SPEAKER REEL · FEEDBACK AND SPEAK-UP CULTURES

Studio shot list

Sample, written before seeing the footage. Lines are drafts for your own words.
One studio day: lines to camera, voice-over, B-roll. Prepared by Fabian Brugger.

Setup A · Direct
Medium close-up, eye level, straight into the lens. 85 mm feel, background soft. Dark neutral backdrop with one warm practical light, so it cuts cleanly against stage footage. Space on one side of the frame for key phrases.

Setup B · Conversation
Medium shot, 50 mm feel, three-quarter angle, eyeline just off the lens to a real person. Standing or on a high stool. Same backdrop, a little wider and brighter, more relaxed.

Setup C · Wide
Full figure, 28 to 35 mm feel, clean wall or backdrop in the brand colour. Room to walk in and stop.

All setups: 4K, frame rate matched to the stage footage, 50 fps for B-roll. Lavalier plus boom microphone. 30 seconds of room tone per setup. Same outfit family as on stage, no fine patterns.

#	TYPE	WHAT WE RECORD	SETUP	GAP IT FILLS IN THE EDIT
1	**To camera**	The promise in one sentence, three variations. Draft: “Most teams already know what’s going wrong. They just don’t say it. I help them say it.”	A	Seconds 0 to 8. No stage clip states the promise in one sentence.
2	**To camera**	Name, profession and the topic by name. Draft: “I’m [name], organisational psychologist. I speak about feedback and speak-up cultures.”	A	Seconds 8 to 15. The stage footage never says the new topic by name.
3	**To camera**	Who it is for. Draft: “For leadership teams, HR, and every company where smart people stay politely quiet.”	A	Seconds 10 to 20. A booker recognises their own audience.
4	**To camera**	Idea one in your own words, 15 to 20 seconds. Draft opening: “Silence is not agreement. It’s a calculation: is it safe to say this here?”	B	The gap named in the brief: little footage of you talking about feedback.
5	**To camera**	Idea two as a short story from real work, 20 to 25 seconds: the situation, what nobody said, what changed.	B	Second idea moment in the main reel. The story also carries the 60-second cut.
6	**To camera**	What a client books: keynote, workshop, panel, and what people can do the next morning.	B	The “what you book” section before the call to action.
7	**To camera**	Call to action in two versions: with website and contact (main reel), and without any contact details (bureau version). Hold for 3 seconds after the last word.	A, then C	Clean endings for both versions. Nothing has to be blurred or cut off later.
8	**To camera**	Four one-line bridges, for example “Here’s the thing.” and “This is where feedback comes in.”	B	Joins stage clips from different events without a hard jump.
9	**Voice-over**	All lines above again as voice only, plus six short lines to sit over stage footage. Same microphone, close, then 30 seconds of room tone.	Booth or quiet studio	The best stage pictures keep running while the voice keeps selling. Room tone hides the edits.
10	**B-roll**	Hands and gestures, the clicker, notes with handwritten key phrases, putting on the headset microphone, a real laugh between takes.	A, 85 to 100 mm feel, 50 fps	Covers cuts inside studio statements and podcast audio.
11	**B-roll, silent**	Walk into the light, stop, look to camera, smile. Turn from profile to camera. Listening, then laughing. No speech needed.	C, 50 fps	The silent website loop and the first seconds of the 60-second cut.
12	**Stills**	Three portraits per setup in the same light.	A, B, C	Poster frames, thumbnails and end cards.

Order on the day: setup A (rows 1 to 3, 7), setup B (4 to 6, 8), setup C (7, 11), B-roll (10), voice-over last (9), while the voice is warm.

SPEAKER REEL · MAIN VERSION

Script outline: the first 30 seconds

What a booker sees, hears and knows, beat by beat.

TIME	PICTURE	SOUND	WHAT THE BOOKER KNOWS NOW
0:00 to 0:05	Your strongest stage shot, wide then close, you mid-sentence. The promise as one key phrase on screen.	Your own voice: the promise in one sentence (studio line 1, or stage audio if a clip says it).	The topic: people don’t speak up, and you change that. And a big stage, seen before it is claimed.
0:05 to 0:12	Second stage. Name and profession as a lower third, then the title “Feedback & speak-up cultures”.	Studio line 2: name, profession, topic by name.	Who you are and what the keynote is about, in your words.
0:12 to 0:18	Three fast stage shots with audience reactions. Three short audience labels.	Studio line 3: who it is for. Music stays low.	Whether this is for their audience: leadership teams, HR, their company.
0:18 to 0:23	Stage montage with the real event names as lower thirds, then your client logos (as supplied).	Music opens up for two seconds, real applause or laughter from the room.	Stage level: serious stages and known clients.
0:23 to 0:30	First idea moment: your best eight seconds on feedback, from stage or studio. Key phrase animated.	Your live voice, room tone left in, music ducked.	How the talk feels: clear, warm, a bit fun. They want to see the rest.

Until I see the footage, the lines are drafts and the timings are targets. The order is the point: promise, topic by name, audience, stage level, first idea. If a booker stops watching at 0:30, they can already recommend you.