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Greg Jarboe

Foreword by Brian Cusack, Head of Display, Retail, and Canada, Google

YouTube® and Video Marketing

AN HOUR A DAY

SECOND EDITION



SYBEX

SERIOUS SKILLS.

Advance Praise for *YouTube and Video Marketing: An Hour a Day*

Once again, Greg Jarboe offers a detailed, well-researched guide for businesses wanting to get the most out of YouTube marketing. It's a must-read for anyone serious about incorporating YouTube as part of their online marketing strategy.

—MICHAEL MILLER, author, *YouTube for Business*

In an age of too much of everything, YouTube has become an essential channel for every Marketer. It is a place to let your creativity shine through, engage a massive audience, and build a long-term platform for your company (b2c, b2c, a2z!). In his new-and-improved second edition, Greg holds your hands, whispers soothing words, points out the path, and leads you down it optimally. Buy the book, now!

—AVINASH KAUSHIK, author, *Web Analytics 2.0* and *Web Analytics: An Hour A Day*

Greg Jarboe's breadth and depth of YouTube marketing knowledge is exceptional! I was an avid reader of the first edition of YouTube Marketing: An Hour A Day, and now I must say that Greg's second edition is well worth the investment too. YouTube continues to explode on a regular basis, and the latest case studies are incredible. If you're eager to find out how brands are easily generating one million in sales through YouTube, or how even small companies have generated nearly three million video views and more than \$130,000 in revenue, and—more importantly—how you can too, definitely pick up a copy of Greg's latest book!

—MARI SMITH, author, *Facebook Marketing: An Hour A Day* and *The New Relationship Marketing*

Somehow, Greg Jarboe has the ability to take the fluid, fast-paced environment of video marketing and communicates it in a clear, practical format. He makes the principles of successful video promotion easily accessible to business owners, campaign managers, marketers—[anyone who] needs to understand the critical elements of promoting a video-based campaign. Too many people have "tried it" and given up, but there is a difference between trying video marketing and doing it correctly. Greg will guide you to do it correctly the first time.

Being from Ohio, it's hard enough to compliment a Michigan native, but his insights are that good!

—MATT BAILEY, President, SiteLogic Marketing; consultant; speaker; author, *Internet Marketing: An Hour a Day*

YouTube[®] and Video Marketing: An Hour a Day

Second Edition

Greg Jarboe



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Best regards,

A handwritten signature in black ink, appearing to read 'Neil Edde', written in a cursive style.

Neil Edde
Vice President and Publisher
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If I've forgotten anyone, then I hope you will forgive me. As Mel Brooks says, "God willing, we'll all meet again in Spaceballs 2: The Search for More Money."

About the Author

Greg Jarboe is president and cofounder of SEO-PR (www.seo-pr.com), which provides search engine optimization, online public relations, online video marketing, and social media marketing services. Michelle Goodall of Econsultancy in the U.K. has called SEO-PR the “U.S. online marketing agency specialising in successfully optimising seemingly anything that moves for search.”

SEO-PR has produced, optimized, or promoted hundreds of YouTube videos for Bradford Media Group, Marvell Technology Group, Meredith, Michigan Auto Law, Rutgers Center for Management Development, Search Engine Marketing Professional Organization (SEMPO), Search Engine Watch, SES Conference & Expo, STACK Media, the University of Pennsylvania, Valentine Ventures, Voyages North America, and Yell.com.

According to Bas van den Beld of State of Search, Jarboe is “one of the (or the?) biggest online video experts out there.” According to Virginia Nussey of the SEO Blog on Bruceclay.com, “Greg is considered an expert on everything from news search to video search to linkbait and beyond.”

In addition to being the author of *YouTube and Video Marketing: An Hour a Day*, Jarboe is a contributor to Guy Kawasaki’s *Enchantment: The Art of Changing Hearts, Minds, and Actions* (Portfolio, 2011). Jarboe is also profiled in Michael Miller’s *Online Marketing Heroes: Interviews with 25 Successful Online Marketing Gurus* (Wiley, 2008).

Jarboe is on the faculty of the Rutgers Center of Management Development (CMD) and teaches courses in the Mini-MBA programs in Digital Marketing, Social Media Marketing, and Digital PR. He is also a member of the Market Motive faculty, which has been called the “Internet marketing dream team.”

Jarboe writes for Search Engine Watch and ReelSEO. He does interviews for SESConferenceExpo’s and SearchEngineWatch’s channels on YouTube. He is a frequent speaker at SES and other conferences. He won the “Medallion Speaker Award” at the 2010 International Search Summit in London.

Before cofounding SEO-PR, Jarboe was vice president and chief marketing officer for Backbone Media, vice president of marketing for WebCT, and director of corporate communications for Ziff-Davis. At Ziff-Davis, he helped launch dozens of new media, including ZDTV and The Site, hosted by Soledad O’Brien, on MSNBC.

Before that, Jarboe was president of Jarboe Communications and director of marketing for *PC Computing* and director of corporate communications at Lotus Development Corporation. Prior to that, he held PR, marcom, and public affairs positions at Data General, Sequoia Systems, Stratus Computer, and Wang Laboratories.

In the 1970s, he was a radio newscaster, newspaper editor, and cohost of the *Marcie and Me* show on the public access channel of Continental Cablevision in Lawrence, Massachusetts. He won two New England Press Association awards while editor of *The Acton Minute-Man*.

Jarboe graduated from the University of Michigan in 1971, attended the University of Edinburgh, and completed all the course work for his master's at Lesley College. He lives in Acton, Massachusetts, where he has been elected to the board of selectmen.

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Foreword

- Who is Greg Jarboe?
- Why should you read his book?
- Why should you read this foreword?

I'll try to answer the first two but may not have a full justification for the third.

If you read Greg's first book, you know the answer to both questions. If you didn't, you missed out and maybe you're the target audience for this foreword.

I first met Greg in 1988 when we both worked at Ziff Davis, along with a few other folks and many others you'll meet in the following chapters. At the time, Greg made an impression on me with his obvious skills, interests, and passions—for marketing, learning, and teaching. (We'll leave his politics out for the purpose of this note.) He loved to market and talk about marketing. We were all learning faster than we ever had—drinking from the proverbial fire hose. Greg had another dimension though. He took his love of marketing and learning and turned it to formal and informal conversations with his associates—tenured pros and rookies. That's the teacher part of Greg. These types of water-cooler conversations, roundtables over Friday pizza sessions, sales meetings, and customer meetings gave Greg the chance to exchange feedback in ways few of us have had the opportunity to do. Today Greg is an author, lecturer, and consultant; but what are those things really but “teacher”?

It was a time and place of great learning. Little did we know that as we worked on magazines chronicling the rise of the PC, we were actually seeing the origins of where we have arrived today. Access for everyone. One to many. One to one. Deep Insights. We were learning about audiences, the power of great content, and the value of research in refining the targeting and message and of telling the story from the marketer's perspective. All of these disciplines, skills, and terms all are relevant today; however, the platform is very different.

Did any of us really imagine that there would be singular platforms enabling super-communities of 500 million people to share their lives with each other? To share too much? To share their weekend plans? To share their favorite experiences in full sight, sound and motion? To be inspired, educated, entertained, and persuaded in an environment where 48 hours of video are uploaded every minute of every day? No, we didn't. At least I didn't.

But I'm glad I made the jump from those wonderful magazines to this wonderful world and never really looked back. Every day there is something new to learn. People ask me, “What is it like to work at Google?” My answer could be the same if I worked at any number of companies, but it's especially true here. I respond, “It's like living a new case from the *Harvard Business Review* every day... how to leverage technology, how

to best service the user and marketer, how to organize assets and efforts to leverage the incredible work of our engineers.” Sitting on the outside looking in, while living it, Greg is bringing you an understanding of digital video marketing that you won’t get anywhere else. By focusing on YouTube, he’s bringing wisdom to you on the back of the market maker.

Brands are adopting YouTube at different rates and levels of zeal. Look at what Toyota did with the Swagger Wagon campaign in support of the Siena. Challenged by recalls and sitting in the #3 spot among minivans, Toyota created a fun campaign that invited consumer participation. Check out some of the user-generated videos submitted in response to the campaign and embraced by Toyota. Heck, they involve Ford SUVs. Toyota really understands how to engage the community, participate as a member of the community, and gain additional traction across the YouTube platform and their entire social graph.

Look at how Lady Gaga is leveraging YouTube, Google, and a variety of other social and video outlets. I’d argue that Lady Gaga is as big a brand as any in the world now. She’s using many of the same tactics and strategies Greg will reveal to you in this book. Whether you’ll be trying to sell cars, launch a music career, market your youth sports camps, or sell your new award-winning craft beer, Greg’s insights will apply just like they do for Toyota, Lady Gaga, and everyone’s favorite from the last year, Old Spice.

Read the book, enjoy and learn from a really good, natural teacher of marketing, 21st century style. When you are done, apply it or use it as a frame of reference for your ongoing observations and learning. It’s a book you can come back to for maybe two or three years. After that, you’ll be ordering volume three in Greg’s ongoing curriculum, I hope. The technology will grow and change, user habits will evolve, and marketers will embrace YouTube more fully. There will be no shortage of new challenges and lessons for Greg to describe and dissect.

I hope I answered at least two of those questions. Turn the page and open your eyes to the world of YouTube.

I’m not on a horse...

BRIAN CUSACK

Head of Display, Retail and Canada

Google

Introduction

Why should you read this YouTube book? And why should you read any step-by-step guide to video marketing? Why not shoot first and ask question later? That's what the pioneers of online video had to do.

YouTube Has Grown Dramatically

There were no YouTube books in the early days. And there wasn't a step-by-step guide to get them started in video marketing. So, innovators would create a YouTube account, upload a video, and hope to get lucky.

Several did. Among the early YouTube pioneers were Anthony Padilla and Ian Hecox, the stars of Smosh. Both members of the comedy duo are from Carmichael, California, and were born in the fall of 1987. Yes, they're that young.

On Nov. 19, 2005, they uploaded three videos to the Smosh Channel (www.youtube.com/smosh): "Mortal Kombat Theme" (which had nearly 21 million views as this was written), "Power Rangers Theme" (which had over 6.3 million views), and "The Epic Battle: Jesus vs Cyborg Satan" (which had more than 1.6 million views).

Smosh also uploaded a video in which they lip-synched and danced to the Pokemon theme song. It was one of the most viewed videos on YouTube for almost a year, but it had to be removed due to copyright infringement. According to Brad O'Farrell, the technical editor of this book, "It's the reason they're popular." I'll take his word for it because I'm not their target demographic.

One of the 182 videos on their channel, "Smosh Short 2: Stranded" (http://youtu.be/oCd_i7wW87Q), won the 2006 YouTube Award for Best Comedy. As this was written, Smosh's channel had over 821 million total upload views and more than 2.9 million subscribers, making it the #3 most subscribed channel of all time, behind RayWilliamJohnson's channel with more than 4.1 million subscribers and nigahiga's channel with over 4.0 million subscribers.

Smosh and other comedians gave the small video sharing site its early reputation as the place where any wannabe director with a video camera and an Internet-connection could upload their quirky and unusual amateur content for an audience of 18- to 24-year olds to discover, watch and share. Well, that's what YouTube was back in late 2005 and early 2006.

But other categories of original content creators started uploading more serious videos to the growing video sharing site.

For example, Peter Oakley, a pensioner from Leicester, England, uploaded his first video to YouTube on Aug. 5, 2006. Entitled "first try" (http://youtu.be/p_YMigZmUuk), the video had almost 2.9 million views as this was written.

Oakley was born in 1927. Yes, he's that old. So, the Internet Granddad decided to call his VLog (video log) geriatric1927's channel (www.youtube.com/geriatric1927).

Oakley's "geriatric gripes and grumbles" gained immediate popularity with a wide section of the YouTube community. Following one of his signature phrases, "Hello, YouTubers" or "Good evening, YouTubers," Oakley's series of autobiographical videos shared details about his life, including: he has loved motorcycles and blues music since he was a child, he served as a radar mechanic during World War II, he got a degree in fine art after turning 60 years old, and he lives alone as a widower.

In mid-2006, geriatric1927 became the most subscribed channel on YouTube with 30,000 subscribers. Oakley's rise to the #1 position took place in just over a week. As this was written, geriatric1927's channel had almost 8.9 million total upload views and more than 55,000 subscribers, making it the 19th most subscribed "Director" of all time in the United Kingdom.

Another new video was uploaded to YouTube on Aug. 14, 2006, that had less than 387,000 views as this was written. Generally, a video needs more than 500,000 to 1 million views before it is considered a "viral video." But this new video from a "Politician" became "a signature cultural event of the political year," according to op-ed columnist Frank Rich of the *New York Times*.

Here is the backstory for those of you who aren't political junkies like I am. On August 11, 2006, U.S. Senator George Allen (R-Virginia) appeared before a crowd of white supporters. His re-election campaign seemed to be a mere formality.

Allen had a double-digit lead over Jim Webb, his Democratic challenger, and some Beltway insiders were calling Allen the most likely Republican presidential nominee in 2008. S. R. Sidarth, a 20-year-old Webb campaign worker of Indian descent, was tracking Allen with a video camera.

Rich described what happened next in his column that November. He wrote, "After belittling the dark-skinned man as 'macaca, or whatever his name is,' Mr. Allen added, 'Welcome to America and the real world of Virginia.'"

On August 14, "Allen's Listening Tour" was uploaded to the WebbCampaign's channel on YouTube. According to Rich, "The one-minute macaca clip spread through the national body politic like a rabid virus. Nonetheless it took more than a week for Mr. Allen to recognize the magnitude of the problem and apologize to the object of his ridicule."

Allen claimed later that he had no idea that the word, the term for a genus of monkey, had any racial connotation. Nevertheless, it soon became clear that Senator Allen was in serious trouble. Even conservative pundits faulted him for running an "awful campaign." And in November, Allen was defeated by Webb.

Rich concluded, "The macaca incident had resonance beyond Virginia not just because it was a hit on YouTube. It came to stand for 2006 as a whole."

In other words, YouTube was already expanding into new categories five years ago. And the content on the video sharing site was quickly becoming harder to pigeonhole.

The Current Scope of YouTube

Back in July 2006, YouTube.com broke into the comScore Media Metrix Top 50 for the first time, debuting at number 40 with 16 million visitors, a 20-percent increase from June. The video-sharing site has grown dramatically since then.

According to comScore Video Metrix, 149.3 million Americans watched an average of 104 YouTube videos during 15 to 16 sessions in June 2011 for a total of 324.1 minutes. This means they watched about 6 or 7 videos during the typical 21-minute session. Averages were even higher for Canadians and slightly lower for Britons, but all were still very impressive.

Today, you will find video content in 15 major categories, from Autos & Vehicles to Travel & Events. You will find video content from nine YouTube account types, from Comedians to Sponsors. You will also find some significantly different kinds of video content, including:

- Television shows, such as *Weeds*, *Big Brother*, and *America's Got Talent*.
- Movies, such as *The Lincoln Lawyer*, *Insidious*, and *Battle: Los Angeles*.
- Trailers, such as “Harry Potter and the Deathly Hallows Official HD Trailer”, “Skyline - Theatrical Trailer”, and “THE NEXT THREE DAYS - Amazing Review: Now Playing”.
- Contests, such as YouTube Creator Programs, Project: Report, and YouTube Symphony Orchestra 2011.
- Live Events, such as the red carpet event of *Harry Potter and the Deathly Hallows - Part 2* from Trafalgar Square in London, the Royal Wedding, and the 2011 Copa America soccer tournament.

So, what started as a video-sharing site for bedroom vloggers has evolved into the largest worldwide video-sharing community. YouTube not only provides a forum for people to connect, inform, and inspire others across the globe, it also acts as a distribution platform for original content creators and advertisers large and small.

During 2010, more than 13 million hours of video were uploaded to YouTube. And as this was written, 48 hours of video were uploaded every minute, resulting in nearly 8 years of content uploaded every day. This means users upload the equivalent of 240,000 full-length films every week—or, more video is uploaded to YouTube in one month than the three major television networks in the U.S. have created in 60 years.

Tens of millions of people have created YouTube channels. There are thousands of full-length movies and thousands of full-length TV episodes on the online video site. As this was written, 10 percent of YouTube's videos were available in HD. This means YouTube has more HD content than any other online video site.

In 2010, YouTube reached over 700 billion playbacks. As this was written, over 3 billion videos were viewed a day. YouTube mobile got over 320 million views a day,

up 300 percent year over year, representing 10 percent of the site's daily views. And 70 percent of YouTube traffic came from outside the United States.

As this was written, 100 million people took a social action on YouTube, such as likes, shares, or comments, every week. Millions of subscriptions happened each day. More than 50 percent of videos on YouTube had been rated or included comments from the community (including some comments by haters and trolls). Nevertheless, millions of videos were "favorited" every day.

As this was written, the YouTube player was embedded across tens of millions of blogs and websites. Nearly 17 million people had connected their YouTube account to at least one social service, such as Facebook or Twitter. About 150 years of YouTube videos were watched every day on Facebook, up 250 percent year over year. And every minute more than 500 tweets contain YouTube links, up 375 percent year over year.

Created in 2007, the YouTube Partner Program now has more than 20,000 partners from 22 countries around the world. As this was written, YouTube was monetizing over 3 billion video views per week globally. Hundreds of partners were making six figures a year, and the number of partners making over \$1,000 a month was up 300 percent year over year. YouTube was paying out millions of dollars a year to partners.

As this was written, 98 of *Ad Age's* Top 100 advertisers had run campaigns on YouTube and the Google Display Network. The number of advertisers using display ads on YouTube had increased tenfold in the last year. The YouTube homepage averaged more than 18 million unique visitors and 50 million impressions per day in the U.S. YouTube Mobile (<http://m.youtube.com>) was the #1 video viewing mobile website in the U.S. according to Nielsen, with 7.1 million unique monthly users.

And as this was written, more than 2,000 partners used Content ID, YouTube's copyright tools, including every major U.S. network broadcaster, movie studio and record label. Content ID was scanning over 100 years of video every day and comparing that content to more than 6 million reference files (audio-only or video). More than 120 million videos had been claimed by Content ID, which enables rights holder to monetize, track, or block them. Over a third of YouTube's total monetized views came from Content ID.

So, you can learn the ins and outs of YouTube as well as pick up lots of actionable insights by reading this book. And, as Mark Twain once observed, "A person who won't read has no advantage over one who can't read."

The Ever-Changing Online Video Market

YouTube has grown dramatically during the past five years. At the same time, the market for online video has also been changing constantly.

On July 26, 2011, Kathleen Moore of the Pew Internet Project wrote a report that said the use of video-sharing sites such as YouTube and Vimeo had jumped from 33 percent of online Americans in December 2006 to 71 percent in May 2011. The use of video-sharing sites on any given day had also jumped from 8 percent to 28 percent in the same period.

Pew also found that Internet users in rural areas are now just as likely as users in urban and suburban areas to have used these sites, and online African-Americans and Hispanics are more likely than Internet-using whites to visit video-sharing sites. In addition, 81 percent of parents in the survey reported visiting video sharing sites, compared with 61 percent of the nonparents.

According to Moore, “The rise of broadband and better mobile networks and devices has meant that video has become an increasingly popular part of users’ online experiences.” She added, “People use these sites for every imaginable reason—to laugh and learn, to watch the best and worst of popular culture and to check out news. And video-sharing sites are very social spaces as people vote on, comment on, and share these videos with others.”

Reading a step-by-step guide can also show you how to craft video marketing strategies that deliver—even in this rapidly changing channel. However, the key is finding a guide that recognizes each step is more like a riverboat landing along the Mississippi River and less like a train station along a railroad track.

Twain understood this, too. I recently reread his book, *Life on the Mississippi* (1883), and found a couple of lessons that YouTubers and others in the online video market would benefit from learning sooner rather than later.

In Chapter 1 of *Life on the Mississippi*, Twain says the river “is in all ways remarkable.” As a pilot’s apprentice on a riverboat in 1857, he had to learn “this troublesome river *both ways*”—because the Mississippi was a different river coming upstream than it was going downstream when “a boat was too nearly helpless, with a stiff current pushing behind her.”

Twain added, “The Mississippi is remarkable in still another way—its disposition to make prodigious jumps by cutting through narrow necks of land, and thus straightening and shortening itself. More than once it has shortened itself thirty miles at a single jump! These cut-offs have had curious effects: they have thrown several river towns out into the rural districts, and built up sand bars and forests in front of them. The town of Delta used to be three miles below Vicksburg: a recent cutoff has radically changed the position, and Delta is now *two miles above* Vicksburg.”

This brings us to another lesson that video marketers, local retailers, *Ad Age* 100 advertisers, and YouTube Partners should learn. Since “the Mississippi changes its channel so constantly,” who can successfully navigate their way up and down this troublesome river?

According to Twain, it was the riverboat pilots—especially the ones who shared information and observations with their peers. Twain could have been describing YouTubers when he wrote, “all pilots are tireless talkers, when gathered together, and as they talk only about the river they are always understood and are always interesting.”

According to Twain, “Fully to realize the marvelous precision required in laying the great steamer in her marks in that murky waste of water, one should know that not

only must she pick her intricate way through snags and blind reefs, and then shave the head of the island so closely as to brush the overhanging foliage with her stern, but at one place she must pass almost within arm's reach of a sunken and invisible wreck that would snatch the hull timbers from under her if she should strike it, and destroy a quarter of a million dollars' worth of steam-boat and cargo in five minutes, and maybe a hundred and fifty human lives into the bargain."

So, what are the lessons that we can learn from Twain's memoir detailing his days as a steamboat pilot on the Mississippi River before and after the American Civil War?

First, we can learn an important lesson about video marketing. No form of marketing "changes its channel so constantly" as video marketing does. That's why it's silly to suppose that someone can make the trains run on time in this marketing channel.

It makes a lot more sense to imagine that video marketing is like the Mississippi River. It might also help a marketer, consultant, or small business owner explain why the YouTube rankings for the town of Delta's video have "radically changed" from three spots "below Vicksburg" to two spots "above Vicksburg." In YouTube, it is perfectly normal to observe something as remarkable "in a single jump."

Second, search engine marketers, YouTube directors, and entrepreneurs can learn an important lesson from Twain's story. Much of what we knew two years ago about video marketing is now obsolete. That's why it is absolutely essential to talk with our peers—at conferences and other events—especially the people who understand the significance of measurement and have successfully navigated their way past unseen dangers in the past few months.

If fundamental change in our marketing channel isn't going to slow down in the foreseeable future, then all of us need to share information and observations to master "the marvelous precision required" to help our companies and clients pick the "intricate way through snags and blind reefs" that could "destroy a quarter of a million dollars' worth of steam-boat and cargo in five minutes, and maybe a hundred and fifty human lives into the bargain."

Are Ad Buyers Data Driven?

As I mentioned above, 98 of *Ad Age's* Top 100 advertisers have run campaigns on YouTube and the Google Display Network. But most of them are spending significantly more of their ad budgets on Hulu. This is *not* an example of data-driven decision making.

According to comScore Video Metrix, Americans viewed nearly 5.3 billion video ads in June 2011, with Hulu generating the highest number of video ad impressions at more than 1.0 billion. But Hulu ranked ninth that month with only 26.7 million unique visitors. YouTube's audience in the U.S. was 5.6 times larger.

And Americans watched an average of 24.4 Hulu videos during less than six sessions for a total of 184.4 minutes. This means they watched about four content videos and more than six video ads during the typical 31-minute session.

Hulu's stated mission is to "help people find and enjoy the world's premium video content when, where and how they want it." But, it can be annoying to see in-stream ads, including pre-rolls, embedded within a clip that's only five minutes and 50 seconds long, And it's beyond annoying when you are forced to watch a 30-second ad that doesn't seem relevant or engaging before you can watch the "Indecision 2012: King of the Jungle" excerpt from the Daily Show with Jon Stewart:

<http://www.hulu.com/watch/260874/the-daily-show-with-jon-stewart-indecision-2012-king-of-the-jungle>

Perhaps, this explains why Hulu was up for sale as this was written. An article by Brian Stelter in *The New York Times* on July 23, 2011, said, "Representatives of Google, Yahoo, Amazon, Apple and others have kicked the tires, although no clear buyer has yet emerged and Hulu has steadfastly declined to comment." He added, "But no matter who ends up spending billions to buy Hulu, the trick will be satisfying viewers."

Meanwhile, on June 30, 2011, Heineken and Google struck a multimillion-euro partnership to collaborate on digital advertising, including YouTube video and mobile ads. The Netherlands-based brewer's marketing budget is \$3 billion annually, but the company's U.S. spokeswoman Tara Carraro told EJ Shultz of *Advertising Age* that Heineken only invests "about 4% of its global marketing budget for digital marketing activities."

The Data Says "YouTube"

So, what are ad buyers waiting for? When it comes to buying advertising next to YouTube's content partners, I believe that far too many ad buyers are making a distinction without a difference.

YouTube allows advertisers to hand-pick the videos they want to advertise against and provides them with a Video Targeting Tool to create their own custom bundle of YouTube videos, channels, and categories. However, far too many advertisers limit themselves to running their video ads against only "premium" video content.

But to the online video audience that advertisers want to reach, there is no "premium" video content; there is only "popular" video content. Whether it's produced by amateurs or professionals, it's all just video content to viewers.

So, why do so many advertisers limit themselves to running video ads against only "premium" video content? Does it really matter if "popular" video content was created in bedrooms, garages, or studios across the globe?

As I mentioned above, the YouTube Partner Program has grown to more than 20,000 participants worldwide. These partners include large media companies such as Universal Music Group and CBS, niche media properties such as Expert Village and Mondo Media, and members of the YouTube community who have created consistently popular videos like Michelle Phan or Justine Ezarik (jjustine).

As I also mentioned above, over three billion videos are streamed every day on YouTube. And YouTube is monetizing over three billion video views per week. But, this means only one out of seven video views is being monetized.

The majority of these video views take place on Partner Watch pages. With users spending more than three minutes watching a video on partner watch pages, it is rare to get such a truly engaged audience on the Web. So, you should engage your audience near the content they love.

Now, I understand that some advertisers might be nervous about running their advertising against unknown user-generated content. But their ads will only appear against the videos of YouTube's tried and trusted content partners. Each partner goes through a thorough vetting and is regularly checked to ensure that they are uploading appropriate content.

Although YouTube is selective about the content its partners can upload, there are still a huge variety of partners, with content to suit all users and most advertisers. And more than half of YouTube video views are for videos that are more than six months old. So, why would an advertiser want to limit themselves to running ads against only scripted content?

That's why this book will look at how to use Promoted Videos, use TrueView Video Ads, build a Brand Channel, make a splash on YouTube's homepage, and advertise next to thousands of content partners, big and small. Advertising on YouTube is one of the most under-leveraged opportunities in the online video market.

And according to comScore's Dan Piech, YouTube and comScore are planning to announce YouTube Partner Reporting this summer. This new feature will break out the individual audiences for partners and their channels for the first time.

Marketers will be able to learn much more than Google Sites, driven primarily by video viewing at YouTube.com, ranked as the top online video content property in the U.S. with 149.3 million unique viewers in June 2011, followed by VEVO with 63.0 million viewers. Marketers and media planners will also be able to learn the number of unique viewers belonging to different YouTube channels, as well as the demographics of those viewers.

This will enable CBS, Machinima, Philip DeFranco and hundreds of other YouTube Partners to monetize their content in new ways by having their audiences represented to the agencies and brands that actively use Video Metrix data.

So, we're all about to learn a lot more about YouTube content partners, independent and professional, bedroom and broadcast. I wish that I could share a few highlights of the new YouTube Partner Reporting in this book, but none were available as this was written.

But, you can visit www.videometrix2.com/YouTube.html to get additional information. And maybe online video measurement that includes YouTube partners is what ad buyers were waiting for.

So, you may not find the answers to all of your questions in this book, but it will introduce you to pilots like Piech who “are always understood and are always interesting.”

Competition Can Come from Anywhere

In *Life on the Mississippi*, Twain said, “I think that the most enjoyable of all races is a steamboat race.” He added, “Two red-hot steamboats raging along, neck-and-neck, straining every nerve—that is to say, every rivet in the boilers—quaking and shaking and groaning from stem to stern, spouting white steam from the pipes, pouring black smoke from the chimneys, raining down sparks, parting the river into long breaks of hissing foam—this is sport that makes a body’s very liver curl with enjoyment.”

Every couple of years, we get to watch that kind of competition on YouTube, especially during hotly contested political campaigns like the United States presidential election of 2008. We’ll take a closer look at that campaign in Chapter 10 of this book.

But Obama for America isn’t the only political organization that has learned important lessons from the 2008 presidential campaign. And it often seems like more Republicans and Conservatives have read the first edition of this book than Democrats and Liberals.

During the 2010 midterm elections, all 10 of the most-viewed videos categorized as News & Politics on YouTube came from Republicans. This was an interesting departure from 2008 when “Yes We Can Obama Song by will.i.am” (<http://youtu.be/2fZHou18Cdk>) topped the charts.

There have also been some riveting first-past-the-post political races on YouTube, including the United Kingdom general election in 2010 and the Canadian federal election in 2011. In both cases, the Conservatives who won the most seats in the House of Commons in Parliament made more effective use of video marketing than their opponents.

Races Are Not Just Political

Now, neck-and-neck races between politicians in the News & Politics category are well worth watching. But, some of the most enjoyable of all races on YouTube are between big and small partners in other categories.

For example, Salman “Sal” Khan’s cousin Nadia asked him for some math tutoring over the Web in late 2004. But they couldn’t find a time to get on webcams for tutoring sessions, so Khan decided to just record his lessons and upload them to YouTube in November 2006.

But more people than just his little cousin in Louisiana started watching. Millions of other viewers found his lessons to be useful. So, Khan made some more educational videos.

YouTube made Khan a partner and started showing ads on his videos and sharing the revenue with him. In 2009, advertising was generating enough revenue for Khan that

he decided to quit his lucrative job at a hedge fund and focus full time on Khan Academy (www.youtube.com/khanacademy).

YouTube hosts videos from many educators, including taped lectures from universities like the University of California, MIT, Stanford, and Carnegie Mellon. However, *khanacademy's* channel on YouTube had amassed more than 66.4 million total upload views as this was written, making it the most-viewed channel in the Education category on YouTube.

There is an important moral to this story: Because great content on YouTube can come from anywhere, new competitors in every category can come from anywhere, too.

As I mentioned above, the number of advertisers using display ads on YouTube increased tenfold in the last year. As more and more advertisers tap into the world's largest online video community, more and more YouTube partners will share in the revenue generated when viewers watch their videos.

As I also mentioned above, the YouTube Partner Program now has more than 20,000 partners. And hundreds of partners are making six figures a year. But this means only a small percentage of partners can afford to quit their day jobs today.

Tomorrow is another story. I expect significantly more budding filmmakers, artists, and entrepreneurs will become YouTube partners and significantly more partners will begin making enough money to quit their day jobs and become full-time content creators.

This day-by-day, step-by-step guide can help them to develop sound video marketing strategies, avoid common pitfalls, measure and analyze their results, and achieve success.

Let Me Sum Up

So, as Inigo Montoya says in *The Princess Bride* (1987), “Let me ‘splain. No, there’s too much. Let me sum up.” YouTube has grown dramatically. The market for online video is changing constantly. The buyers of video advertising are starting to make data-driven decisions. And new competition can come from anywhere. So, as Westley says in the movie, “That doesn’t leave much time for dillydallying.”

Who Should Read This Book

This book is for marketers. In fact, Internet marketers, search engine marketers, brand marketers, social media marketers, business marketers, sports marketers, product marketers, event marketers, and video marketers should all read this step-by-step guide because they didn’t learn about video marketing in college—because there were no courses on this topic a couple of years ago—and their marketing jobs and marketing careers are rapidly being reshaped by YouTube.

This book is also for small business owners, entrepreneurs, local retailers, and do-it-yourselfers. They should read this guide to debunk popular myths and gain actionable insights from their YouTube and video marketing efforts.

This book is for advertisers and their advertising agencies. They should read this guide because advertising on YouTube has changed dramatically in the past few years—and their advertising careers will be stunted if they don't learn how to launch an ad campaign on YouTube and tap into the world's largest online video community.

Finally, this book is also for comedians, directors, gurus, musicians, non-profits, partners, politicians, reporters, sponsors, and YouTube. They should all read this step-by-step guide to learn how to optimize and promote their YouTube videos more effectively.

What You Will Learn

This book will show you how to implement a successful video marketing strategy in a relatively new and rapidly changing field. It focuses on YouTube, which is the top online video site, but it also covers YouTube alternatives. It uses case studies and success stories from the United States, Canada, and the United Kingdom, where I've worked with a wide variety of organizations and taught a broad spectrum of individuals.

What Is Covered in This Book

The second edition of *YouTube and Video Marketing: An Hour a Day* is fully updated with new information, including the latest changes to YouTube. It is the practical, hour-a-day, do-it-yourself guide you need to understand video marketing tactics, develop a strategy, implement the campaign, and measure results.

You'll find extensive coverage of keyword strategies, tips on optimizing your video, distribution and promotion tactics, YouTube advertising opportunities, and crucial metrics and analysis. This guide can help you avoid errors, create a dynamite campaign, and break it all down in achievable tasks.

- This book shows you how to successfully develop, implement, and measure a successful video marketing strategy.
- It is written in the popular “Hour a Day” format, which breaks intimidating topics down into easily approachable tasks.
- It is thoroughly updated with the latest YouTube functionality, helpful new case studies, the latest marketing insights, and more.
- It covers optimization strategies, distribution techniques, community promotion tactics, and more.
- This book explores the crucial keyword development phase and best practices for creating and maintaining a presence on YouTube via brand channel development and customization.
- It shows you how to optimize video for YouTube and search engine visibility.

Read *YouTube and Video Marketing: An Hour A Day, Second Edition*, to give your organization or yourself a visible, vital, video presence online.

What's Inside?

This book is a nine-month program for developing, implementing, and tracking a video marketing strategy. The months are divided into weeks, and these are divided into days that focus on tasks that are estimated to take about an hour each. Depending on your circumstances, your familiarity with the subject matter, and the sophistication of your clients and organization, it may take you more or less time to complete certain tasks. The book is divided into 11 chapters:

Chapter 1, “A Short History of YouTube,” introduces you to the world’s most popular online video community. Founded in February 2005, YouTube allows millions of people to discover, watch, and share originally created videos. In this chapter, you will learn why YouTube took off, how it changed the online video landscape, and when it passed some memorable milestones. You will also learn that YouTube has come a long way since Dec. 25, 2006, when a surgeon in a *New Yorker* cartoon realized, “God, this is going to be all over YouTube.”

Chapter 2, “Map Out Your Video Marketing Strategy,” points out that the online video market is very large, but it doesn’t work like a “mass market.” In this chapter, you will learn who discovers and shares new videos; what types of video they watch; where they discover new videos; when they share new videos; why so few new videos go viral; and how YouTube and video marketing works. Finally, you will learn that it’s okay to admit, “I still don’t have all the answers, but I’m beginning to ask the right questions.”

Chapter 3, “Month 1: Make Videos Worth Watching,” tells you why you should learn video production even if YouTube is designed to make producing videos as easy as possible. This encourages some people to shoot first and ask questions later. They tell others, “I figure we can blue-screen the kids in later.” For those who would rather ask questions first and shoot later, this chapter will help you get ready to shoot, learn the basics of video production, get some video production tips, and help you evaluate your video advertising options.

Chapter 4, “Month 2: Create Content Worth Sharing,” is about creating content that inspires, entertains, enlightens, and educates. In this chapter, you’ll watch five YouTube Award winners, explore five popular YouTube videos, examine five of the most contagious viral ads of all time, and observe five of the top viral videos of 2010. After watching a lot of videos that have gone viral, you’ll know how to create content worth sharing and what to tell others who believe, “Hoarding is just as human as sharing.”

Chapter 5, “Month 3: Customize Your YouTube Channel,” tells you the most common way people find a new video is to go to YouTube and conduct a search, or click one of the related videos. But people are just as likely to discover a new YouTube video embedded in a blog. This means YouTube should be the center, but not the circumference, of your