GARVEY VISUALS

FREE PRINTABLE DECK

# The Content Planning Deck

40 cards to plan video, photography and campaign content that earns its keep.

## FIVE SECTIONS. FORTY CARDS.

PLAN | SHOOT | STORY | PUBLISH | BRIEF

Print at A4 and trim along the card edges: each card becomes an A5 planning card. Use one card per planning meeting, and answer the “Do this today” line before you leave the room.

For ambitious UK SME founders and marketing leads. Practical planning for commercial video, photography and campaign content — content built to do a job, not just to look good.

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Garvey Visuals — Video Production & Direction · Video Editing & Post-Production · Motion Graphics & Visual Storytelling · Graphic Design & Still-Image Composition · Brand & Advertising Assets · Campaign Content Planning & Scheduling · Commercial Photography (product, people and team, premises and location, lifestyle and campaign stills)

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# How to use this deck

Forty cards, five sections, one commercial purpose: helping your business become easier to find, easier to understand and easier to buy from.

1

## Print and trim

Print at A4, actual size, single-sided. Each page holds two cards; trim along the card edges and every card becomes an A5 landscape card.

2

## Work the sections in order

PLAN sets the objective. SHOOT covers the production day. STORY shapes the edit. PUBLISH runs the campaign. BRIEF helps you work with a studio. Each section has eight numbered cards.

3

## One card per meeting

Read the bullets in a few minutes, then answer the “Do this today” line before you leave the room. Every card ends in one small, concrete action.

4

## Keep them in order

Cards are numbered 1 to 40 across the five sections, so the deck can be filed back in sequence after use. Clip it, box it or laminate it.

5

## Start with card 1

If you only use one card this week, use card 1: write the objective before the idea. Everything else in this deck builds on it.

### A note on planning

Good content is planned, not improvised. Set the objective, name the audience and define success before anything is filmed or photographed. The deck follows that logic deliberately: plan first, produce second, publish third, and brief partners properly along the way.

Work through one section per week and the whole deck becomes a practical planning habit within five weeks.

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PLAN Card 01

## Objective before idea

- Every piece of content should exist for a reason.
- Decide what the piece must do before discussing what it looks like: win enquiries, support a pitch, explain a service, or build recognition.
- An idea without a job is a cost.
- Write the objective in one sentence and keep it visible through the whole project.

**Do this today:** Write one sentence stating the single job your next piece of content must do.

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PLAN Card 02

## Name the audience

- “Everyone” is not an audience.
- Picture one real decision-maker: their role, their pressures, what they would type into a search bar.
- Choose language and imagery that speaks to them, not to your industry peers.
- If a piece only impresses other creatives, it is aimed at the wrong people.

**Do this today:** Name the one person you most want to reach with your next campaign.

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PLAN Card 03

## One message per piece

- A video or photo set that says five things says nothing clearly.
- Pick the single idea a piece must leave behind and cut everything that competes with it.
- Secondary points can become their own assets later.
- Clarity converts; completeness does not.

**Do this today:** Strip your next brief down to one message and park the rest.

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PLAN Card 04

## Define what success looks like

- Agree up front what a good result is: enquiries, better conversations, time saved in the sales process, or recognition in your market.
- Vague goals make content impossible to judge.
- Choose one or two measures you can actually track, and note the baseline before you start.

**Do this today:** Write down how you will judge this quarter's content, and what you will compare it against.

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PLAN Card 05

## The single commercial job

- Content competes with everything else in a buyer's day.
- Give each campaign one commercial job: make the business easier to find, easier to understand, or easier to buy from.
- If a piece does none of those, reconsider it before spending on production.

**Do this today:** Test every item in your content plan against those three jobs.

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PLAN Card 06

## Budget realism

- Be honest about budget early. It shapes what is possible without compromising quality.
- A clear budget lets a studio propose the right approach: fewer, better assets often beat a long wish list.
- Plan for the edit, captions and versions, not just the shoot day.

**Do this today:** Set a realistic all-in budget for your next campaign before you brief anyone.

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PLAN Card 07

## Who signs it off

- Decide who approves creative work before production starts.
- Two decision-makers is workable; five is a delay.
- Brief approvers on the objective so feedback stays on purpose, not on personal taste.
- Late, broad feedback is the most common cause of overrun.

**Do this today:** Write one name against "final sign-off" for your next project and tell the team.

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PLAN Card 08

## Plan the year, not one shoot

- One-off shoots are expensive to organise and hard to reuse.
- Map the year: seasons, launches, events, recruitment, quiet periods.
- A planned calendar lets one production day feed several months of channels.
- Consistency beats occasional brilliance.

**Do this today:** Block an hour to sketch a twelve-month content calendar with rough production dates.

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SHOOT Card 09

## Write the shot list

- List every image and sequence you need before the day, grouped by location and setup.
- Work back from where each asset will be used: website, social, sales deck, advertising.
- A shot list turns a busy day into a calm one and prevents expensive gaps.

**Do this today:** Draft a shot list for your next shoot and mark the three assets you cannot do without.

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SHOOT Card 10

## Choose locations with intent

- Locations should carry meaning: your premises, your process, your people at work.
- Check light, noise and access at the times you plan to film.
- Fewer locations, used well, keep the day moving and the story coherent.

**Do this today:** Shortlist two locations for your next shoot and visit them at the planned time of day.

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SHOOT Card 11

## Plan around natural light

- Note when light is best in each space: morning sun in one room, soft overcast outside.
- On camera, match your lighting to the space rather than fighting it.
- Build the schedule around the light, not around convenience.

**Do this today:** Check which way your key rooms face and note the best hour for filming each.

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SHOOT Card 12

## Decide who is on camera

- Choose presenters and interviewees for clarity and credibility, not availability.
- Rehearse the message, not the words: people sound best when they explain rather than recite.
- Leaders on camera build trust; customers on camera build proof.

**Do this today:** Pick the two people who will front your next video and brief them on the one message.

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SHOOT Card 13

## B-roll that saves the edit

- Film detail shots: hands, tools, screens, products, movement, arrivals.
- B-roll gives the editor choices, covers cuts in interviews and keeps pace alive.
- Ten minutes of good cutaways can rescue an entire sequence.

**Do this today:** Add ten specific cutaway shots to your next shot list.

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SHOOT Card 14

## Wardrobe and detail checks

- Avoid fine stripes and busy patterns on camera; solid mid-tones read best.
- Check logos are straight, badges clean, screens showing the right page.
- Bring spare options for everyone appearing on camera.

**Do this today:** Send a simple clothing and grooming note to everyone appearing on camera.

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SHOOT Card 15

## Time per setup

- Give each setup a realistic slot, including lighting, resets and swaps.
- Rushing the last setups shows in the footage.
- Plan the most light-dependent setups for when conditions are right, and keep a buffer.

**Do this today:** Write a timed schedule for your next shoot day with a fifteen-minute buffer per setup.

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SHOOT Card 16

## What to bring

- Confirm the kit list against the shot list: lenses, lights, batteries, cards, audio, props, extensions.
- Charge everything the night before and label the cards.
- Bring call sheets, contacts and a printed schedule; signal cannot be assumed on location.

**Do this today:** Create a one-page kit and props checklist you reuse for every shoot.

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STORY Card 17

## The first three seconds

- Viewers decide quickly; open with movement, a face, a claim or a question.
- Never open on a logo or a slow establishing shot.
- The first three seconds earn the next thirty.

**Do this today:** Rewrite the opening of your next video so something happens immediately.

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STORY Card 18

## One idea per cut

- Structure the edit as a sequence of single ideas: problem, approach, proof, next step.
- If a section carries two ideas, split it.
- Viewers follow one thread at a time.

**Do this today:** Outline your next edit as four single-idea sections before you open the timeline.

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STORY Card 19

## Pacing

- Cut before a shot feels finished; lingering shots read as padding.
- Match pace to message: calm for expertise, quicker for energy, but never so fast that meaning is lost.
- Read the edit aloud; where you run out of breath, you are cramming.

**Do this today:** Watch your latest video and mark every shot that outstays its welcome.

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STORY Card 20

## Sound

- Poor sound undermines strong pictures; audiences forgive soft images, not unclear speech.
- Record clean dialogue, remove hum and wind, and let music support rather than dominate.
- Check every version on a phone speaker before sign-off.

**Do this today:** Replay your last video with your eyes closed and listen only.

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STORY Card 21

## Captions and legibility

- Most social viewing starts silent; captions are not optional.
- Keep captions large, high-contrast and inside safe margins.
- Burn captions into social versions; keep a clean master for other uses.

**Do this today:** Turn captions on for your latest upload and read them on a phone screen.

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STORY Card 22

## The call to action

- Decide the one action the piece should prompt, and say it plainly at the end.
- One clear ask outperforms three competing ones.
- Make the next step feel small: a call, a reply, a download.

**Do this today:** Write the closing line of your next video: one action, plain words.

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STORY Card 23

## Aspect-ratio plan

- Plan versions before you shoot: widescreen for web and presentations, vertical for social, square where platforms allow.
- Frame important detail centrally so crops survive.
- Native formats perform better than letterboxed imports.

**Do this today:** List the formats you need for your next campaign and note them in the brief.

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STORY Card 24

## Knowing when to stop

- Finish when the message lands, not when the footage runs out.
- Ask: would a busy buyer watch this to the end?
- Trim the intro, cut the outro, keep the middle honest.
- Short pieces get watched twice; long ones get skipped.

**Do this today:** Cut one minute from your longest current video without losing the point.

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PUBLISH Card 25

## Cut for each channel

- Do not post one file everywhere.
- The web favours depth, social favours immediacy, and sales teams need short proof clips.
- Recut length, opening and captions per channel: same story, different doorway.

**Do this today:** Choose your next asset and write its channel-specific cut list.

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PUBLISH Card 26

## Scheduling rhythm

- Publish on a rhythm your audience can rely on and your team can sustain.
- A steady, modest cadence beats bursts followed by silence.
- Batch production and schedule ahead; keep publishing through busy weeks.

**Do this today:** Choose a realistic publishing rhythm for the next quarter and put it in the calendar.

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PUBLISH Card 27

## Thumbnail and first frame

- The thumbnail and first frame decide whether anyone presses play.
- Use a clear face, a clear object or a clear claim; avoid clutter and tiny text.
- Test how it reads at small size.

**Do this today:** Redesign the thumbnail for your most important current video.

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PUBLISH Card 28

## One shoot, many assets

- Plan the harvest: a shoot can yield a film, stills, cutdowns, verticals, text overlays and website banners.
- Brief the shoot against the full asset list, not just the hero film.
- Repurposing is planning, not luck.

**Do this today:** Write ten assets your next shoot could produce beyond the main film.

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PUBLISH Card 29

## Search basics for video

- Titles and descriptions should use the words customers actually search, plainly stated.
- Put the topic in the title, the substance in the description, and a clear next step underneath.
- Name video files sensibly before upload.

**Do this today:** Rewrite the title of one existing video in the words a customer would use.

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PUBLISH Card 30

## Measurement that matters

- Track a small number of honest measures: views from the right audience, watch-through, enquiries, quality of conversations.
- Vanity numbers flatter; useful numbers steer.
- Review against the baseline you set when you defined success.

**Do this today:** Set up one simple monthly report for content performance and stick to it.

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PUBLISH Card 31

## Keep a content bank

- Store finished assets in one organised, searchable place, with rights and usage notes.
- An accessible bank stops re-shooting what you already own and keeps the sales team armed.
- Name files so a stranger could find them.

**Do this today:** Create a single content folder structure and move your best assets into it.

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PUBLISH Card 32

## Review what worked

- Every quarter, review which pieces earned attention, which earned enquiries, and which earned nothing.
- Feed conclusions back into planning: repeat the patterns that work and retire the rest.
- The review is where content improves.

**Do this today:** Book a quarterly content review in the diary and write the agenda now.

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BRIEF

Card 33

## The one-page brief

- A brief fits one page: objective, audience, message, deliverables, usage, timing, budget, sign-off.
- If it does not fit, the thinking is not finished.
- A good brief saves more than it costs.

**Do this today:** Draft your next project on one page using those eight headings.

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BRIEF

Card 34

## What to supply in advance

- Provide brand guidelines, key messages, contact details, site access, an approvals list and existing assets early.
- Sharing site rules, policies and safety requirements before the day avoids lost hours.
- Missing basics are the most common cause of a slow start.

**Do this today:** List everything a studio would need from you and start gathering it now.

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BRIEF

Card 35

## Market day vs campaign shoot

- A market day captures the everyday: people, premises, process. Use it for credibility and libraries.
- A campaign shoot pursues one specific message. Use it for launches and pushes.
- Know which you are buying; they are planned differently.

**Do this today:** Decide whether your next production day is a market day or a campaign shoot.

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BRIEF

Card 36

## Why licensing matters

- Usage rights define where and how long you may use the work: channels, regions, duration.
- Wider rights cost more because they carry more value.
- Agree usage before production so the quote matches the plan.

**Do this today:** Check where you actually plan to use your next assets and write the usage list.

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BRIEF

Card 37

## What drives cost up

- Cost rises with locations, people on camera, setups, bespoke builds, rush turnarounds and wide usage.
- None are wrong; all should be chosen deliberately.
- Fewer, better assets usually beat a sprawling wish list.

**Do this today:** Mark the two cost drivers you can simplify on your next project.

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BRIEF

Card 38

## How to give feedback

- Give feedback in one consolidated round, in writing, against the objective.
- Separate what must change from what is taste, and name a decision-maker for ties.
- Scattered, sequential notes stretch timelines and muddy accountability.

**Do this today:** Agree a single feedback round and a deadline with everyone who comments.

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BRIEF Card 39

## Asset handover

- Agree the handover: formats, resolutions, versions, captions, file naming, storage and a rights summary.
- Ask for master files plus ready-to-post versions so nothing needs rebuilding later.
- A tidy handover pays back for years.

**Do this today:** Write your preferred handover list and share it before the project starts.

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BRIEF Card 40

## Plan the next campaign

- End each project with a short review and a next-step note: what worked, what to repeat, what to retire.
- Book the next production date while lessons are fresh.
- Momentum compounds; annual leaps do not.

**Do this today:** Book the review for your current project and pencil in the next campaign date.

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## About Garvey Visuals

Garvey Visuals is a creative studio helping ambitious UK businesses get seen, understood and chosen. We make content built to do a job, not just to look good.

Video Production & Direction · Video Editing & Post-Production · Motion Graphics & Visual Storytelling · Graphic Design & Still-Image Composition · Brand & Advertising Assets · Campaign Content Planning & Scheduling · Commercial Photography (product, people and team, premises and location, lifestyle and campaign stills)

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