



APHA GUIDE TO FILMING A HUNT

First and foremost, distinguish between those who are filming hunts for either personal production or for outdoor (hunt/fish) networks, from those who are doing so for “documentaries” or new programs. The most negative press has come from the latter. Unless a PH knows the producers involved and has a high degree of confidence that what is produced will not be damaging to our industry, you should NOT engage them. For any production company, request that they ***provide a written contract that specifies that the PH has final approval of anything released to a distribution outlet of any kind*** – network, website, social media, etc. **If they will not sign, DENY access!**

As many of you know, filming a hunt with a cameraman can be very rewarding, but it also makes it more challenging. First, there is the increased number of people on the hunt. Second, as the hunters are trying to get into position for a shot, cameramen are trying to film not only you, but also the targeted animal. Always remember that no matter what transpires, the filming of a hunt ***should NEVER interfere with the ethics of a hunt or a clean kill.***

A PH should also ***do their due diligence on the producer***, his track record, quality of work and distribution. It is not uncommon for producers to promise a show to help an outfit market their hunting operation in exchange for free or reduced hunt costs. Unfortunately, oftentimes the show never makes it to air, nor is the footage made available.

PH's should also ask to be able to ***use footage for marketing purposes***. This may not always be possible, but it is worth trying to agree to because if you don't try to leverage great content, you may be missing out on a tremendous opportunity.

It would also be wise to request that ***a producer carries producers liability insurance*** so that if something bad happens during the course of filming, the PH/outfitter is not liable. Liability waivers typically aren't worth the paper they're printed on so beware.

Some points to follow:

1. PH / Outfitter needs to have certain control and assurances (as per points above) ***in writing*** - don't rely on verbal agreements.
2. Include ***in writing***, exactly what the PH / Outfitter must provide and what the Production Company will produce and air.
3. Ask the Production Company to provide copies of other work/films that they have produced and aired. TV programs have ratings and viewership numbers, ask for these. This is necessary for carrying out ***a proper due diligence*** on the producer.
4. Don't sign a release or give a video release without the aforementioned measures in place

as a video release allows the TV show to use your image, visual or vocal, in any way they want, unless specified in a contract.

5. Do not film anything you don't want filmed or could be construed as illegal or unethical. This sounds obvious, but if the motives are not pro hunting or pro sustainable use/conservation, what may appear normal to us could be interpreted very differently by an ill-informed, vulnerable and emotionally charged audience. ***Be extremely cautious about how events can be interpreted by the audience.***
6. A Field Production team does not have control of the editing or postproduction of anything filmed. For instance, if shooting an animal from a vehicle is illegal in your country, don't film shooting at a target from a vehicle, as that could be edited to portray shooting an animal illegally from a car. This is an unlikely scenario, but ***once the raw footage is in the edit studio anything can happen.***
7. Ask for post-production input and editorial say in the final film, most times this won't be agreed to, but you can specify any items of concern.
8. Be obvious about getting your name and company promoted with logos, interviews, etc. Try to get as much bang for your buck as possible.
9. As we know, a heart / lung shot is not often a quick death, unlike a brain shot. ***Do not film an animal dying.*** Be clear about this up front and put it into writing with the producer/camera crew. If it is in writing and a cameraman is violating that agreement, do not hesitate to physically stop them filming by grabbing the camera. Always remain aware of what is happening with the camera after a shot. The impact shot is where the filming needs to stop, until the final walk up on a down and dead animal.
10. Celebrating should be controlled until after the animal is confirmed dead and even then, it should be done in a **RESPECTFUL MANNER.**

If you have any questions or need advice on filming, please do not hesitate to contact APHA.