



**AOTEAROA SCREEN  
PUBLICISTS COLLECTIVE**

# **Publicity Planning Toolkit**

A Guide for New Zealand Screen Producers

***“Kia moemoeā tahi ai tātou”***—nā Te Puea Herangi

E ngā ringa whero, e ngā ringa mākohakoha hoki o te ao hanga kiriata ngā mihi nui ki a koutou. Mei kore ake ko koutou, e kore rawa ēnei mahi e tutuki noa.

Nāu mai, haere mai, piki mai...

*“Let us dream together”*—Te Puea Herangi

Acknowledging all of you hard-working experts in screen production without whom our work cannot be done. Welcome ...

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## 1. Background

### About this Toolkit:

This toolkit was originally developed for the A to Z of Publicity wānanga, which was funded by NZ On Air and run in May 2021 by Script to Screen and the Aotearoa Screen Publicists Collective. This is Version 1 (July 2021). ASPC will regularly revisit and update its contents.

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### About the Aotearoa Screen Publicists Collective (ASPC):

The Aotearoa Screen Publicists Collective supports emerging and experienced practitioners of film, television and digital media publicity and marketing in Aotearoa/New Zealand.

Our goals include: mentoring, uplifting and supporting practitioners in our field; supporting the overall ecosystem of NZ's screen industry; normalising te reo Māori in publicity and marketing.

ASPC interim komiti members (as at June 2021): Adria Buckton, Gemma Gracewood, Brooke Hawe, Diana Hegan, Chris Henry, Sue May, Courtney Mayhew, Stella Muller and Tamar Münch

ASPC Pouārahi (Māori cultural leader): Eruera Morgan

ASPC Patron: Dame Gaylene Preston

## 2. Introduction

Publicists—ngā kaiwhakaputa kiriata—are storytellers: they share the stories behind your story with your audience.

Each screen project—whether it’s a film, primetime drama, comedy webseries, feature documentary or AR experience—is different, with varying budgets, resources, and time. Deliverables will also differ depending on the contracts you have with your funding agency/agencies, platform/s and other key partners.

Having a publicist on board early to work with you on defining your target audiences and engagement strategy will inform what you need to include in your production budget and funding application. Planning early for platform deliverables, social media materials and other promotional items will ensure you are in an excellent position at release.

We encourage producers to engage your publicist and other publicity-related crew early in your process in order to build a realistic publicity and marketing strategy, schedule and budget for your production. Publicists can also assist in developing your funding pitches, helping to create connections with interested parties and develop the messaging for the pitch.

Having your publicity team on board early—even in a part-time or consulting capacity—will also enable relationship-building with the cast and crew, which is a pivotal element in getting the very best materials from set while you are deep in production.

Throughout this toolkit you will find acronyms, buzzwords and other screen industry lingo. We have endeavoured to explain these terms as we go, and include them in the toolkit glossary.

It is important to take the time to understand the challenges and opportunities in getting your story to your audience. Included in this toolkit are “best practice” ideas and recommendations. You don’t have to do *everything*, but you do have to do *something*!

### 3. Deliverables

“Deliverables” are the collection of finished materials required for the release of your project.

These include publicity materials such as:

- Production stills (photographs of the on-screen action, as close as possible to the moving camera’s angle)
- Behind the scenes stills (crew at work, candid of cast and crew)
- Gallery stills (posed pictures of cast)
- A selection of the above images rendered as thumbnail images for a range of digital scenarios, from episodic thumbnails\* to profile pictures
- a press kit (containing synopsis, production information, quotes, episodic descriptions, background information on key cast and crew),
- an electronic press kit (EPK)\*, BTS video\*, trailer, clips, b-roll, key art, logos, director head-shots and so on.

\*See glossary for definitions.

Your contracts with the platform, distributor, funding agency, festival, sales agent and other stakeholders will specify the deliverables they require. Take careful note of the number and format/quality of deliverables required, as these will vary for each party (including for platforms you may not already have distribution agreements with).

If you hope to sell your content further afield, undertake a targeted social media campaign, or create merchandise, you are likely to require more or different deliverables.

All must be approved by filmmakers and sometimes cast and other key creatives according to their contracts, so planning ahead is key.

## 4. Publicity Personnel

### Publicist

**What they do:** A publicist's role has many facets, which come into play at different stages of your production. From audience strategy to press liaison, from crisis comms to artist handling, their skills are varied and their networks deep. You might choose to work with one publicist across your entire production, or you might choose different publicists for development, unit, and release, depending on availability and relevant skills.

**Development:** Audience Engagement Strategy, script notes on any areas of note or concern (including cultural appropriation, story sovereignty, current events), casting notes.

**Allow:** Allow one week, more depending on size of production.

**Pre-Production:** Cast and crew announcements and principal photography press release (if applicable to strategy), creating publicity and social media bible for cast and crew, setting up database to collect cast & crew footage, engaging with stills photographer, liaising with producer on Electronic Press Kit (EPK) and/or Behind the Scenes (BTS) crew appointments, and working with Producer/1st AD to schedule these and all Unit publicity\* duties, fielding media queries, liaising with publicist for funder, platform(s) or distributor.

**Budget/Schedule:** Allow a minimum of two days, ideally two weeks.

**Production:** Unit publicity\*, industry and media engagement (incl. production press releases).

**Allow:** 50% of shoot days (but bear in mind that your publicist will always pick up your call, and you want them there for crisis comms and curly questions)

**Release:** press kit writing and release, wrangling materials for press, media training, media liaison, arranging cast/crew interviews, premiere and red carpet appearances, accompanying artists to interviews.

**Allow:** Fee for job, this will vary based on duration of appointment. Does not have to be full-time—can intensify at certain production points and just like Production, your publicist will likely always need to be available.

## Unit Publicist

**What they do:** Gatekeeper of production between the set and the outside world. Work with 1AD and 2AD and producer/line producer to identify and schedule key days for the unit stills photographer, EPK interviews, BTS crew, and social media crew—and, crucially, get these shoots into the schedule, and ensure these shoots move with any schedule changes. Liaise with stills photographer, DP and director on stills aesthetics.

Assist the unit stills photographer and BTS and social media crew to ensure they get what they need (these shots would cost thousands to set up again later). Work with costume, hair and makeup, and cast on gallery shoots, get necessary approvals. Liaise with media and actors' agents on media set visits and supervise visiting media. Liaise with and often host strategic partners, VIPs and investors on-set.

Take production notes throughout the shoot to serve as making-of story angles, media information and press kit material, to build the legacy of the production. Write production notes, select & caption stills, supervise EPK edit, help producer to prepare deliverables.

Note: The platform/broadcaster/distributor and sales agents will usually have their own publicity team. The unit/production publicist liaises with these teams on relevant information and announcements.

## Social Media Strategist

A common question from producers: “what social media channels do I need for my production?” The better question: *who is your audience?* When you know *who* they are, you know *where* they are. The best publicists and social media strategists focus on the marketing channels that work for your most active audience, aka ‘the force multipliers’! It might be TikTok, it might be Facebook, or it might be Church.

**What they do:** work with you to hone in on your audience’s channels, work with your publicist to refine the brand, voice and tone of the production, define and set up relevant social media accounts, create a content calendar for publicity roll-out, make a production plan for collecting social media materials on set, populate social channels, social media training for artists, producers, and your social media manager (who may be the strategist, the producer, a writer, or another member of crew), make a plan for building an online community around your production.

**Allow:** Fee per job

## Social Media Manager

**What they do:** run the social media channels, plan and cover live events related to your production (e.g. cast & crew screenings, watch parties, social media take-overs), moderate community comments, engage with the community, identify, follow and engage with other relevant social media accounts, run giveaways and more.

They should be a fantastic writer, in tune with the voice and tone of the production. They should have Photoshop skills and a clear strategy and library of materials to work with. Video editing skills are also a bonus. (The social media manager may also be the strategist.)

**Allow:** Fee per job, or hours per week for a specified period of time — e.g. if series is rolled out weekly, allow for every week a new episode drops, plus lead-in time. Keep some contingency for unexpected audience growth/pivots. Ask your social media strategist/manager to be specific about certain line items e.g. design fees for social media headers, digital show art, thumbnails etc.

**Note:** Think about what happens to your social media channels after the initial release campaign of your project. How will you keep your audience engaged between series, or how do you keep the conversation going throughout the stages of a feature release? How can you convert the social following for one project into a following for the next one?

## Impact Producer

While your Publicist gets your audience to the film or series, an Impact Producer encourages your audience to take action after they have seen it. When you want to do more with your production than just tell a story—when you want to start a movement or create social change with your work—you will need an Impact Producer.

**What they do:** This person is an agent of change, part-publicist and part-community organiser. They design and implement the impact strategy for the project, to reach the audiences you want to make change with. This involves identifying communities, groups, festivals, events and channels to take the story to, getting those communities to wrap support around your story, developing tools for continuing the story, political lobbying and advocacy, and more. Sometimes, whether due to resources, or due to passion, the Impact Producer is the storyteller themselves. For more on Impact Producing, look at the brilliant [Impact Field Guide & Toolkit](#).

**Budget/Schedule:** Allow: fee per job. Part of the Impact campaign may be further fundraising to form a larger campaign team to take your story wider. Allow additional budget for campaign tools such as EDM/email database, boosted

posts, meetings, events, screenings for advocates, influencers and community (plus fees for venues, cinema screenings and event organisers).

## **Fundraising Producer**

Public funding often requires additional investment—this can be your proof-of-audience test, your first chance to engage your *crowd*, build anticipation and hype for your story, and build a strong database for production announcements for some time to come.

**What they do:** Build and run your crowd-funding campaign, including overseeing video and other content, establishing a database of contacts, building social channels, running traditional publicity and online promotional campaigns, and following other sources of fundraising and investment.

**Allow:** Fee for job, plus additional for design and video materials.

## **Festival Publicist**

Indie films and series that do best in terms of coverage out of international festivals are the ones that have a publicist in that market. Many of these publicists and PR agencies will undertake a typical festival campaign for you for a flat fee.

## **Publicists and Your Crew**

Although your publicity team is not involved in the day-to-day business of capturing scenes, giving them their best chance of success on set gives your project its best chance of success in the world.

They may not be on set every day, but they are as essential to the success of your production as other members of the team. How you on-board them to the rest of your crew will have an immediate impact on the publicity and marketing materials they are able to produce.

Because they are often part-time crew members, publicists are too often left off the schedule—and when they *are* scheduled, their on-set publicity days will often get shifted as production looks for opportunities to pick up lost scenes and do re-shoots.

Historically, on-set publicity has been viewed as an inconvenience to the ‘real job’ of capturing the day’s scenes. But your publicity materials (‘deliverables’) are critical to your ability to reach your story’s intended audience, and you can’t afford to go back and set it all up again, so it is essential to consider your Publicity team as part of your crew. That starts with the key crew of Producer, Director, and First Assistant Director.



Important relationships to establish early are between your publicity team and your director and First Assistant Director, department heads, and cast members and their agents. It is highly recommended that you invite your publicity team (including unit stills photographer, EPK/BTS camera crew) to any full-crew morning tea, pōwhiri, karakia, drinks or other wellbeing event you may hold before principal photography starts.

Side note: In the New Zealand cultural context, it is highly encouraged in any case that you hold an on-boarding event for your full cast and crew — including key post-production crew, too — in order to form bonds and a shared kaupapa for the shoot ahead. This may necessitate budgeting for an extra day or half-day in your schedule, perhaps around the table-read; a cost that will pay off in many ways.

## 5. Photography

The release of your project will include a set of high-quality photographs, which have been specifically taken for publicity purposes. Your stills need to suit a multitude of media outlets, from websites to newspapers to high-gloss magazines to tiny phone screens.

It can't be stressed enough that high quality gallery and unit stills are the very minimum your project needs—and that going back to get on-set stills later is usually impossible. Photography needs to be built into your schedule and budget from the get-go, and your photography crew ideally included as early in pre-production as possible.

“The key challenge for a stills photographer is to shoot iconic images that capture the essence and emotion of a film. Other than the trailer, this is the only way the film can be marketed and communicated to audiences. These images are the first impression the public will have of a movie, and a hero still or poster can often be the most lasting image associated with it over time.”—[Mark Rogers, Stills Photographer](#)

### Types of Publicity Photography:

**Film Still (also called Publicity Still, Production Still):** A photograph taken on the set of a film or TV production (including factual and documentary productions) that shows a particular moment or scene. Usually taken from, or as close as possible to, the main camera's position (using a silent shutter). Film equipment and crew are not visible. A film still is *not* a screen-grab or frame enlargement from the main camera footage. It is a high quality photograph taken by a Unit Photographer.

**Set Ups:** Photographs taken as if they were part of the action, where the 1st AD has halted action and 'given' the set and actors to the Photographer and stopped any work that could affect the set and lighting. This is usually only done for 30 seconds to a minute, so they have to work fast, and with help (ladders, bounce boards ready to go). Rare, and usually done to produce an iconic image, often in a location that can't be set up again. Also useful for documentaries.

**Gallery Shoot (sometimes called Special or Marketing Shoot):** This can be individual and ensemble photographs of your cast in character and are primarily for marketing i.e. your 'key art'. They are usually taken against a clean cyc (backdrop) and able to be clear-cut (i.e. cut around the person so that they can be Photoshopped into another background), but sometimes, on set photography is done as well. These are planned photographs of cast members, where the shoot has been scheduled either on a

non-filming day or on a day when the main unit and Gallery Shoot can coexist. Key Art sessions often result in the most iconic images that define your film or television series for decades to come—used for everything from posters, to digital key art to memes and merchandise, to being signed by the stack at fan conventions.

**Behind the Scenes Still:** A high quality photograph usually taken by the Stills Photographer of candid moments on and off set, featuring key cast and crew members. E.g. an actor in the process of having their prosthetic makeup applied. For publicity purposes, it is important to have images of your director, DoP and other HODs and key creatives at work on the production. Again, these images can often become iconic (think of all the candid cast and crew photos from the original *Star Wars* movies).

**Archive Still:** For documentaries, it is important to negotiate the publicity rights to photographs you may want to use in your publicity, whether archive stills from official outlets (e.g. libraries, media archives) or a subject's own archive of photographs. These photos sometimes become the Key Art in themselves.

### **A note on screenshots:**

In the days of digital, why can't you just use screenshots? It is true that your photography can be *supplemented* by screenshots. However; many funding agencies, investors, sales agents and festivals don't accept them as part of your stills deliverables. Very rarely can they be used beyond small format digital. You cannot screenshot movement well, let alone that epic action shot you spent half your budget on. You also have to wait until your film is graded—as opposed to what can be a same-day turnaround for an urgent sales presentation (or because press and the public are clamouring at the shoot location and want you to throw them a bone!).

Sometimes the slight change in composition that your photographer does still maintains the essence of your film or series, but is better suited for publicity purposes. It is far easier to edit raw photography than it is a screenshot, and the grading of the show won't necessarily be suitable for digital and print media.

### **Your Photographer and Pre-Production:**

Before production, it's vital that your photographer gets to meet with the publicist, designer (if you have chosen your poster designer), platform/distributor/sales and marketing agent, and even director, if available, to work through creative ideas, genre, and workflow.

As with publicists, it is also important to on-board your photographer with your cast and crew. Invite them to the cast read-through so they can get a feel for the actors at work, maybe even shoot Behind the Scenes images at read-through, and get to know the cast before production begins.

Be sure to brief your photographer on *all* of the materials you will need — including portrait and landscape editorial, thumbnails, newspaper/magazine cover images with negative space, poster images — as all require different set-ups, orientations and grades.

Be sure to discuss details that may not feel immediately obvious, e.g. the diversity of your cast and crew (for lighting purposes), whether your cast have accessibility issues, whether your photographer will have access to closed sets or not, whether there is the opportunity to consult with your intimacy coordinator (if you have one), etc.

### **The Importance of Thumbnails:**

On-demand platforms require strong, recognisable ‘thumbnail’ images; increasingly, this is the single asset that will pull your audience into your show or project. (Think about the times that you have scrolled through a streaming platform looking for your next watch based on the image.) More and more often, creators are taking dedicated photos to create their thumbnails. YouTubers, especially, put a lot of effort into this particular area: the thumbnail is their shop window.

## **6. Publicity Crew + Gear**

The following crew and gear need to be allowed for in your budgets, based on your Audience Engagement Strategy and in consultation with your platform’s own marketing and publicity plans.

### **Unit Stills Photography**

- Photographer: aim for 50% of shoot days on set.
- Makeup and Hair, Costume: ensure they are across unit stills photography days in case they are needed for final checks.

### **Gallery Stills Photography (also known as Specials or Marketing Stills)**

- Photographer (plus photographer’s assistant/lighting tech if necessary)
- Kit hire, lighting, studio hire if not utilising production space
- Costume
- Makeup and Hair
- Art dept/props

## **EPK (Electronic Press Kit), BTS (Behind The Scenes) and Social Content**

**EPK crew** is, at a minimum, camera, sound and interviewer/producer. (And, later, editor or assembly editor). Sound is important for interview shoot days. EPK camera may shoot B-Roll shots, but sometimes the BTS videographer may shoot B-roll (make sure it's high-resolution).

- Producer (can be Unit publicist)
- Cameraperson + camera
- Sound recordist (for EPK interviews)
- Videographer + camera for BTS & social content—could be OPC (One-Person Crew, does camera and sound), or allow for additional sound
- Lights and Lighting Crew (for EPK interviews)
- Editor.

Note: Your publicity deliverables editor will be different from your series/film editor; someone who understands marketing storytelling, social media aspect resolutions and ratios (for both landscape and vertical!), attention spans, accessibility requirements. They can often be your videographer for EPK/Behind the scenes

## **Trailer Editor**

- Editor. Allow if you are planning to make your own trailer/promos additional to the platform. Even if a platform does its own promos, it's a good idea for you to make your own for social media use, tailored to specific audiences you want to reach, in parallel with the platform's outlets. (This will often need to be a negotiation with your platform.) Bear in mind that your platform, distributor and other parties are likely to feed into the trailer edit.

Note: Your trailer editor is not your series/film editor. It is someone who understands marketing and all the outputs for the spectrum of social media platforms e.g. YouTube vs an Instagram story vs Instagram TV vs Podcast audio trailer—all are different.

## **Designer**

Your budget will already include a designer for your titles / logo, credits and other in-show art, poster design, etc. Your publicity and social media budget should include additional allowances for design of materials such as thumbnails — check with your publicist/social media strategist that this is included.

## 7. Publicity and Social Media Tools

Data, design and social media management tools are brilliant for your audience engagement workflow. Your distributor/platform may have their own platforms for screeners and press kits already, but at a certain point beyond initial release, your access to these may expire, or your international distributors and platforms might need direct access.

You can do a lot for free, but when you are building your budget—or asking your publicist and social media team to submit theirs—there are several apps and tools you might want to allow for subscriptions to. Your Publicist or marketing team may already have these in their toolkit, but it is always worth checking:

- Dropbox Pro or similar for hosting press kit materials, including publicity stills and video content such as trailers and exclusive clips
- Vimeo, Frame.io or similar platform for private link sharing of your screeners with media and festival submissions
- Email marketing tools (e.g. MailChimp) for building and managing your email database and creating newsletters. (Be sure to have a “sign up” link on your website and social channels to keep your audience in the loop!)
- If you are managing your social media in-house, allow for subscriptions to tools (e.g. [Canva](#), [A Design Kit](#)) that will help you create GIFs, image posts, YouTube thumbnails, memes and other content. Many tools are also free: Giphy.com is your friend!
- Depending on the size of the community you are expecting to manage on social platforms, you could look at signing up to a social management platform such as Sprout.

### Website Design and Build

If your production is a single entity you might consider allowing for this, though it would usually come out of your production company’s overhead, since it is valuable for the producer to own all the real estate for their IP, including the website.

If your production has a social impact element, your website may have several competing needs

## **8. Promotion, Marketing, Distribution**

Discuss marketing plans with your platform and/or distributor early on in order to build a strategy and budget for your own elements to complement the release.

What are they planning and how can you and your materials help? What do they understand about your primary audience/s, and how are they planning to meet them where they are?

What are they *not* planning, and how can your own marketing strategy augment theirs? In the case of an overseas sale, ascertain whether you have clearance to bring on your own publicity team if the platform's publicity and marketing package is minimal.

### **Audience Testing**

Common in the film industry, not as common in television or web series, but something that bold, ambitious producers often do. Consider adding in an audience testing component to your post-production process, where you screen an episode or two for select members of your target audience(s) and incorporate their feedback into your publicity and marketing strategy.

### **Events**

What are your plans for events that can generate buzz? E.g. Cast & Crew screening, Series Launch, Media, Fan and Influencer Screenings, Community Screenings, Watch Parties, Director/Cast Q&As. Allow for moderator/speaker fees and travel where applicable. Find like-minded sponsors and partners to help cover the cinema hire and related costs—your audience is their audience, and vice versa.

### **Contests & Giveaways**

Having tees, hoodies or tea-towels made for your crew? Order a few extras for fan giveaways. Run contests for audience members to attend special events (and work with partners/platforms to cover the costs of attendance).

### **Merchandise**

Although it is not a direct spend on-screen, think about how investing in merchandise can build your fanbase and hype your production — and be sure it's not just a logo on a t-shirt.

Often the best merchandise is items that allude to the show or film, e.g. a sports team hoodie from the fictional team in the TV series *Friday Night Lights*, rather than a logo of the show itself.

Merchandise development may need to include legal fees to ensure you have all the necessary rights locked in e.g. cast images, trademarked words.

## **Digital Marketing**

Your Social Media Strategist can advise you on budget allowances for boosted posts, targeted ads, influencer marketing and more.

## **Promotion Partners**

If your project has sponsors, product placement partners etc, and if the distributor or platform requires trailer intros, expo shout-outs, channel IDs etc, these can be shot by EPK crew or the BTS videographer—but they need to be scheduled for!

## **Festivals and Awards**

Allow producer overhead budget for entry fees, and the time for somebody to service these entries. There are online tools to streamline your submissions, e.g. [FilmFreeway](#), which lets you host your screener link, press kit, press photos and submission cover letters so you're not reinventing the wheel with each festival.

Festivals are no longer film-exclusive—episodic premieres are increasingly common, especially if you are working with a platform that is open to festival inclusion. Every nomination or win adds to your publicity and fan engagement—don't forget to share the good news! Keep your publicist in touch with success stories. If it is after their period of engagement, add a fee to your budget for them to spread the news.

## **A Few More Things To Think About!**

**SEO — Search Engine Optimization:** Work with your publicist, marketing strategist, and writers to ensure that relevant keywords appear wherever possible in the title, the synopsis and the description of your content where it lives online—including IMDb, TMDb and Wikipedia!

**Accessibility and Inclusion:** Think about any specific goals your production has for inclusion of particular audiences. Talk to your publicist, website designer and social media strategist about their understanding of accessibility and inclusion. You might also consider allowing a budget for (or asking your distributor or marketer to provide) assets and services including, but not limited to:

- Audience needs around particular languages, terminology, pronouns, audio and visual descriptors and more. Add allowances for subtitling, captions, alt-text descriptions, etc.
- Translation of your press materials into te Reo Māori (in keeping with the goals of normalisation) and other appropriate languages.



- NZ Sign Language interpretation during press events (especially online interviews), transcriptions of audio interviews, alt-text copywriting and more.

**Creative Approaches to Additional Content:** Your production may benefit from additional content, for example a **podcast** that gives behind the scenes insights from cast and crew to build your fanbase and deepen their knowledge. There may be an obvious person within your crew (e.g. one of your writers) who could helm this. Build it into the budget and schedule if it feels appropriate.

Paid media is becoming increasingly common as a way to get column inches in local media, e.g. a 'partnership' post on The Spinoff, or an advertorial in a weekend newspaper magazine. Your publicist may ask you to allow a budget for sponsored content partnerships.

If you have a complex and interesting set, or your production involves animation, puppetry, or anything else interesting, think about the creative ways you and your crew can capture this for your behind the scenes and social media, e.g. 3D photography and filming, a time-lapse of the set build, gallery shoots of the costumes, makeup and hair time-lapses.

As always, these things become possible when they are added into budgets and schedules.

## 9. Analytics, Data and Insights: Measuring Success

Figuring out how to measure the success of your content is a crucial task. Is it enough to have “eyeballs” or “reach”? How can you measure meaningful engagement—active viewing versus mere exposure? Data and audience insights can help you argue that a second season is necessary, or show another platform commissioner that you are a sure bet.

Audience testing and market analytics are extremely normal in Hollywood—even well before the greenlight stage. Producers and investors will often look to consumer insights and audience analysis to work out if their investment will pay off.

Here, our robust public funding system has a mandate to invest in public media for many different audiences. But the need is still there to understand who we are reaching, and what impact our stories are having. Particularly with more platforms and more ways of collecting data.

While there are several players in the global market offering cross-platform audience measurement tools, New Zealand is not yet there, though the advertising industry and media agencies are looking into it and platforms are developing their own. The NZ Film Commission requires test screenings, and have published several comprehensive insights into local films that are useful for future Audience Engagement Strategies, especially for films in Te Reo ([click here for exit survey insights into \*The Dead Lands, Born to Dance\*](#)).

**Platform Data:** Ask your platform how they measure views: per-episode, per minute, per impression? Do they measure only on the primary platform, or do they also provide you with data from their secondary channels? What about their social media channels? Can they give you a demographic breakdown? A behavioural breakdown (what devices are they watching on? What time are they watching? Are they watching the whole episode?)

**Media Coverage:** Your publicist as part of their workflow will provide a campaign summary of media coverage, with an overall summary of the value of that coverage.

**Marketing and Social Media Analysis:** Your communications agency / social team should provide regular reports on the results of their work, including follower growth,

story views, post views, likes, comments, shares, referrals, and other forms of engagement including boosted post and advertising reach via Facebook Business.

Further, they can give you examples of what the audience is *saying* about your story, what they are *thinking and feeling*, which storylines, characters and moments are landing with them.

**Google Analytics:** Useful for tracking activity on video, social media, websites, across location, gender, age, and many other demographics; for tracking your traffic (where they are coming from to watch your videos, how they are being referred; what device they are watching on); minutes watched; compare episodes against each other and more.

## 10. Getting Started

As we stated at the beginning, every project is different, and you can't do everything — but you do need to do something! A fantastic starting point is to consider investing a few hours with a publicist early in your development process (before the funding application stage, preferably) for a bespoke conversation suited to the size of your project, and to shape the beginnings of an Audience Engagement Strategy, which will help with your funding applications and platform and distributor conversations.

### Questions to consider before your first meeting:

- What will be the overall budget of your project?
- What does the production timeline look like?
- Does your project have cultural competence needs, duty of care concerns, community outreach needs and/or other unique aspects to consider?
- What are/will be your funding sources? Will fundraising or crowd-funding be part of the process?
- Does this project have a social impact component?
- What collateral do you need? For example, what info do you already have about required deliverables from your intended platform? Will your roll-out have a large social component?
- Who is your intended audience? What do you already know about them: what they think, what they feel, what they are into, what social channels they hang out in, where they live?
- How do *you* currently connect with your audience?
- What are your existing accessible networks/currency/communities?
- Have you done an audit of your online presence? (Your personal channels, your company's channels, your key creatives, cast members you have in mind, etc?)

### How to Pick the Right Publicist for Your Project

Have a kōrero. Give them an outline of your project, your vision, your values, your fears, your hopes. Ask them the same. Together, you will work out if you are right for each other, and because Aotearoa is small, we are happy to recommend our peers for projects that are well-suited to each other.

It might also be that different people are ideal for different parts of your campaign. You may choose a Unit Publicist who has a strong relationship with your Director, while your Social Media Strategist/Manager might have deep connections with your audience.

# 11. Glossary of Key Screen Publicity Terms

**1st AD:** First Assistant Director

**2nd AD:** Second Assistant Director

**B-Roll:** This is footage that is captured in addition to the main production shots, e.g. footage of the main crew setting up and shooting a scene, to include the main camera. Especially 'big action' days e.g. a stunt, explosion, special effects HMU, visual effects set-ups, and other key scenes.

**BTS:** Behind the Scenes. Refers to behind-the-scenes stills photographs and video, especially in demand for social media. Sometimes useful for building hype pre-release, more useful after release for the interest of fans.

Candid interviews with cast and crew, candid footage of cast and crew (possibly even filmed by them), relating to each other, to the BTS camera, to the director, star and stunt double etc. May include shots of preparation for stunts or special scenes, special make-up etc. It may be a charismatic actor who takes over the BTS camera for a "day on set with . . ." type of story.

**BTS video** is usually shot by a one-person crew called Videographer (a good shooter with a storytelling/marketing eye and the personality to integrate with cast and crew to capture great spontaneous moments).

**BTS stills** are usually captured by the unit stills photographer, but may also be selected from shots taken by crew and "banked" during the shoot (need to have a crew photography policy and system of collection and payment).

**EPK:** Electronic Press Kit. The name dates from the days of publicists sending video material to TV channels (on VHS, then DVD). It now refers to digital files containing material that can be cut into items by the media to create their own news stories, and for social media. An EPK is not an edited piece, more like an assembly. It is not a "Making-Of" or a "Behind the Scenes" documentary, although its elements could be used to create either of these and featurettes — given adequate editing budget and demand from outlet(s). Each EPK component is its own separate entity, saved as individual files or with black space between each. Good quality, high-resolution origination and supply.

**An EPK contains:**

Trailer (in texted and non-texted form—i.e. a version without any written text, excluding the title, for use in subtitled international markets)

A selection of clips from the series/film/project

A selection of short clips from interviews (aka “soundbites”) with key creatives and lead actors or presenters—framed as if for TV news with audio as clean as possible.

A selection of B-roll shots which show the film camera, crew, director and cast shooting a scene, or scenes. (To look as if the media outlet's camera was on set shooting the shoot.)

**Thumbnails:** This word originates from photography, where a ‘thumbnail’ is a smaller version of the original image, organised to make it easier to find the images a designer needs. In video and online contexts, a thumbnail is a *hero image* of your overall series or film, and/or the individual episodes. A thumbnail is your first and best chance to make a strong impression on your audience. A good thumbnail makes them want to watch.

A fantastic way to learn about the best thumbnails is to look up popular shows on your favorite streaming platform, or check out what your favorite YouTuber is doing.

## 12. Resources

### Glossaries

OMG. What are all these TLAs? (Three Letter Acronym) How do you get on top of buzzwords like ‘impressions’ and ‘viewability’? Here are a few glossaries to help:

- [Studiobinder’s Definitive Glossary of Film Terminology](#): for the publicist setting foot on set for the first time, a list of terms from ‘Abby Singer Shot’ to ‘Wrap’ (and their [Cinematography Glossary](#)).
- Owned Media, Programmatic, Product Placement and More: The [Media Federation of Australia’s Glossary of Terms](#) for digital marketing (and the [printable version](#))
- [Digital Video Glossary](#): A guide to terms like VOD, SVOD, OTT, CPA, CPM, Linear, Non-Linear and more.
- Movie Producer Handbook’s [Filmmaking Glossary](#)
- Variety’s [Slanguage Dictionary](#): handy for knowing what the US industry is talking about

### Audiences

- **NZ On Air’s [Where Are the Audiences? 2020 Report](#)**—click through for four additional reports on Māori, Pasifika, 15-24 yr olds, and lower socio-economic New Zealanders. More NZ On Air research into audiences, identity and culture can be found [here](#).
- [Rebuild New Zealand: Consumer Insights](#)—PwC report from 2020 into NZ consumer feeling and behaviour after the first Covid-19 lockdown versus the shock of returning to lockdown.
- [TVNZ’s library of presentations](#) around Broadcast and OnDemand audiences.
- [RNZ’s Audience Insights](#)
- **Creative New Zealand’s [Audience Atlas New Zealand 2017](#)**—Culture Segments in Focus, a tool for understanding the market for arts and culture in New Zealand
- **Creative New Zealand’s [New Zealanders and the Arts 2017](#)**
- [NZSPG Audience Engagement Plan Information Sheet](#) (for New Zealand productions)
- **Basic information about [Neilson’s Television Audience Measurement](#)**
- [Movio’s Insights Blog](#)—From how diverse faces on screen drive cinema audiences, to keeping small movies on the big screen, insights from the NZ-owned movie marketing and data analytics house.

- **NZ Film Commission Audience Research:**
  - [Insights into \*The Dead Lands\*, \*Born to Dance\*](#)
  - [Insights into Cinema and Media Trends 2015-2016](#)
- [Marketing that Matters: Marketing NZ Report on Taking Risks](#) (and the [Marketing Matters Blog](#) is a generally useful insight into the marketing mindset)
- [Parrot Analytics](#): insights into Netflix, genres, streaming competitions and more
- [19 Social Media Metrics that Really Matter](#) (a Hootsuite insight)

### **Deliverables**

- [Netflix Deliverables](#) (section 11 relates to publicity) and [Netflix Photography Guide](#)
- ABC Television's guide to [social media deliverables](#) and [TV publicity deliverables](#).
- ITV (UK) [guidelines for publicity deliverables](#).
- [Thumbnails](#): the Techsmith guide to why they matter, and how to make great ones.

### **Impact Producing**

- [The Impact Field Guide & Toolkit](#)
- [Impact Producers Group \(Australia and New Zealand\)](#)—Facebook Group
- [Good Pitch Aotearoa New Zealand](#)

### **International Marketing Resources**

- **Film Freeway's Three-Part Plan for Finding Your Audience:**
  - [5 Keys to Building Your Movie Brand](#)
  - [5 Keys to Playing Film Festivals](#)
  - [5 Keys to Distribution](#)
- **Film Independent: 'Do You Need a Unit Publicist? Yes! Here's Why.'**
- The Academy's focus on [Unit Stills Photographers](#) (they've been around on sets since 1915!)
- **Looking for Press Kit Examples?** Browse [the Tribeca Film Festival Press Kit Resource](#)
- Tae Haahr's '[Please Watch My Film](#)' Podcast about Film Marketing
- '[How Netflix Does—Or Doesn't—Market Its Movies](#)': Story in The Drum (marketing magazine worth following)

### **Cultural Competence Tools**

- [The Brown Book: Working with Māori in Screen Production](#)
- [Responding to Racism](#)—Human Rights Commission Te Kāhui Tika Tangata
- [Being Anti-Racist](#)—National Museum of African American History & Culture



- [Be.Lab's One Stop Shop for Accessibility](#) (includes top tips for [accessible events](#), and [accessible documents](#))
- [Digital.Govt.NZ](#)'s guides to [Web Accessibility](#) and [Inclusive Language](#) (and much more on their website)
- [McKinsey report into Black Representation on Screen](#): findings include that movies with Black creatives behind the lens are consistently underfunded, yet Black stories return on average 10% more.
- Kantar.com insight into "[the power of inclusion and diversity in advertising](#)"