the first few words of a podcast title or description are visible, meaning you need to grab viewer's attention by putting descriptive words out front.

Mistake No. 20

Lose Control of Branding

They say there's no such thing as a free lunch and the same is true with podcasting when trying to obtain free hosting or a free RSS feed. As a result, companies get unwanted branding in their program and they sacrifice Google ranking.

How to avoid this mistake:

Organizations that want to maintain their branding and search engine ranking benefits should learn RSS in-house or outsource it to a fee-based service. RSS means Really Simple Syndication and there is quite a bit to it when you add the complexities of how different directories are using the standard combined with how data is searched and displayed. Those who do the homework to discover how podcasts are found and displayed will be rewarded with a popular program that reaches a larger audience.

For online video, some companies will use a branded video player on their web page. This detracts from corporate branding. Companies that have the funding should work in-house or outsource to develop a player with their own branding or use a video player that has a skin with no branding.

Mistake No. 21

Wrong File Format on Web Site

Some companies don't think about the applications that their customers and prospects use to access media and as a result, leave out significant portions of the market by posting audio and/or video in the wrong file format on web pages.

How to avoid this mistake:

A large percentage of the population use windows-based PC's, thus many companies neglect to publish in formats accessible to the growing population of Mac users. This can be overcome by publishing in Adobe's Flash format, which has very high penetration for both Apple and PC users. HTML 5 with H.264 compression offers a more open solution, but as of time of writing, this is not ready for mass adoption.

Flash format is used for online audio and online video. In addition to syndicating through iTunes with MPEG-4 or H.264, it is common for podcasters to also publish in Flash format for web pages. Users prefer it because the audio file plays immediately without waiting for download, it uses a very good compression algorithm, and it does not carry virus risk.

After publishing on web pages in Flash, companies can additionally place the content as hyperlinks in MPEG format, which is mp3 (MPEG-1 part 3) for audio, MPEG-4 for video, and in .wmv format for windows users. MPEG posting allows the added feature of letting users download directly from the web site and drag into iTunes (or other client) on their desktop as opposed to downloading via subscribing. MPEG posting also allows the growing number of iPhone and iPad web surfers access to your video.

Mistake No. 22

Errors Slipping Into Your Final Content

Some novice producers will release audio or video programs without fully reviewing the final content. It's easier than you think to let embarrassing errors slip into your final product. Such a mistake is similar to putting out a glossy brochure with a typo. It shows that your company doesn't quality check its output.

How to avoid this mistake:

As a piece of content is refined, the editor fixes various problems. In this process, sometimes new problems are introduced either by the editor or by the software. Even industrial strength editing software has bugs that introduce problems in the content. Short content is easy to review, but for an hour long piece, review takes a full hour and there is no way around it. Even the final export of a piece of audio or video from the editing program into its final file format can introduce errors such as video frozen on one frame or audio that has gaps of silence. Everything must be checked. Releasing a quality product takes time and discipline.

Story From The Trenches

On June 30, 2008 one of the world's most prominent business publications released a podcast interview on nuclear power. After the interview ended the recording kept going and the podcast included a private "open microphone" conversation between the host and producer, complete with negative comments. Because the podcast wasn't thoroughly checked, the whole recording went out, along with the private conversation. You must realize that it takes time to produce media properly and the whole product must be checked at many points along the way. A lot of time is spent listening/viewing content in its entirety, finding problems, fixing and listening/viewing again. You might save time and money by cutting corners but you set yourself up for failure, which can damage your brand and your career.

Are you in danger of making these mistakes?

Creating a high quality new media program takes time and commitment but doing so can put you far ahead of the competition. Hopefully we've provided enough information for you to avoid these major mistakes when using in-house resources. For those that wish to outsource, this is where MobileCast Media comes in. We are a turnkey service and can quickly bring you online with web based video, video podcasting or audio podcasting.

We invite you to find out more about what makes MobileCast Media unique. Even if you are just curious and are considering using podcasting or online video, we invite you to call us. Simply call toll free, 800-508-8155 or email us at contact@mobilecastmedia.com.

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