



FREE GUIDE · NO EMAIL REQUIRED

One shoot, a month of content.

The deliverable stack that replaced the single video, how to shoot once and cut many, and how the whole thing becomes a retainer instead of a one-off.

Ten years ago a client bought *a video*. Today the package that wins is a stack: one hero piece plus a swarm of platform-native cuts. This is the single biggest upgrade you can make to what you sell, and it costs you almost no extra shooting.

LAYER	WHAT IT IS	WHY THE CLIENT PAYS FOR IT
Hero piece	The recap film, the brand video, the full gallery	The centrepiece. Their proof of quality.
Vertical cuts, 3 to 5	15 to 45 second clips, each with its own hook	Where their audience actually lives. This is the layer that gets you rebooked.
Stills and frames	Photo selects, thumbnails, poster frames	Feeds their feed for weeks after the event is over.
Raw, as a paid add-on	Unedited footage, licensed separately	Some clients want it. Sell it, never bundle it free.

“One hour of intentional shooting yields a month of client content.

Shoot once, cut many

The economics only work if you stop treating every piece as a one-off. Walk into every shoot with a list that covers the whole stack, not just the hero: hero frames, vertical-safe framing, detail b-roll, and ten seconds of boring establishing coverage you will thank yourself for in the edit.

- ☐ Hero frames, horizontal, room around the edges for cropping
- ☐ The same beats reshot vertically, not cropped later
- ☐ Detail and texture b-roll, at least six variations
- ☐ Hands, faces, reactions, the human layer
- ☐ Ten seconds of static wide coverage for cutaways
- ☐ One frame with deliberate empty space for a text overlay

Build a b-roll bank, per client

Every unused select gets tagged and banked rather than buried in an archive folder. Three shoots into a relationship you can produce posts for that client without lifting a camera, which is exactly what makes a retainer profitable rather than exhausting.

The arithmetic that sells itself

The pitch to a business client is not creative. It is a sum, said plainly:

THE RETAINER PITCH

You need twelve to twenty posts a month. Buying that in one-off shoots would cost a fortune and eat your week. For a flat monthly rate I shoot once or twice a month, bank the footage, and keep your channels alive. You never think about content again.

Price it below what the equivalent one-off shoots would cost, and above what the recurring workload actually costs you. Include a defined post count, a shoot cadence, and a monthly fifteen-minute planning call so it stays a relationship rather than a subscription they forget they are paying for.

“Retainers are how a media company gets a salary.

What to put in the retainer

ELEMENT	WHY IT BELONGS THERE
A defined number of assets per month	Stops the scope from drifting into unlimited
A fixed shoot cadence	Protects your calendar and theirs
A monthly planning call, 15 minutes	Catches problems while they are small and renews the relationship every month
A three-month minimum, then month to month	Long enough to actually work, short enough to say yes to
What happens to unused shoot days	They do not roll over. Say it now, not in month four.
A named contact on their side	Nothing kills a retainer faster than not knowing who approves things

Cadence beats intensity

Two good posts a week, forever, beats fourteen in one inspired week and silence for a month. Algorithms reward the reliable, audiences trust the consistent, and consistency is exactly what the b-roll bank makes cheap. Build the cadence the system can sustain, not the one motivation promises.

Post your own work too. Behind the scenes, before and after edits, the sample sites, the sidelines you stand on. You do not need to become an influencer. You need prospects who Google you to find a living, working operation. Never let good work sit unposted.