

2. Select Footage

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SUMMARY KEYWORDS

video, telegram, catherine, bit, plants, visuals, good, group, michael, transcript, bonnie, tools, film, thought, katherine, showing, visual images, great, ai, gallery

SPEAKERS

Catherine Chadwick, John-Paul Flintoff

John-Paul Flintoff 00:01

Sorry, I forgot to press record. Did you manage to check whether telegram can use your camera?

Catherine Chadwick 00:08

Well, I went to my camera settings. And it seems to suggest that any of my desktop apps can use my camera but nothing's changed. So I'm not quite sure what to do next. No, have you

John-Paul Flintoff 00:25

seen this? This is really useful. So you've only got telegram on your computer not on a phone.

Catherine Chadwick 00:30

I have got it on my phone as well. Yeah. Okay.

John-Paul Flintoff 00:33

So if you open your phone on telegram

Catherine Chadwick 00:46

sorry, it's just booting up

John-Paul Flintoff 00:48

no problem at all.

Catherine Chadwick 00:53

JOHN - PAUL FLINTOFF

I will say I have this trouble whenever I join a group. I had to join a WhatsApp group and then the the person in charge had to do it.

John-Paul Flintoff 01:06

I hope that that might be part of what you get from this group is slightly more awareness of how the bits and bobs will work for you. Yeah, yeah. So if you get to the group in telegram

Catherine Chadwick 01:28

right, so on my phone, I've got that itemised things that you sent me like the voice message. And

John-Paul Flintoff 01:40

so are you are you were within the telegram group. Are you now inside it?

Catherine Chadwick 01:44

I think so. Yes. Because I've now got somebody's showing. Yes.

John-Paul Flintoff 01:50

Have you got? Oh, yes, you got that. Great. So down at the very bottom left of your screen, there should be a paperclip thing.

Catherine Chadwick 01:57

Yes.

John-Paul Flintoff 01:58

So what can you see if you press the paperclip?

Catherine Chadwick 02:06

It says tap to allow access to your gallery. And then I've got gallery file location Hall.

John-Paul Flintoff 02:13

Right. So you probably need to tap to allow access. You can always withdraw access later, but it's not going to do anything.

Catherine Chadwick 02:28

Just show me all my photographs.

John-Paul Flintoff 02:30

And do you have? Do you also have one lonely ish thing in the top left? In the top left, there, oops. So as you'll see here there's not only pictures that are still but there's one that's

JOHN - PAUL FLINTOFF

taller and it's moving about and it's got a little camera icon no probably knows. So press Cancel. Cancel

Catherine Chadwick 03:17

sorry, cancel. Okay, so that's what I've got at the moment. So did

John-Paul Flintoff 03:24

you did you press on the you've got a

Catherine Chadwick 03:28

paperclip? I clicked on that. And then

John-Paul Flintoff 03:32

can I see what comes up?

Catherine Chadwick 03:33

Oh, hang on. So that's showing me

03:41

so if I can

Catherine Chadwick 03:45

Okay, so mine says tap for photo hold for video. But that's I'm not sure that that's going to

03:53

I don't know. I think Catherine has your phone Android. Yes. I thought show when you said hold the video because that's what I have to do. I have an Android phone and it tells me to hold a video which I think is different from an iPhone. Yes.

John-Paul Flintoff 04:14

Would you turn when you turn towards your nice plants, they're behind you. And yes, and while we're here you could just film a few seconds and just tell us what plants they are while holding down for video

Catherine Chadwick 04:33

right okay so this is called a Chinese money plants or a pelear Peperomia IDs and it has this wonderful saucer shaped leaves This one here is called as easy plants. And actually, it's grown very well this year. I think it likes it's positioned by the window. And then you have the ubiquitous spider plants here.

JOHN - PAUL FLINTOFF

John-Paul Flintoff 05:17

Great. That's fine, thank you. Now you can press stop, or let go or something. Let go. So now there may be a little, there may be a little space in there for you to type some words at all, any words that you could just put, you could just type the word plants.

Catherine Chadwick 05:36

Add a caption, yes. Okay,

John-Paul Flintoff 05:46

so then what that means you should then have a sort of a blue, our white arrow in blue, which allows you to send that to our telegram group. And we'll see if you've managed that. Then Catherine is sending a video it says on my computer. Great. So. So that's, that's, that's that bit done. I think. Thank you. You're totally welcome. In the last group, as it happens, one of the people had five goes at recording one of those secular videos. And they kept coming out as one second long voice videos because she couldn't work it out. And then eventually on the Cisco, she did a video recording and she just looks so happy. She said, here we are, do Vidya. Don't worry about doing it wrong, just keep doing it wrong until you do it right. And we're all just learning how to make things work. And I'm learning how to how to show you what you want to do. So it's all useful, there's no there's no on useful bit of stuff here. Even I'm sure that video about money plants, among other plants, so theory. So that's, that's one thing, the first thing is to just really allow you to experiment in this space by making any video about anything, any number of videos that you want to record, and put into the grid. Please go ahead, so that you feel like okay, I can make a video and I can post it afterwards. If you want, you can delete, you don't have to, but you can. But it'd be quite nice for us to see that you are doing it, delete them a day or two later or something. Any of you, please feel welcome to just make some video. And if you would like. So I thought I would shift the focus of this session, I should have said that earlier, I'm not going to do the interviewing each other thing today, because then we can do it when Bonnie is back. And Michael said earlier about me having a visual sense, I thought it might be quite a good idea to do something bearing in mind what we've talked about so far, and how nobody in this group is none of none of you is, as far as I know, identifies particularly as a visual artist, or a video maker. So I thought we could start with something more about the visual. So you'll have more time in the courts to think about visuals. And we can come back to the interviews later. Because you're all good at talking to people and interviewing and doing the therapy and coaching. So what I thought I would do is talk you through some ways in which you could make some visuals, and I'll give you a little challenge which anyone is welcome to accept or not accept. But I would like you to think about over the next few days, five tools, whatever that means for you five tools that you use in your work. So it could be it could be your mouth, it could be a pen, it could be your seat, it could be your you know, if if you did therapy like Freud, it would be your couch. If you do, I want

JOHN - PAUL FLINTOFF

you to decide I don't really want to put ideas in your mind. I'm just throwing a few out right now just because I mean, obviously, this is one of my tools. But maybe that's a bit boring. So maybe you could do something a bit more niche. In case you weren't watching, I was waving my phone around this, this is an important one for me. Then there's my desk, I mean anything but I want you to think about five tools that you use in your work. And I want you to record a very, very simple, don't worry about it being good. Don't even make it average, just aim for just about average, a very simple video in which you film that thing. And you talk about it just as Kathryn did about the plants, and you keep it quite short. So these are my glasses. Without these glasses. I really can't see what I'm looking at on the computer. I didn't wear glasses till I was about 45 I was very proud in rather sort of stupid arrogant way as if I'd done anything clever that I didn't need glasses. And now I do and I'm quite fond of them. In fact, I quite like

09:54

is that why that guy accuse you of being an arrogant trash?

John-Paul Flintoff 09:59

Maybe Yeah. wasn't wearing glasses. Well, I didn't have any, I didn't have any that told me that's it, he probably could, could smell the real me. Anyway, the point is, I'm just talking out loud about my glasses and not trying to be particularly clever or sophisticated or anything, but just say whatever comes to mind about my glasses, and I invite you to do the same about five things that help to describe your work. Now, if you're, without being crazily obscure, if you're not too obvious, then it won't be everyone saying, keyboard, phone, desk pen, because it'd be a bit boring. But yeah, those things are in the mix somewhere. So whatever you want to do, we might be able to work out who it is, by the five tools, we might go, oh, that's got to be Michael, because he's got whatever that thing is. So try to make it descriptive of yourself in the choice. So what I'm asking you to do is think about something visually, that might not be the same for everyone might be might not be. And then to describe it, in your words, with a very, very short video, it like two minutes maximum really doesn't need to be long for each one. So a separate video for each tool. And of course, there's no requirement that anyone should do any of these challenges, but I think it's quite a good challenge. So I would look forward to watching those five videos pop up. at any speed, you could do all in one in one a day, in the next few days in the telegram group. That's one of the reasons why it's great to have the group. It's a lovely place to just drop stuff. And we'll see what it is. So as far as that goes, there's a little challenge for you. But I wanted to go back a bit. So I'll give you a description of some work that I was doing with someone else. And then you can see how that evolved and elaborated and became a nearly finished piece of video. So willing. So this is actually how I thought of doing this course in the first place. Man I know a little bit mostly I've never met in person. So he's only Instagram. Like me, he's an artist. And he, unlike me, he hasn't written a book about

JOHN - PAUL FLINTOFF

public speaking. So he was bit nervous about public speaking. And I said, Have you ever thought about putting a video on your website? And and he said, Well, I have thought about it often, but I wouldn't know where to start. Then because he's an artist, he's very good visually. But the speaking and what to say wasn't obvious to him. So what we first did was an hour and a quarter on Zoom, just having a conversation. And I was completely if you listen to the thing about nerves, the video about the previous session where someone talked about unconditional positive regard. I had total unconditional positive regard for this artist and I wanted to know everything about his art. And I listened to him and I followed what I thought were the things that he was interested in. I didn't try and take it the wrong way or anything. I just wanted to know what he wants from his video. And I asked him a few questions. In mock puzzlement, like I didn't really understand, although I did really but I said but tell me more because I didn't get it. That was it. That net allowed him to be much more lucid and clear and, and straight. And I can see that Michael recognises that technique. So I asked him a few questions. And I recorded the whole thing. And I made a transcript. And I thought about like what is it that he has mentioned that he wants to show. So I'll give you a little bit of a sense of this person. He's an artist. I knew that so I knew before we even spoke that he would want to show some of his art. But when we spoke I realised that one of the things that I would never have guessed that he wants to show is where exactly he's located. Because he has his own gallery downstairs from his studio. And he shows his own work in the gallery. So later so there's this bit in in his studio, where he's painting. There's a bit more about the location, landscape painting by him of the one and then this shows his family have worked on this for a long time. intended to show the depth of the connection with him a bit of backstory. And the place where the horses were kept is now his gallery you see the horseshoe here, and the gallery is itself a former stable so more of him painting, talking about a piece of work. Carry on painting. Some other bits of his work. The bit of his outdoors is garden. The visitor is now arriving. So we did that thing that happens in movies. Yeah, someone's driving towards somewhere but she hasn't arrived yet. So then she arrives there's a little dog here welcoming her. She gets out, walks towards him. Like They're inside together. So we're showing it's very much the processing that

15:03

we're seeing his hand.

John-Paul Flintoff 15:10

And then they get

15:11

back in the car.

JOHN - PAUL FLINTOFF

John-Paul Flintoff 15:13

Oh, good. Okay. So it's obviously got a huge delay on what I'm showing you, but but there's a variety of different things all being shown in a sequence that makes a kind of story. And we started with the visuals. So we told the story by thinking, what do we want to show first? Then later, I went back to Michael, and we've recorded voiceover. So this is another Michael. We recorded voiceover for this visual succession of images. Excellent. So what I'm essentially trying to say here is, you need to think What do you want to show in your world in your universe, in the various things that you you want people to know or understand about you. And I went off and did some brainstorming before our session, and my brainstorm is going to be going to be wrong, partly because it would be me. But it's also worse than that. Partly AI driven. So it's going to be definitely slightly mistaken. But bearing in mind what Catherine said about technology, I don't want to overwhelm anyone, because may or may not just be careful. I don't want to overwhelm anyone with too much gadgetry. So I'm not gonna say much about the AI. But I am going to tell you that I used it to brainstorm a bit. I will go into detail later. It was the otter AI thing that I mentioned before.

16:47

I showed that yes, yeah. So what

John-Paul Flintoff 16:52

what I did was go into the quickly, the screenshare again, with Yeah, what do I want to show you without overwhelming. So now I'm going to now I'm going to screenshare. My otter AI transcript, I will go into more detail at this later. So please don't think you need to look at it or understand anything yet. I will go much better. But in the in the software, there's a transcript of my interview with the artist I mentioned. And then this is the one where in the first place, this was our first conversation later on, can you see this change? Did that change? Yes, yes. Okay. Thank you. So then, later, we went back and recorded him doing a voiceover while I played the video. So this is several versions of his voiceover.

17:55

And this is a transcription created by otter AI.

John-Paul Flintoff 17:59

Yes. And, and I will go into more detail that what that involves, but it also meant that you can see later in the conversation, the moments when he was talking about something.

18:14

The voice is gone.

JOHN - PAUL FLINTOFF

Catherine Chadwick 18:15

It's gone again, John Paul.

John-Paul Flintoff 18:18

Okay, I'll still share. Yeah, that's that's done like that. Too, obviously, just too much memories.

18:29

Yes, yeah, probably.

John-Paul Flintoff 18:34

So I'm going to now just show you then. What happened when I looked at the transcript. Can you see another transcript that says sidewalk V group one?

18:50

Not yet. He says GPFS screen sharing, but it hasn't appeared on my screen yet. Ah, okay, come something.

John-Paul Flintoff 19:01

Gone. Can you see now, that should begin with Katherine.

Catherine Chadwick 19:05

No, there's just no JPS started screen sharing.

19:12

Oh, here we are. Transcript of a conversation with Catherine.

John-Paul Flintoff 19:15

Yes. So this, this was our first session that and so this is just what we talked about in the transcript may or may not be correct. It doesn't really matter. It shows that John Paul's book 48% of the time, Michael 21 Bonnie 16 Catherine 50. It shows some of the keywords that we came up with. Well, and separately, what I've then done is asked in this area here called Auto chat. They said I asked this system otter brainstorm visual images for Catherine to use in the video she describes. Now this is this is really probably not gonna be brilliant, because it's just AI and we can finesse but I'm just showing you that it can throw up some ideas. So it suggests Catherine sitting comfortably in her office space surrounded by plants and soft lighting to appear relaxed and approachable. stock footage, stock footage or illustrations of the hypnotherapy and eye movement techniques in action but not actual time footage for privacy reasons. Infographics are diagrams explaining the process testimonials from happy clients talking about their experiences and positive results.

JOHN - PAUL FLINTOFF

Catherine having a friendly conversation with a new client putting them at ease, scenic outdoor establishing shots of the local area to suggest a peaceful environment etc, etc. What I can do now is just copy that and put it into the Zoom chat. So this so this is the one relating to Catherine. I did another one. I said other brainstorm visual images. Michael give us in the video. He describes that in the chat.

21:02

I lost the end. Here Yeah, potential visual images.

John-Paul Flintoff 21:09

So it should be in the chat on Zoom. And now I'm copying Bonnie's. I asked the same question for Barney for Bonnie's two videos. So I hope you can see that now. In the chat. Here are some potential visual images.

21:36

Wow. Yes, some of these are not in not not synchronised with what you're saying. But I guess when we finish this conversation, there will be in the chat. We can find we can find it.

John-Paul Flintoff 21:51

Oh, can you not see that the Zoom chat? Is it not in there yet? Not?

Catherine Chadwick 21:57

Yeah, I've got it in the chat. Yeah.

22:00

Ah, yeah. Here we are. Barnaby. Yes. For Ganesh. Yes.

Catherine Chadwick 22:06

Just scroll up. Michael uses the

22:14

this is my favourite bit Michael making notes or preparing for a session to look organised. Right?

John-Paul Flintoff 22:22

Well, it's all doable.

22:24

So it's all doable in the history of radio interviews. Oh, fantastic. Wow, this is great. No, I'm a great believer in AI. Yes.

JOHN - PAUL FLINTOFF

John-Paul Flintoff 22:39

So I'm really glad to hear that Michael. And also for those who may not be and who hate the whole idea. And a large part of me wishes, all technology and smartphones will just go away and never been existed. So I feel Yeah, me too. So sometimes, I mean, I want to know what it does. And I want to follow along. And I'm quite interested in technology. But I also wish it would just be simpler. So we could have done all of this brainstorming ourselves. If we just listened to Katherine, two or three times and thought, well, what is she actually talking about? And then we'd say, well, then we do really need to Catherine's talk about you in the third person like that. But we could have said, let's have a picture of Katherine sitting comfortably in her office space with the plant I have already, as you notice been grabbed by those plants. So that's some stock footage of the hypnotherapy and eye movement techniques. Well, that's certainly doable. And uttering having a friendly conversation with a new client, putting them at ease, well, you probably won't want to do that, because that's really complicated. And there's all sorts of ethical thing. However, what I attempted to screen share with you just now of my artist, he just got a friend to drive a car. So you could have a friend sitting on a bench and film from behind the the friend. Yes, you can be chatting to them. Yeah. And so it is at least possible. And if that weren't, weren't possible, you could just have a still image which you use as a video and we'll come back to that. But still images can be positive or video. So it doesn't have to be a wonderful piece of video footage. So again, I'm trying to pace this but what I'm going to suggest is that everyone should if you don't already have an Instagram account, you don't need to use it except for making films. So I'm going to show you how it can be useful to make some films. It's a good editing thing. So I will suggest that you set up an Instagram account if you don't want to get into that whole thing. You can just delete it again later or just maybe Michael's gone off to school.

24:51

Oh god that was

John-Paul Flintoff 24:53

it's just that your camera's off. That's fine. It just that it means that you will rectify

24:58

that that got you. From telegram to dee doo doo, doo doo doo doo What am I talking about? I went into the instant zoom area

John-Paul Flintoff 25:20

you're back?

JOHN - PAUL FLINTOFF

25:21

Yeah, close the chat. That's what I want again. Great. Okay, fine, I'm back.

John-Paul Flintoff 25:27

So we will do this later as I will go into otter later a little bit more for those who want it. And if you don't want it, that's, that's going to be fine. All I wanted to show was that we can take a piece of recorded information. And then we can ask auto questions about it. And I do that a lot now, and it's quite useful. But you don't need to. So Katherine, no need to worry about that. You say what you want to talk about? And you just listen to it carefully with with just open mind about what visuals does it possibly suggest. And, and what I really like anyone is involved in this session, either life or Hello Barney data is to think we can make a video by having a script and say the words and then add pictures. Or you can make pictures and then just describe what's happening on screen. So when, with my friend and his art thing and the video, once he got the pictures down, that was in many ways, the easiest thing for him because the images and the footage and things, that's his normal, that's okay, even though he doesn't have a camera and everything is visuals. When it came to actually talking over them, that became a little bit more challenging for him. So what I kept saying is just tell us what you can see. Just tell us what you can see. So we did this multiple times. But it might say things like, this is a picture of my granddad, my dad and my uncle. They used to farm on this land. This is a picture of the horses that used to live in the room. That's now my gallery. These are some artworks by showing so. So you just describe what's on the camera, just as Catherine you did with the house plans. And just as you may do when you film these five tools of yours, so there are these two. I mean, there are lots of different ways of looking at videos. But one way is, this is a script with some pictures added. And another one is this is some pictures with some words added. And I'd like to encourage you to think about both. Yeah. Talking to camera is fine. If you have a script, it might be magnetising might be absolutely gripping just to watch your face. But we live in the world that we do live in and people are used to lots of cutting and changing and different things. It's important to think about how you could vary it. Do you have any questions at this point? Or comments?

28:05

No. All I can say is I love the idea of Yes. Creating visuals by thinking about tools. Yeah, even though even though they might be really obvious ones. For example, the fact that I have hearing aids, I wear hearing aids, something that people of my age often do. And I suppose really, for any coach, you've got to say well, yeah, I need to be able to hear what's going on. But I also I'm going to produce something. And specs. Yes. Yeah, like you. Okay, fine. Yeah. I don't need to rabbit on about it now. But yeah, I've got to think about something. Yeah, well, I think five tools. Yeah. Yeah.

JOHN - PAUL FLINTOFF

John-Paul Flintoff 28:46

Great. And if you get through those five things, I have another set of five I could set you so there's plenty. And if another thought I had is that you might, I hope that Catherine will have been able to see it. There was a little video about snooker in the in the telegram group. I saw it Yes. Okay, Kathy, and I must have posted it before you join. So I'll send that to you. But essentially, what isn't people in the previous session talked about watching a demo on TV where Ray Reardon, the snooker champion might got something wrong, but instead of looking devastated when he just looked really happy. So I went onto YouTube on this computer, and I held up my phone, and I filmed YouTube. So you can film footage. So it's not even I didn't have to do any very clever looking in the archive or anything I just typed. Where's Ray Reardon? On YouTube, film that on my phone made a little video. So if there's anything that you want to show in the whole world, you'll probably find it on YouTube. And yeah, you can say look, here's this thing. And so I've started you on five tools. But if I were to say, for example, five places that matter to you in your world or in your life, you could film your street, you could film the exterior of your building, you could film The the room that you do most of your work in, you could film the house where you whatever, you can find it all online. Anything. So don't worry about doing that location one. Now, that was just a hypothetical.

30:22

Fantastic. Catherine, how

John-Paul Flintoff 30:23

are you doing? And when I say any questions or comments, I don't just want I'm delighted to have people say that this is good and helpful. But if you have anything that you're stuck on or not happy about, then I'd want to know what that is.

Catherine Chadwick 30:38

No, I love the I love the idea of approaching the video in the two ways. You know, I do like when I when I think about it, when I watch videos where the person's talking about the images. I do like that approach. And it's not particularly the way I would have thought of doing it. So. So I like that. I know, the technology is a bit of a challenge for me, but you know, I will probably just take a bit longer than other people who get there in the end. But yeah, you know, I know I'm very excited about I'm just thinking about my five tools, which I've got three nerves. So yeah, I know. I think it's great. John Paul, I think, good. I think and yeah, I feel I'm gonna learn an awful lot. And I think what I'm going to learn is going to be what's the word? Not just for making a great video for that for website, but using using video in other contexts as well, which is good, which is nice.

John-Paul Flintoff 31:48

JOHN - PAUL FLINTOFF

Yeah, it's definitely a part of how people now sort of conceptualise stories. And so I My biggest concern, then, in a way is that you should be okay, setting up your Instagram, Catherine. So please, share.

Catherine Chadwick 32:08

I've got an Instagram account, as it happens, that I've never used, but I have got one. Oh, good. But I would have no idea how to use reels or how to use it for editing at all.

John-Paul Flintoff 32:20

Okay, well, well, that's good to know that you have one because then I can send you some ideas about how maybe to use it. I now know that you're both on Android phones. I'm not sure what Bonnie's on for some reason. I think she's on iPhone or Apple stuff. But I may be wrong. So Bonnie, please let me know. I use apple. Thanks. So I'm not that good on Android. But I will learn anything I need to to work out how you can do things, but maybe you could help each other partly as well.

32:49

Exactly, exactly. That's the point of the group. And I and I've got an Instagram account. I like Katherine, I hardly ever look at it, but I have an account. Great.

John-Paul Flintoff 32:59

Okay, thank you. And I will look into how you can use it. The thing to say about reels, just very quick reassurances. You can make one without having to post it. So we'll all of that stuff. And it'll all be great because you can then save it to your phone to use later or in some other way or never post or post or whatever. You can make it and save it and then never posted if you don't want to use Instagram.

33:25

Okay, yep. Okay. All clear.

John-Paul Flintoff 33:27

Any questions? You know where I am, in terms of telegram?

33:31

Okay. Very much improved for you on that family health front.

John-Paul Flintoff 33:38

Thank you. It's not looking great. But it's thank you for your comment. Thank you. Okay,

33:46

JOHN - PAUL FLINTOFF

bye bye for now. Bye for now. Thank you. Bye

Suggestions from Otter.ai

Some of the **biggest learnings** from this meeting include:

- Different approaches to creating a video, such as having a script with pictures or pictures with a voiceover description.
- Using tools/objects related to one's work as a starting point for short introductory videos.
- Instagram can be used for basic video editing even if not posting publicly.
- Finding publicly available footage online (e.g. YouTube) to include in videos.
- The value of storyboarding key visual elements to structure a video.
- Different members having different comfort levels with technology, but a willingness to learn.
- The group being a supportive space to experiment with new skills like video creation.

Some of the **things participants struggled with** included:

- Catherine initially had trouble figuring out how to send a video from her phone to the Telegram group.
- Catherine also mentioned technology can be a challenge for her, but that she would get there with more time.
- Bonnie wasn't sure what kind of device she used (iPhone vs Android) which impacted the tips John-Paul could provide on using Instagram.
- Michael and Catherine both said they rarely used their Instagram accounts, so were unfamiliar with features like Reels for basic video editing.
- There was some delay and trouble with John-Paul's screen sharing at times, indicating potential struggles with technology aspects of the virtual meeting format.