

# GUIDEBOOK FILM PROPOSAL FOR INVESTORS



## MAKE A FILM PROPOSAL FOR INVESTORS



**When someone asks me**, what is the best way to find the money for my film, I usually say that "I don't know," but the **FIRST STEP** is making a strong film proposal.

In this document, you'll find information on how to make a **film proposal**. This document stands alone but goes hand in hand with [my film class on making a film proposal](#).

I hope you enjoy this document (and the class!) :)

*Olaf de Fleur*

# CLASS INTRODUCTION

## CLASS DESCRIPTION

In this class, you'll learn how to craft a compelling and professional document to **present your film project to investors**. I share the tools for making a Film Proposal that has helped me finance **twelve feature films**.

I cover the **six key steps** to creating a compelling Film Proposal:

1. **Logline:** A one-sentence summary of your film's plot.
2. **Synopsis:** A brief overview of your film's story, characters, and themes.
3. **Treatment:** A more detailed description of your film, including character development, plot points, and key scenes.
4. **Author statement:** A statement about your vision for the film and your unique perspective as the filmmaker.
5. **Visual statement:** A description of the look and feel of your film, including lighting, cinematography, and production design.
6. **Audience & Marketing:** A description of your film's target audience and marketing strategy.

In each lesson, you will be given a short task that will help you practice and apply the concepts you have learned. By completing these tasks and working through the example project, you will gain hands-on experience in creating a Film Proposal and be well-prepared to pitch your own film ideas to investors.

These six key steps are the fundamentals and after you have completed this class you can also add more elements (character report, world view, backstory, etc.) to your Film Proposal depending on your personal style.

## CLASS PROJECT



### SYNOPSIS

#### LONG SYNOPSIS EXAMPLE:



#### THE UGLY DUCKLING By H. C. Andersen

After a mother duck's eggs hatch, one of the ducklings is perceived by the other animals as an ugly little creature and suffers much verbal and physical abuse. He wanders from the barnyard and lives with wild ducks and geese until hunters slaughter the flocks. He finds a home with an old woman, but her cat and hen tease and taunt him mercilessly, and once again he sets off alone.

The duckling sees a flock of migrating wild swans. He is delighted and excited but cannot join them, for he is too young, ugly, and unable to fly. When winter arrives, a farmer finds and carries the freezing duckling home, but he is frightened by the farmer's noisy children and flees the house. The duckling spends a miserable winter alone outdoors, mostly hiding in a cave on the lake that partly freezes over.

The duckling, now having fully grown and matured, cannot endure a life of solitude and hardship anymore. He decides to throw himself at a flock of swans, feeling that it is better to be killed by such beautiful birds than to live a life of ugliness. He is shocked when the swans welcome and accept him, only to realize by looking at his

By the end of this class, you will have made a Film Proposal independently.

In each lesson, you will be given a short task that will help you practice and apply the concepts you have learned. These tasks will be based on an example project – the creation of a film proposal for a short film adaptation of the classic fairy tale "The Ugly Duckling." by H.C. Andersen.

1. **LOGLINE** > In the first lesson, you will be asked to create a logline for your film based on the story of "The Ugly Duckling." This logline should capture the essence of your film and entice the reader to want to learn more.
2. **SYNOPSIS** > In the second lesson, you will be asked to write a synopsis of your film based on the "The Ugly Duckling" story. This synopsis should outline the main plot points and character arcs of your film.
3. **TREATMENT** > The third lesson will focus on creating a treatment for your "The Ugly Duckling" film. This treatment should include specific scenes and descriptions of the characters, setting, and action.
4. **AUTHOR STATEMENT** > In the fourth lesson, you will be asked to write an author statement for your "The Ugly Duckling" film. This statement should outline your personal take on the film and explain why it is important to you.

5. VISUAL STATEMENT > The fifth lesson will focus on creating a visual statement for your "The Ugly Duckling" film. This statement should showcase the look and feel of your film through the use of cinematography, light, and other visual elements.
6. AUDIENCE & MARKETING > Finally, in the sixth lesson, you will be asked to create a target audience report for your "The Ugly Duckling" film. This report should outline the demographics and interests of the people you envision as the primary audience for your film.

By completing these tasks and working through the example project, you will gain hands-on experience in creating a film proposal and be well-prepared to pitch your film to investors.

## ABOUT THIS CLASS

*Writing a film proposal is like writing out an invitation into your story world.*

### Introduction

My name is Olaf de Fleur and in this class, I share with you my tools on how to write a Film Proposal for investors. I'll share with you the method that has enabled me to finance over twelve feature films.

Making a film proposal, a full presentation for your project helps you:

1. Present the project to investors
2. Apply for film funds
3. Hand to collaborators

Working through all the steps in making a film proposal for your project helps you create a clear and detailed presentation for your project while at the same time allowing you to get to know your project on an intimate level. Making a Film Proposal can be a daunting task and it is easy to get lost. This class offers a blueprint, a map to help you create a Film Proposal that you can tailor to your style.

**THE METHOD** | In this course, I will guide you through a step-by-step process to create a film proposal using the "box-within-a-box" method. We will start with the basics, such as crafting a logline and writing a synopsis and then move on to more detailed elements like creating a treatment and outlining the visual style of your film. We will also delve into your personal perspective on the project and why it is important to you, as well as explore genre and target audience considerations for marketing. By the end of this course, you will have a comprehensive and compelling film proposal ready to pitch to investors.

Your idea is an adventure. The ability to present your idea can inspire and inform collaborators to make that adventure a reality.

This class is for anyone who is starting out in filmmaking and wants to learn the art and the craft of presenting their story in an organized and clear film proposal. What you need for this class is a writing application on a device of your choice. Starting in

this class will be easy, because we start very small, and move slowly between lessons. I look forward to helping you learn the art of Making A Film Proposal so that you can get support for your film project and make it a reality. Have fun! :) *Olaf de Fleur*

## THE FIRST STEP



In this lesson, we'll discuss the first steps in creating a presentation for your film project.

What is the first step in creating a film proposal that you can use to present your project to investors?

Creating a film proposal presentation consists of creating the following segments:

1. Logline
2. Synopsis
3. Treatment
4. Author Statement
5. Visual Statement
6. Marketing & Target Audience

Your **FIRST TASK** is to start by writing out these categories above and listing them in a document. And in the next lesson, we will talk about how to make a logline for your project.

NOTE FROM OLAF:

The BIG BONUS about creating a film proposal, is that not only can it help you finance your story, but it will also invite you to get to know your story on a more intimate level as you work through it.

Early in my career, whenever I come up with an idea for a movie, I used to jump straight into writing the story but I'd always, eventually hit a brick wall. However, after I design this process through experience and follow the steps in this class - I thoroughly plan out the logline, synopsis, treatment, vision, style, theme, target audience, and so on - I am much more comfortable in writing, developing and executing the project because of all the hard work I've put in the film proposal. Making one simply helps me understand my story much more than I'd just jump directly into writing it.



## LOGLINE

In this lesson, we are going to learn how to write a logline.

### WHAT IS A LOGLINE

A logline is a one-sentence description that captivates your film idea.

The point of writing a logline is to convey the concept as quickly as possible. Similar to writing a short description of the film, or a synopsis, a logline is a great way to provide an investor with an instant glimpse into the story.



**As an example**, here is my first attempt at making a logline for the example film about The Ugly Duckling:

**"Set in a timeless fairy tale land, a duckling fights to stay alive in a harsh environment not realizing that it is stronger than it thinks."**

Please note that this is only my first attempt. Always make I make a logline, it takes me about 2-3 weeks. I start by making the first attempt, and then I revisit and test the logline several times until I'm happy.

**YOUR TASK** is now to write your version of the fairy tale about the Ugly Duckling. And in the next lesson, we're going to expand the logline into a Synopsis.

Note: DON'T CONFUSE LOGLINE WITH TAGLINE

A logline is often confused with a tagline. Let's check out the difference for the example project we are doing for this class, a short film proposal for the fairy tale about the Ugly Duckling.

A tagline is often put below the title of a story.

Examples:

**\*\*THE UGLY DUCKLING\*\***

1. Don't Wing It
2. Quack! Quack!

## SYNOPSIS



In this lesson, we are going to learn how to write the synopsis for the film proposal.

**A synopsis** is a short description of your project. Directly, the word synopsis means: "a brief summary or general survey of something."

### PASSPORT INTO YOUR STORY WORLD

The purpose of a synopsis is to get your idea quickly across to a reader. Not as quick as a logline, but close. It's the next step after you've done the logline in the previous chapter. When writing short descriptions of your project I always suggest spending as much time on it as possible. A well-written synopsis can pave the way for not only investors to understand your idea, but also collaborators and of course yourself. When you share your synopsis, it's like handing out a passport into the story world you've created.

How many words or paragraphs is a synopsis?

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There are two types of synopsis you can write. And it is common that when you're introducing your project to investors, film funds, and so on - that they ask for either a **short synopsis** or a **long synopsis** - and sometimes **both**.

- A SHORT SYNOPSIS is one paragraph (3-5 sentences)
- A LONG SYNOPSIS is can be 1-2 pages.

## BENEFITS

The benefit of writing a synopsis comes in many forms.

1. You'll get to know your story better by writing it.
2. It will help coworkers and collaborators to know quickly what your story is about
3. And it is an essential part of introducing the project to investors, film funds, and so on.

The more work you put into writing the synopsis, obviously, the better it will be. I would suggest that writing the one-paragraph synopsis is the most important step in making a film proposal. The upside of having a strong one-paragraph synopsis is that it is short and can be sent in messages and expressed verbally at any time as a pitch.

## EXAMPLES

**SHORT SYNOPSIS** When I write a synopsis, I take my time. My process is like a mini-version of writing a film script. The best advice, or rather the method that works best for me is to learn to accept that you need do several drafts of the synopsis. And a key part of that is being able to accept bad versions until you get the one you like.

Here is a **ONE PARAGRAPH** synopsis example that I have made out of the long synopsis of the Ugly Duckling:

"After a mother duck's eggs hatch, one of the ducklings is perceived by the other animals as an **ugly little creature**. The duckling wanders into the world alone and suffers abuse wherever it goes. Time passes and hardships plague the duckling's

soul to the point of destruction. When the duckling decides to end its life it realizes that it's not an ugly little creature, but a beautiful swan."

**LONG SYNOPSIS** Let's look at two examples of a **LONG SYNOPSIS**. And we will begin with a synopsis of the example project of making a short film proposal for the **Ugly Duckling** and then we have a synopsis example for the classic film **Lord Of The Flies**.

**THE UGLY DUCKLING**  
**By H.C. Andersen**  
**(long synopsis example)**

After a mother duck's eggs hatch, one of the ducklings is perceived by the other animals as an ugly little creature and suffers much verbal and physical abuse. He wanders from the barnyard and lives with wild ducks and geese until hunters slaughter the flocks. He finds a home with an old woman, but her cat and hen tease and taunt him mercilessly, and once again he sets off alone.

The duckling sees a flock of migrating wild swans. He is delighted and excited but cannot join them, for he is too young, ugly, and unable to fly. When winter arrives, a farmer finds and carries the freezing duckling home, but he is frightened by the farmer's noisy children and flees the house. The duckling spends a miserable winter alone outdoors, mostly hiding in a cave on the lake that partly freezes over.

The duckling, now having fully grown and matured, cannot endure a life of solitude and hardship anymore. He decides to throw himself at a flock of swans, feeling that it is better to be killed by such beautiful birds than to live a life of ugliness. He is shocked when the swans welcome and accept him, only to realize by looking at his reflection in the water that he had been not a duckling but a swan all this time. The flock takes to the air, and he spreads his wings to take flight with the rest of his new family.

**LORD OF THE FLIES**  
**Book/Movie**  
**(long synopsis example)**

A group of British schoolboys, living in the midst of a war, are evacuated from England. Their airliner is shot down by briefly-glimpsed fighter planes and ditches near a remote island.

The main character, Ralph, is seen walking through a tropical forest. He meets an intelligent and chubby boy, who reveals his school nickname was Piggy, but asks that Ralph not repeat that. The two go to the beach where they find a conch shell, which Ralph blows to rally the other survivors. As they emerge from the jungle, it becomes clear that no adults have escaped the crash. Singing is then heard and a small column of school choir boys, wearing dark cloaks and hats and led by a boy named Jack Merridew, walk toward their direction.

The boys decide to appoint a chief. The vote goes to Ralph, not Jack. Initially, Ralph is able to steer the children (all of whom are aged between about six and fourteen) towards a reasonably civilized and co-operative society. Only the boy holding the conch is allowed to speak in turns during meetings or "assemblies". The choir boys make wooden spears, creating the appearance that they are warriors within the group. Crucially, Jack has a knife, capable of killing an animal.

The boys build shelters and start a signal fire using Piggy's glasses. With no rescue in sight, the increasingly authoritarian and violence-prone Jack starts hunting and eventually finds a pig. Meanwhile, the fire, for which he and his "hunters" are responsible, goes out, keeping them hidden from a passing airplane. Piggy chastises Jack, and Jack strikes him in retaliation, knocking his glasses off, and breaking one lens. Ralph is furious with Jack. Soon some of the children begin to talk of a beast that comes from the water. Jack, obsessed with this imagined threat, leaves the group to start a new tribe, one without rules, where the boys play and hunt all day. Soon, more follow until only a few, including Piggy, are left with Ralph.

Events reach a crisis when a boy named Simon finds a sow's head impaled on a stick, left by Jack as an offering to the Beast. He becomes hypnotized by the head, which has flies swarming all around it. Simon goes to what he believes to be the nest of the Beast and finds a dead pilot under a hanging parachute. Simon runs to Jack's camp to tell them the truth, only to be killed in the darkness by the frenzied children who mistake him for the Beast. Piggy defends the group's actions with a series of rationalizations and denials. The hunters raid the old group's camp and

steal Piggy's glasses. Ralph goes to talk to the new group using the still-present power of the conch to get their attention. However, when Piggy takes the conch, they are not silent (as their rules require) but instead jeer. Roger, the cruel torturer and executioner of the tribe, pushes a boulder off a cliff and kills Piggy.

Ralph hides in the jungle. Jack and his hunters set fires to smoke him out, and Ralph staggers across the smoke-covered island. Stumbling onto the beach, Ralph falls at the feet of a naval officer who stares in shock at the painted and spear-carrying savages that the children have become, before turning to his accompanying landing party. One of the stunned boys tries to tell the officer his name, but cannot remember it. The last scene shows Ralph sobbing as flames spread across the island.



# TREATMENT



In this lesson, we are going to learn how to craft a film treatment.

## A FILM TREATMENT | OVERVIEW

A film treatment is an extended outline of your story. So far we've done a Logline and a Synopsis and we're now moving into the treatment. A Synopsis is the short version of the story, the Treatment is the long version. The goal of a film treatment is to provide a **complete scene-by-scene** account of your story. A Film Treatment Tells the story from start to finish.

**More specifically, A Film Treatment** is a document that outlines a film's plot, characters, and other important elements in a condensed form. It is typically written in a narrative style and can include descriptions of the characters and their motivations. The treatment is used to pitch the film to potential investors, studios, and other industry professionals, and is often used as a reference when writing the screenplay. It can vary in length from a few pages to several dozen pages (5-20 pages), depending on the complexity of the story and the amount of detail included.

Overall, a Film Treatment is an important tool in the film development process, as it helps filmmakers to get a clear understanding of the story they want to tell and to communicate that vision to others.

### **TELL THE FULL STORY**

When writing a film treatment, it is essential to depict the entire plot of your film project. Investors need to grasp the plot from start to finish, including all of the details of the narrative's beginning, middle, and end. If you'd rather not reveal the ending of the movie, it is understandable, but keep in mind that sometimes we need to reveal the ending depending on where we are applying for funding. If you decide not to reveal the climax, make sure that the finale of the treatment satisfies the reader, and makes them curious about the story. Avoid being annoying and leaving too much of an open question about the story at the end of the treatment.

Note: It is often a sign of not being professional if you leave too much of an open ending in your treatment. It can suggest that you've not thought out your story.

### **HOW LONG IS A TREATMENT?**

As I mentioned here above, the length can vary, I always keep the range of 5-20 pages. And even that is a broad range, the main point is for you to complete telling your story and include as much detail as needed for the reader to 'get a good feel of your project.' Ask yourself, what do they need to know.

### **HARD WORK THAT PAYS OFF**

And yes, writing a treatment is hard work, but it's hard work that pays off. Writing a treatment demands your full focus for a period of days, even weeks, but committing that time to write the treatment always pays off, because it really helps you get to know your story on an intimate level. Delivering a treatment with your film proposal also shows the investor that you are really committed to the project - because of the hard work that comes with making a treatment. Yes, writing a treatment is hard work, but writing a script is much harder.

### **WHEN TO WRITE THE TREATMENT?**

At what stage should you write the treatment? Of course, it depends on your method of writing. Some prefer to write the treatment after they've written the screenplay, some do it side-by-side with writing the screenplay, and some even do the treatment before doing the script - it all depends on what works best for you. I

don't have a preferred way of making a treatment, I just know that making one helps me understand the story. My tip here is to start as early as possible to write the treatment, incrementally polish it, and add detail.

### **EXAMPLE OF A TREATMENT**

In this class and this document, our example project is H.C. Andersen's fairy tale about The Ugly Duckling. And because our focus is to learn how to do a treatment in this class, we are not going to do full 5-20 pages - that applies to full-length films. In this class, our example is making a short film proposal, so it is enough that you simply do 1-3 paragraphs for your take on the project.

### **THE TASK**

Your task in this lesson is to write 1-3 paragraphs in a treatment format. And on the next page, we'll look at an example of treatment writing style.

## FILM TREATMENT EXAMPLE

### THE UGLY DUCKLING



UGLY DUCKLING

By H.C. Andersen

Treatment Example vocabulary and style by Olaf de Fleur

### TEASER

We see a stack of eggs in a nest, all piled up against each other. One egg is larger than the other.

### ACT ONE

We see a field of crops at an unknown location. We don't know the year. We just see this beautiful summer field and close-ups of golden corn. Green oats and haystacks piled in the meadows. Pulling out we see that the cornfields and meadows are surrounded by large forests.

In the distance, we notice an old farmhouse close to a deep river. And next to the river we see a duck in her nest watching for her young brood to hatch. Close to the nest, we see that all the eggs have hatched but one - the biggest egg.

"Quack, quack," says the duck mother, walking back and forth around her nest, inspecting the big egg that hasn't hatched. "Mom, tell us about the world," some of the young duck children ask. The mother starts to tell them about the world, that it

reaches far beyond the field of crops beyond the meadow and the large forests. We notice, while the duck mother is talking, that she has one eye on the big egg that hasn't hatched.

TIMELAPSE: We see days pass through a camera timelapse. Nights and day pass with shadows running over the large egg and the duck mother watching it, waiting for it to hatch.

The duck mother is watching her ducklings learning to swim in the river, then she hears a sound behind her. Her neck snaps back quickly, and her focus is on the large egg, it's about to hatch... *[end of example]*

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Olaf de Fleur - Creative Resources

## GENRE

This is not a lesson but something to keep in mind for our example project about The Ugly Duckling: Pick the genre you want to have for your take on the example project.



Before we move into the next lesson, which is writing the author statement for this class. Let's decide on what Genre you want to make out of the fairy tale about The Ugly Duckling. What type of film would be your take on H.C. Andersen's fairy tale?

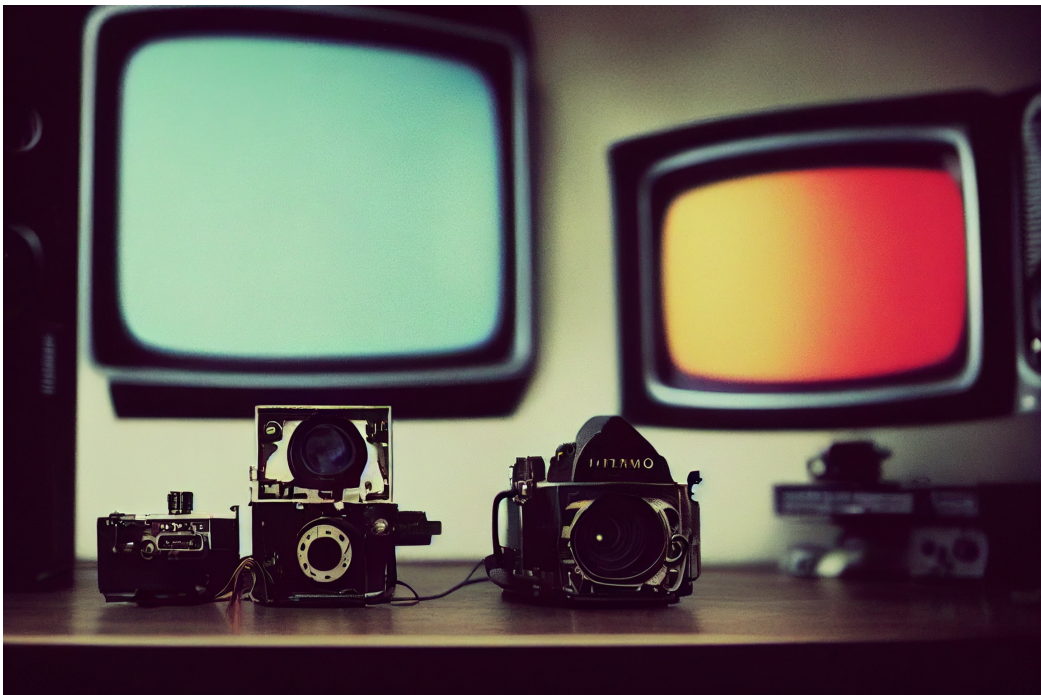
Deciding the genre is necessary to continue in this class.

### GENRE EXAMPLES

Being a filmmaker is all about making decisions and in this lesson you are going to think about your approach, your take, and your genre. When deciding the genre, and the type of film you want to make for the example film proposal in this class - Here are some ideas below to get you started, but first let's talk in general about different genres for this example. You can make an **animated film**. Or you can choose to make a **live-action film** with your creative twist, for example with child actors in costumes re-enacting the fairy tale. Or maybe you want to make a **documentary** about the fairy tale, its origin, and the effect it has had on the world since it was first published in the 18th century.

- 1) Animated Film
- 2) Live Action - Creative Film
- 3) Documentary
- 4) (insert your take)

Stop here in this class and write down what kind of genre you want to make for the example film proposal in this class. Don't overthink it, because in the next lesson you'll have plenty of time to do that - when we start working on the Authors Statement.



## AUTHOR STATEMENT YOUR TAKE AND THEME



In this lesson, you will learn how to write an effective author statement. This section of the film proposal is all about expressing your unique vision, style, and perspective on the story. It allows you to identify the theme for your take on the film and explain why you are the best person to bring it to life.

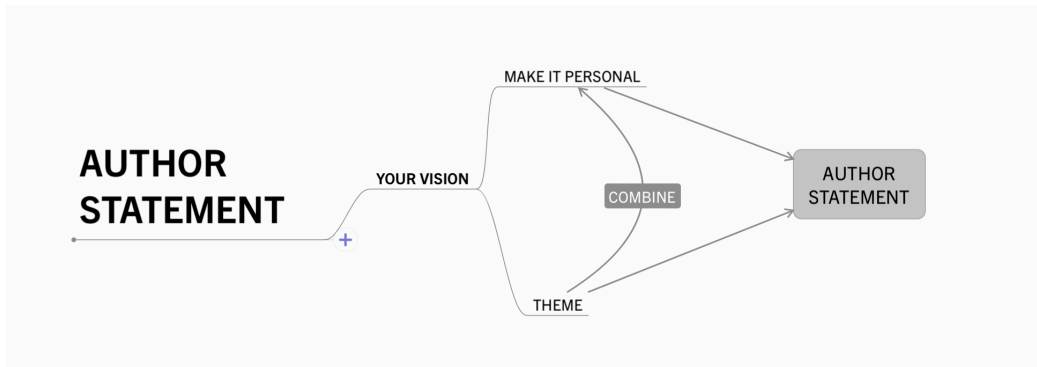
Now that you have determined the genre for your film adaptation of "The Ugly Duckling," it's time to start writing a short author statement. This statement will outline your creative vision for the film and explain why you are the best person to bring it to life. It is essential to convey your unique perspective when crafting a film proposal. This is your opportunity to share your personality and personal take on the material.

Let's break the Author Statement into two parts. These are the two parts that you need to write for this class. Remember, we are not doing a full document, so to practice, only write one paragraph on each part.

- **1) Your Personal Take/Vision**
- **2) Theme**



After you write one paragraph on each part. We then combine the two. We connect 'Your Personal Take/Vision' to the 'Theme,' that you have identified in your take.



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## 1. YOUR PERSONAL TAKE/VISION

We start with a take/vision, an **author statement**. To help you get started, here are two prompts:

1. **Why is this idea/story important to you?**
2. **Why do you think it is important to tell this story today?**

:

EXAMPLE (Olaf de Fleur):

"The story of the Ugly Duckling is a story I was told when I was four years old. Since then this story has followed me to this day. The story is important to me because it reminds me that even though I feel alone and without appreciation, I just might be a beautiful swan. I think it's important to tell this story because so many people that I've encountered in my life suffer from the same dilemma, of not being aware of their potential..."

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## 2. THEME

In this section, you discuss the theme of the project. The question prompt to help you get started is:

1. What is the theme of the story?
2. How is that theme relevant/urgent in today's society

EXAMPLE: (Olaf de Fleur)

"The theme in the story about the Ugly Duckling is of timeless urgency. It's a theme that works on many levels because not only is it about that we're more than we think we are, but it's also about how important it is not to be aware of your potential, to doubt your potential as you grow. This doubt can help you roar into the sky at the right time and fly.

## PUTTING IN TOGETHER

We now put these two together. Section 1. and section 2. Your personal take and the theme. Simply like this:

### EXAMPLE: AUTHOR STATEMENT

The story of the Ugly Duckling is a story I was told when I was four years old. Since then this story has followed me to this day. The story is important to me because it reminds me that even though I feel alone and without appreciation, I just might be a beautiful swan. I think it's important to tell this story because so many people that I've encountered in my life suffer from the same dilemma, of not being aware of their potential.

The theme in the story about the Ugly Duckling is of timeless urgency. It's a theme that works on many levels because not only is it about that we're more than we think we are, but it's also about how important it is not to be aware of your potential, to doubt your potential as you grow. This doubt can help you roar into the sky at the right time and fly.

*(and then, when you make your film, you of course write more about your connection to the material, I suggest 2-3 pages)*

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## VISUAL STATEMENT



In this lesson, we talk about the visual style of the film project.

How do you envision bringing your film idea to life visually? What is your intention for how it will be perceived and experienced by the audience? To get started, consider the following questions:

1. What is the overall look and feel of the film?
2. How do you plan to use lighting, camera angles, and other visual elements to convey your message and emotions?
3. What is the tone of the film and how do you plan to achieve it through the visuals?
4. What are the key moments or sequences that you want to highlight visually?
5. How do you envision the film appealing to and resonating with your target audience?

## **EXAMPLE: VISUAL STATEMENT**

**(Olaf de Fleur)**

The uncanny (German: Das Unheimliche - "the opposite of what is familiar") is a Freudian concept of an instance where something can be familiar, yet foreign at the same time. This is how I would like to approach my film about the "UGLY DUCKLING," because I want to tell it as horror film, but I don't want to alienate the audience. I want the film to feel familiar, yet foreign. This ambiguity, this thin line, between the strange and familiar, should be ever present in the Cinematography... \*[end of example]\*

## **CINEMATOGRAPHY PROMPTS:**

To help you further, here are more prompts you can use to work on your look and feel part of the film proposal:

1. Will you use specific camera angles to tell your story (closeups, aerial shots, shoot up, or down)
2. Camera movement, will it be still or moving, handheld or tripod.
3. After you have talked about the above, explain the reason behind your choices and how it supports the story.

## **EXAMPLE:**

**(Olaf de Fleur)**

The camera angle will be on eye-level for every character at the beginning of the movie. As we move along with the story, I'll add 'bird-eye' shots to show the isolation of the main character (Ugly Duckling) - but it not be a drone, because I want this film to be filmed in a classical style with no unnatural technology. That means still camera on tripod all the way through and no movement.

## **TECHNICAL PROMPTS**

Here are more technical prompts that you can use for the visual statement part of your film proposal:

1. How will the colors be in your film (faded, bright or...)
2. Describe how you will use light to tell your story. What parts of the story can be dark, what can be bright? Will you use silhouettes...
3. What film references can you point out that are similar to your film?

**EXAMPLE:  
(Olaf de Fleur)**

- The colors will be faded but not black and white. The REASON for that is that I want to film to look timeless like a fairy tale.
- The light in my take on the Ugly Duckling will grow as the film progresses. At the beginning we'll have a dark world, and then little by little the use of light will become stronger to oppose the downward spiral of the ducklings dilemma...
- VISUAL REFERENCE:  
Bram Stoker's Dracula (DOP Michael Ballhaus, ASC)  
American Horror Story: Asylum (DOP Michael Goi, ASC)
- Format Example: - Format: 1.240:1 - Spherical Lenses

**THE TASK**

Your task in this lesson is to write 1-3 paragraphs for a visual statement about your take on The Ugly Duckling example project.

## TARGET AUDIENCE & MARKETING



### ***TARGET AUDIENCE EXAMPLE***

In order to make a **Marketing Plan** for your film, it is important to think about the **Target Audience**. Let's take a closer look at these concepts to gain a better understanding.

**A Marketing Plan** for your film should list out a plan of action and specify the timeframe of these actions. For example, when should the poster be ready, the teaser, the trailer, and so on? Then you can identify where specifically these elements will be placed, i.e. social media, tv-stations, theaters, or locations.

And before we execute the Marketing Plan - it is necessary to identify the **Target Audience** in order for you to know where to aim your marketing material. To identify your Target Audience it is necessary to do some research. For example, you can find similar film projects and study what groups they were aimed at.

The gain from identifying your Target Audience early, even as you write the project, can help you edit scenes. For example, certain scenes do not work for a specific Target Audience and others do.

## TARGET AUDIENCE

### EXAMPLE: TARGET AUDIENCE | THE UGLY DUCKLING

Genre: Horror/Thriller

"The main audience group for **[example horror/thriller short film about the Ugly Duckling]** are committed horror/thriller fans (15-25). The film can appeal to a wider group because of the two primal questions in the narrative, of who we are and the danger/benefit of not knowing our potential. We also have embedded a **broken family story** in the narrative of the Ugly Duckling who is an orphan looking for meaning and belonging. The film can attract teenagers who are looking for **\*\*identity, seeking meaning for belonging and the meaning/price of independence.**"

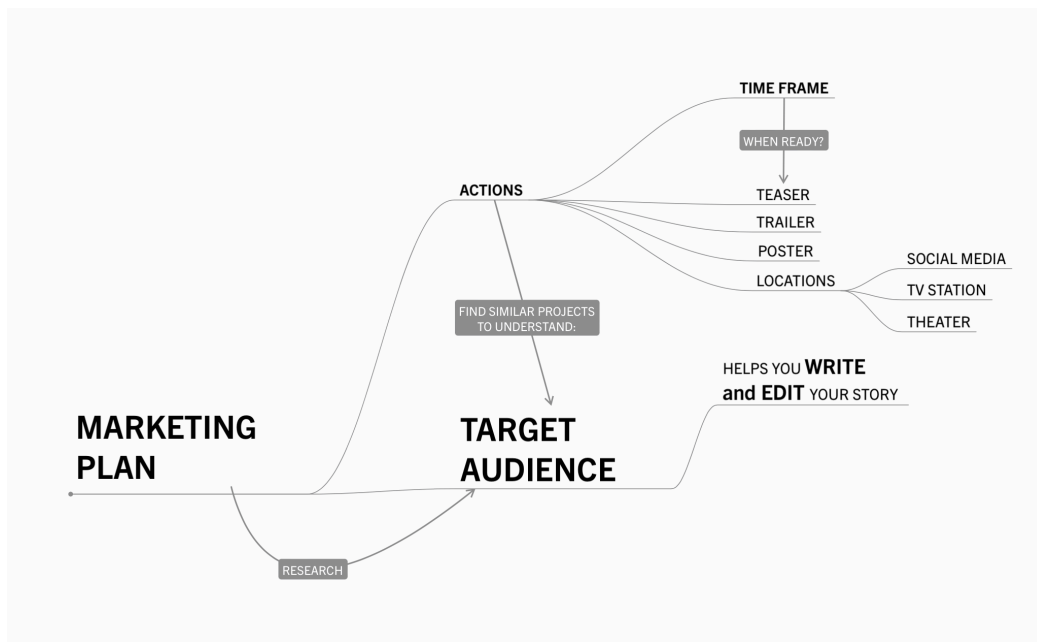
## MARKETING PLAN

### EXAMPLE: MARKETING PLAN (GENERAL EXAMPLE)

- [The Film] could have an international release on different platforms, preferably within a (max) six-month period. It could have a coordinated large-scale release simultaneously across platforms.
- Regardless of the distribution and marketing plan our priority is to create a momentous undercurrent marketing via social media...
- Around the premiere of the film, we will produce visual and online elements (highlight reviews, teasers, plan interviews for leading cast in podcasts, create websites, games, making-of featurettes, etc.) to buzz out the good word with all creative means...

### EXAMPLE FOR THE SHORT FILM EXAMPLE PROJECT





- After the short film is ready we will start to apply to short film festivals around the world. Before we do that, we'll have created a poster and a mini-teaser of 15 seconds.
- We intend to spread the poster and the mini-teaser across social media platforms...

### THE TASK

Your task in this lesson is to write one paragraph about your Target Audience (see example above). And a one paragraph about the marketing plan (see example above).

## LESSON RECAP & ASSEMBLE

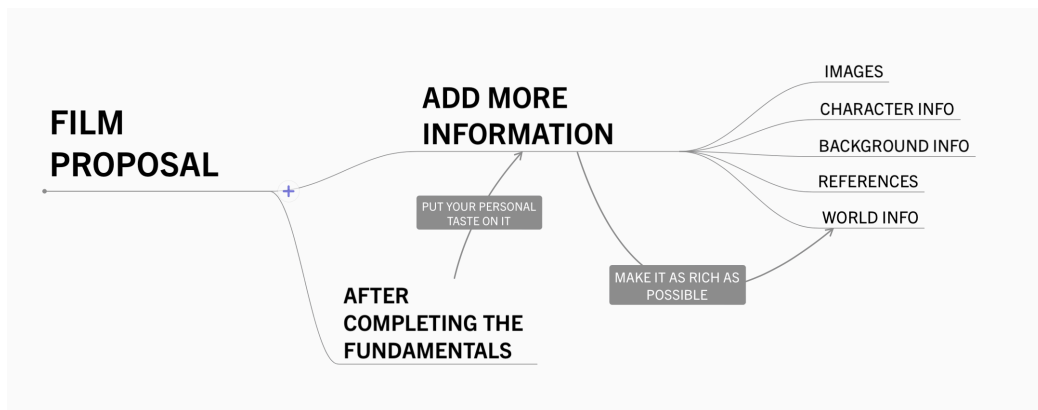


In this lesson, we are going to gather everything that we have done so far and assemble it together in one document.

So, let's put it all together:

1. Logline
2. Synopsis
3. Treatment
4. Author Statement
5. Visual Statement
6. Target Audience & Marketing Report

Keep in mind that this class is about learning how to make the fundamental chapters of a film proposal. When you do a film proposal for your project, you can add more chapters - as many as you want into the document. For example Images and references, information about the world and the characters in your story, and so on. Make it as rich, detailed, and as strong as possible.



## FEEDBACK

Make sure to get feedback from trusted friends on your film proposal, and make sure that grammar and spelling are tip-top and that you have a good feeling about it. I always suggest completing your film proposal and then waiting a week before you do the final pass to make sure everything is in order.

## THANK YOU



Thank you for taking this class and reading this document. It is my sincere wish that this information about writing a Film Proposal will help you make your future films a reality.

If you have any questions, please reach out to me directly through my [website](#) - and sign up for my post list to continue to receive creative resources.

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Creative Resources | [defleurinc.com](http://defleurinc.com) | [Olaf de Fleur](#)