

FREE



**GUIDE 2019**

**Filming with  
clients**

---

# Here, we break down the crucial aspects of filming

---



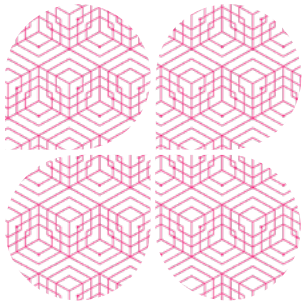
## ABOUT THE AUTHOR

Ollie is an account executive at Magenta, a recent graduate with 1st Class Honours from Bournemouth University, and PR coordinator for the LGBT in FM committee.

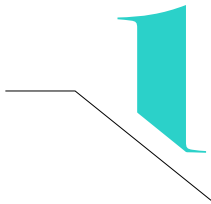
## Introduction

In today's digital age, organisations are investing considerable amounts of money, time and effort into visual content, particularly video. So much so, in fact, that a recent study suggested that spending on video content could rise by 44% by 2021. As useful a resource this can be for engagement with consumers and fellow employees, it can be a daunting prospect to manage. Although most will enlist a professional agency to produce video content on their behalf, some situations will see PRs, journalists or even employees working together on filming projects. While some may well have experience in these fields, there is an equal chance that the majority won't. Here, we break down the crucial aspects of filming to consider – from pre-production and research through to on-set filming and post-production.





# This short guide takes you through the process.



## Do your research

Any good piece of media production is fundamentally constructed to achieve one thing: tell a story. Whether it is about a new invention, product or range, a profile piece with an individual who's happy to share their experiences, or an educational piece to plug a knowledge gap, the end goal is to impart wisdom and share a story. So, plan the narrative beforehand. Make sure you have invested considerable time into figuring out what you are trying to say, what you're not trying to say, and who you are trying to reach with the piece of media.



## Share all information accordingly

A well-prepared shoot makes for a happy, successful and smooth-running shoot. Make sure to prepare a basic 'call sheet' that lists each scene as well as the elements you're trying to capture and reference the equipment you will need. The 'call sheet' should also include all important contact details, emergency procedures, and any additional information (such as notes surrounding location or sensitive interview topics). Share these with everyone involved at least one day before shooting. This ensures clarity, goals and purposes, and acts as a helpful 'bible' on the day. Also, crucially - secure a contributor release form. This ensures legal confirmation that all interviewees are happy to be a) involved and b) their information shared for the purposes of the video production. Templates for these can easily be found online.



3

## On set, be assertive yet assuring

In the same way that you may not have experience on camera/set, there's every chance that those involved on the client side are in a similar boat. Luckily in the modern age of technology, we can film, reshoot, stop and start as much as necessary – so it's important to remind whoever is on the other end of the camera of this fact. People often crumble under pressure of getting things right the first time around, and it can severely disrupt the flow on-set if someone is feeling anxious or like they're causing a nuisance. Therefore, it is crucial that you as the producers assert an air of confidence, an 'everything will be fine' demeanour, with a calm and collected approach.

4

## Stick to the schedule, as best as you can

It's all too easy to let time run away from you on set. You're working hard, you're focussed, you're (hopefully) enjoying yourself. But, and it's a big but, don't let time slip away. Make sure that you have one designated person (on a film/TV set this will normally be the role of the producer or production manager) to be actively checking time, ensuring you're on schedule. Hiccups happen, technical difficulties occur, people can be late – life happens, sure. But, where possible, try to stick as strictly to schedule, as no one wants to overrun on what will undoubtedly already be a hectic day for all involved.

5

## 5) Finally, communication is key

And this applies to pre, during and post-production. Wires can easily get crossed, messages can be misunderstood, and objectives can shift. That's simply the nature of working in film and media production. As long as everything is communicated clearly, however, there will be no major issues. Whether it be a change of location or spokesperson pre-shoot, a change of interview focus on set, or a change of edit style in post-production, ensure there is one designated person who focusses on keeping everyone in the loop.

Clearly, there is a lot more to securing a successful shoot than these five steps. Make no mistake, filming can be a high-pressured and stressful situation to be in, regardless of how well prepared you are. However, regardless of your role on set, as long as you follow these rules, are switched on, have clear objectives and communicate clearly and simply with your peers, you'll be hard-stretched to go wrong!

## CONSENT & RELEASE

TO: \_\_\_\_\_ (THE "PRODUCER")

\_\_\_\_\_  
\_\_\_\_\_

RE: \_\_\_\_\_ (THE "PRODUCTION")

For good and valuable consideration, receipt of which is hereby acknowledged, I, the undersigned, do hereby grant to Producer and its affiliated companies and licensees, the irrevocable right and license to use my name and biographical material, and the right to use any audio and/or visual recording, interview or photograph made by Producer of me (and of my home or business location if included in the recording or photograph) (the "Materials"), without additional compensation to me, for inclusion in the Production and in any advertising or publicity related thereto, which may be exploited in any and all media now or hereafter devised, to be determined at Producer's discretion, throughout the world, in perpetuity.

I further grant the Producer complete discretion in how it edits and uses the Materials in the Production, and I hereby waive any so-called "moral rights" in connection therewith and release Producer from any cause of action, liability, loss or damage of any nature whatsoever arising out of Producer's exercise of rights granted herein. I further hereby warrant that the rights I have granted herein and any material supplied by me will not violate the rights of any third party.

I understand that I shall not be entitled to compensation of any kind from the Producer, its licensees, successors and assigns, other than as may be specified herein.

I acknowledge and agree that Producer may assign this release without restriction.

The terms of this Consent and Release shall be binding upon myself, my heirs, executors, legal personal representatives and assigns.

I execute this consent and release freely and voluntarily with full understanding of its contents. I declare that I am at least 18 years of age. I declare that I am not a member of SAG/ACTRA or any similar performer's union or guild.

SIGNATURE: \_\_\_\_\_

PRINT NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### Parental Consent for Minors (if applicable)

I acknowledge having read the above release and I consent to its terms on behalf of my child.

PARENT'S/LEGAL GUARDIAN'S

SIGNATURE (if under age of 18): \_\_\_\_\_

PRINT NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

DIRECTOR/CAMERA:  PRODUCER:  ASSISTANT DIRECTOR:  AUDIO:	<div style="text-align: center;"> <h1><u>TITLE</u></h1>    *LOGO*    *PRODUCTION COMPANY </div>	DATE	
		SHOOT DAY X OF X	
WEATHER: TBC SR: SS: °  UNIT BASE (A):  UNIT BASE ON LOCATION (B):	CREW & CAST CALL SET UP UNIT BASE (B) KIT BUILD REHEARSAL SHOOT 1 LUNCH SHOOT 2 CUTAWAYS/FILLERS EST. WRAP STRIKE AND RETURN TO U.B. (A).		
SHOOTING ORDER IS SUBJECT TO CHANGE			

**CREW TO NOTE:**

**\*\*Any crucial notes to crew e.g. sensitivity of content or interviewee requests**

Please inform the PM of any hazards or potential hazards at all times – NO SMOKING ON SET - please stick to designated areas No unofficial photography or visitors on set without prior approval from the producer. Please be reminded that this is a closed set and as a result no information or photography regarding the recording is to be disclosed or circulated either in physical form or by way of any social networking media.	
UNIT BASE	
LOCATION (A)	

Director/Camera		
Production manager		
Assistant director		
Audio/Lighting		

**ARTISTS FILMING**

#	ARTIST	CHARACTER	CALL	START	FINISH	ON SET
1	Contributor A					
2	Contributor B					
3	Contributor C					

SC	SET / DESCRIPTION	CREW	CAST	KIT
01				
02				
03				

**OTHER BUSINESS:**

FILMING WILL TAKE PLACE IN A PUBLIC SPACE – ALL CREW AND CAST TO BE RESPECTFUL OF PUBLIC

DEPT REQUIREMENTS	
ART DEPT	
CAMERA	
GRIPS	
ELECTRICAL	
COSTUME	
M-UP / HAIR	
FACILITIES	
LOCATIONS	CATERING - TOILETS – TRANSPORT – UNIT BASE –
SOUND	C/O (Name/Number)
AD'S	C/O
PUBLICITY	C/O
FIRE SAFETY	C/O
HEALTH & SAFETY	A copy of the risk assessment is available from the production office at unit. First Aid Kit to be kept on set at all times. All accidents to be reported to <b>(PM)</b> , immediately. Health & Safety guidelines to include the following; A copy of the risk assessment is available in the office. All cables should be safely secured or matted as not to cause obstruction to personnel & the public. There is strictly NO smoking in places of work. Please make sure that equipment does not block pavements or pathways. Gang ways should be kept clear at all times and fire exits should not be obstructed. Please ensure that equipment does not block the public right of way. Fire extinguishers to S/by on set. It is in the interest of everyone's safety that the above instructions are adhered to.
MEDICAL	C/O (Name/Number)
CATERING	C/O
EMERGENCY	C/O





Office 3, Design Quarter  
129-130 Edward Street  
Brighton BN2 0JL  
info@magentaassociates.co.uk  
+44 (0) 1273 934295

[magentaassociates.co.uk](http://magentaassociates.co.uk)