

<b>UNIT PUBLICITY TASK MATRIX/CHECKLIST</b>	
<i>Prepared by the Aotearoa Screen Publicists Collective</i>	
<b>PRE PRODUCTION</b>	<b>FREQUENCY</b>
Read script and identify key story beats & possible behind the scenes 'moments'	ALWAYS
Identify key castings & key creative roles/HODs	ALWAYS
Obtain format notes, bible and any other key materials	SOMETIMES
Gain intro to key production partners (Funders, Production Partners, Distributors and Sales Agents)	ALWAYS
Obtain deliverables list and deadlines from each partner contact.	ALWAYS
Summarise deliverables required (Number of stills, Press Kit, EPK Format etc) and gain sign off from all parties	ALWAYS
Establish any approvals processes (e.g. Actor approval on stills/EPK) and a delivery timeline for each party.	ALWAYS
Hold Pre Production Brainstorm Meeting - Raise key ideas for content creation, set visits etc.	ALWAYS
Gain intro to all key HOD's (in particular Production Manager and 1st AD and other relevant personnel such as Cast Coordinators and Lead Cast Assistants)	ALWAYS
Establish EPK and Stills Budgets (How many days allocated etc)	ALWAYS
Identify if social media content will be allowed to be published from the shoot and create a policy to reflect this. e.g. Consider including social media protocols in a memo to all cast & crew as part of the production welcome pack.	ALWAYS
Set up social accounts (To ensure key handles are reserved)	SOMETIMES
<b>STILLS</b>	
Engage and/or approve Stills Photographer (ensure contracted via production including relevant licencing allocations)	ALWAYS
Read script and identify key dates/scenes to capture.	ALWAYS
pairings that could be useful for editorial), project's target audience, tone and director vision. Include any social driven ideas that arose from brainstorm.	ALWAYS
Identify if a Gallery/Specials Shoot is to be conducted and ensure this is allocated in the production schedule.	ALWAYS
Identify if cast approvals are required and notify photographer.	ALWAYS
<b>EPK</b>	
Engage and/or approve EPK Crew (ensure contracted via production including licencing allocations)	ALWAYS
Read script & schedules and identify key dates/scenes to capture as B Roll.	ALWAYS
Work with production to schedule dates for EPK interviews with cast (consider out-of-town players who may not be available once the production has wrapped)	ALWAYS
Create brief for EPK crew including the key cast and crew to capture, project's target audience, tone and director vision. Include social media assets as part of this brief.	ALWAYS
Create question list for EPK interviews (Noting any requirement to have these approved by talent reps, etc)	ALWAYS
Confirm talent make-up/styling requirements for EPK interviews	ALWAYS
Interview talent on camera for use in EPK deliverables	ALWAYS
Consider whether you need to record any partner/broadcaster 'shout outs' as part of EPK interviews with key talent. NB: these may require talent/rep approval prior.	SOMETIMES
<b>POSTER/GALLERY SHOOT</b>	
Identify key date(s) in schedule for gallery shoot and work with production and key HOD's on requirements	ALWAYS
Create photography brief in consultation with key stakeholders (including producers and director this may also include distribution/sales/platform partners)	ALWAYS
Identify opportunities for editorial looks within gallery shoot (talent's "own" look for use in editorial media)	SOMETIMES
<b>IN PRODUCTION</b>	
Keep across daily production call sheets and schedules and update Stills and EPK plans accordingly.	ALWAYS
Confirm EPK and Stills on set with production ahead of on set days to ensure its in the call sheet.	ALWAYS
Create and issue relevant media releases. e.g. casting announcement, 'Start of Principal Photography' release (this ensures key info about the production is correct in market). Ensure this is approved by production, talent reps (where required) and funding & investment partners.	SOMETIMES
Identify key media or exhibition partners for set visits and facilitate (ensure content is embargoed till release)	SOMETIMES
Act as a liaison with the production on any media enquires.	ALWAYS
<b>POST PRODUCTION</b>	
Conduct EPK interviews with Director, Writer and Producer & potentially other HODs/key creatives not	ALWAYS
Oversee EPK edit and delivery.	ALWAYS
<b>DELIVERY</b>	
Create Written Press Kit. Kit to include Short and Long Synopsis, Film Story, Cast and Crew Bios and Credits List.	ALWAYS
Provide EPK Deliverables to agreed delivery specs. EPK usually to include Trailer, Cast and Director/Producer IV, B Roll	ALWAYS
Draw up a shortlist of stills for producer approval.	SOMETIMES
Ensure talent stills approvals are complete	SOMETIMES
Provide Key Stills to agreed delivery spec (including captioning each image).	ALWAYS
Write list of key contacts (eg talent agents/personal publicists), story angles and other info from the shoot for the release publicist	ALWAYS