

TEMPLATES OF SUPPORTING DOCUMENTS

(FOR CERTIFYING WORK)

Synopsis

A synopsis is simply a clear, factual summary of your production's storyline. It is usually about 500-800 words and should include the following:

- Main purpose- Summarise your plot
- Secondary purpose- Make it clear what Unique Selling Point your book has
- Language- Be business-like: clear, to the point, neutral.
- Be well-presented- No typos or spelling mistakes. Normal font size, normal margins, line spacing no narrower than 1.5.
- Character names- It helps if you put the names of main characters in bold or CAPS when you first introduce them. That way, if the reader has forgotten who Carlotta is, it's easy for them to skim back and jog their memory.

Example:

Synopsis of Double Cross by Tracy Gilpin

Dunai Marks discovers the strangled corpse of Siobhan Craig, an activist who is not only her employer but also a mother figure; Dunai had been abandoned at an orphanage as a baby. Siobhan was about to present to government the results of a controversial population control model for possible implementation at national level. Dunai believes this is the reason she was murdered.

The investigating officer on the case is instructed by an agent of the National Intelligence Agency to treat the murder as a botched burglary. Although some evidence points in this direction, Dunai believes Siobhan's murder was work-related, which means she and Bryan, an American statistician, could be in danger. She strikes a deal with Carl, a private investigator. If she is able to find a motive for the murder he will show her how to go about catching the killer.

Dunai discovers Siobhan was blackmailing five people who stood in the way of her pilot project, and was involved with a subversive group of radical feminists called Cerchio Del Gaia whose insignia is a double cross. Dunai and Carl investigate the individuals blackmailed by Siobhan. They include: an anti-abortion activist, the head of an all-male religious fundamentalist group, an Anglican bishop, a member of local government, and a USAID official. One of these suspects was the last person to see Siobhan alive, another is known to have approached a contract killer a month before her murder.

Cerchio Del Gaia becomes increasingly entangled in both Dunai's life and the investigation, and she is told that if she joins the group she will have access to information about her birth. The National Intelligence Agency is on a similar tack; if Dunai infiltrates Cerchio Del Gaia, which they believe is an

international terrorist organisation, they will provide her with information about her origins. Dunai turns down both offers and the mystery of her birth and abandonment is eventually revealed by a woman claiming to be Siobhan's sister, Dunai's birth mother and the head of the South African chapter of Cerchio Del Gaia.

Throughout the investigation Dunai has searched for Mr Bojangles, a schizophrenic vagrant who may have seen the murderer. When she eventually finds him he seems to be of little help, yet it is his ramblings along with another clue that leads to her close friend and colleague, Bryan, who has been wanted by the FBI for twenty years for terrorist activities in the US. Bryan murdered Siobhan after discovering she intended betraying him to the National Intelligence Agency to deflect attention from Cerchio Del Gaia and as proof that she abided by the law even when it meant personal sacrifice. Carl, who is now romantically involved with Dunai, offers to continue her training as an investigator and she agrees to divide her time between this and Siobhan's NGO.

Distribution Plan

The primary goal of a marketing plan is to get people to buy your products or services. The Sales and Distribution part of the marketing plan details how this is going to happen. You should consider:

- What is Your Product and Who is the Consumer?
- Route to Market
- Communicating your Film to the Target Audience
- Release Goals and Budget
- Marketing Campaign
- Distribution – How, Where and When

Example:

The primary distribution goal for Bike Messengers is acceptance into Film Festivals in the United States and abroad.

The film's unconventional nature will provide some advantages in the application stage:

- It will be eligible for both live action and animation festivals, bringing variation to either type of program, (i.e. a rare appearance of animation in a live action program, or a rare appearance of live action in an animation program);
- Many film festivals have special categories for experimental films, (e.g. The Sundance Film Festival offers both the "Frontier" and "Midnight Screenings" categories in addition to their traditional "Shorts" category), and Bike Messengers will be eligible for many such categories;
- It is relatively short for a short film, and thus will be easy to fit into a schedule;
- Its use of 3D Animation to extend the abilities of the guerilla filmmaker will be of special interest to the independent filmmaking community;

- It has a broad appeal: it can be appreciated simply for its visuals and music, as well as for its underlying ideas;
- It has a unique look and probably will not resemble the other pieces against which it will be competing for acceptance.
- After the film festival circuit, Bike Messengers will be able to find further audience in the video art community, on the internet and on television for many of the reasons listed above.

TREATMENT AND SCRIPTS

A treatment is a summary of a screenplay, TV show, novel or other story, sometimes in the form of an outline. It can be anything from one to ten pages or even longer in length. Treatments can be used as a tool of development for writers or used as a marketing tool. A script is more detailed and includes descriptions of scenes and some camera directions.

Treatment Example:

Out of the Darkness

1. Act 1: Waking Up
 - a. Simon wakes up. He doesn't know where he is or why he's there. He can recall fuzzy memories of a formal party, shaded faces, and little else. His memory is almost completely gone.
 - b. Simon doesn't know what to do. He emerges from the hotel he woke up in and realizes he is in Paris. So, he goes to the police to report his issue.
 - c. After waiting at the station for an hour or so, still trying to recall what happened, the detective comes out with an officer and says that he is under arrest. Confused and surprised, Simon fights his way out of the station, discovering that he has immense fighting capacity.
 - d. After escaping the police station, Simon leads the Parisian police on a wild chase through the city.
 - e. Intro: Natalie
 - i. As Simon is hiding in an alley waiting for the police, a strange woman grabs him and pulls him into a random building. She helps Simon evade the police and gets him to safety.
 - f. Natalie takes Simon to a safe house and debriefs him on what she knows. She reveals that he is a spy working for the CIA who was caught and brainwashed by a secret, international, covert agency called the Black Hand.
 - g. A romance starts and Simon discovers that he and Natalie were working together before he lost his memory. They are spies and lovers caught up in their own covert world.

2. Act 2: The Plot Thickens

- a. As Simon and Natalie are basking in their romance, cars are heard pulling up outside. They run and check the window and see that members of the Black Hand are coming for them.
- b. Natalie figures out that Simon has been bugged and she uses a covert bug detector to find a tracking device in Simon's leg. She removes it with a knife and they make their escape, now leading another chase on foot, having to stop to fight off Black Hand thugs.
- c. They make their escape and are able to sneak aboard a plane headed to America.
- d. On the plane, Simon is able to recall how he got into the Black Hand, how they discovered that he was a double agent and made him an assassin, mind controlled to do their bidding, and how he was able to escape to the hotel where he woke up.
- e. The Black Hand has put people on the plane and they attack Simon and Natalie. They fight on the plane, eventually blowing the emergency escape hatch and jumping out into the Atlantic Ocean.
- f. They land in the water and discover they are not far from an island, which they swim to. Black Hand, still on the plane, is able to contact their base.

3. Act 3: The Bad Guy Shows his Face

- a. Natalie and Simon reach the island and blend in with the islanders.
- b. The Black Hand flies a helicopter in with a strike team and Simon and Natalie must fight, now facing a small military coup. They are able to take control of a small building and fend off the Black Hand soldiers.
- c. Intro. Marcus Devlin, aka The Bad Guy
 - i. Devlin flies in on a black helicopter outside of the building Simon and Natalie are holed up in. He is wearing a black suit, sunglasses, and a trench coat as he approaches.
- d. Devlin walks up to the front door of the building and knocks. The fighting stops and Simon lets Devlin in to negotiate.
- e. Devlin reveals that Simon was commissioned to kill the president of France before he escaped. If he turns himself over to the Black Hand, Devlin promises to keep him safe and out of custody. He has already told the Americans and Interpol is hunting Simon.
- f. Simon refuses to go with Devlin. Devlin is disappointed and attacks Simon. There is a huge climactic, hand-to-hand combat fight as Natalie continues to hold off the Black Hand.
- g. Finally, Simon is able to kill Devlin and he and Natalie are able to fight their way out of the building to a Black Hand helicopter and escape.

4. Act 4: The Final Scene

- a. Simon and Natalie are on a yacht in the middle of the ocean. They have escaped the Black Hand and, as it turns out, Simon had put a large amount of money in a Swiss bank account for retirement. Now, he and Natalie spend their days at sea on their yacht.

The End

Script Example:

SCRIPT TITLE

Written by

Name of First Writer

Based On, If Any

Address
Phone Number

FADE IN:

EXT. EDGE - NIGHT

Scantily clad clubgoers line the dingy, brick alley wall. At the front of the line is ZACH WYLAN (26), exuberant, this guy sweats charm like an old-time movie star.

Zach shivers and turns to the BOUNCER.

ZACH

How much longer until you let me in?

BOUNCER

Look man, we just opened. We don't have space for everyone.

Zach huffs and relaxes back against the wall.

A gorgeous couple skips the line, handing over black plastic cards with a red "e" etched on one side. The bouncer examines the cards before handing them back to the couple and waving them into the club.

ZACH

What was that about?

BOUNCER

They are members, sir.

ZACH

And what does one have to do to become a member?

BOUNCER

If you have to ask, you aren't meant to know.

ZACH

Okay buddy, I didn't want to have to pull this card, but I'm a member of the press--

Zach pulls out his press badge, and the bouncer glances at it.

BOUNCER

(firm)

Please leave now.

ZACH

But I'm supposed to be covering the club.

BOUNCER
No journalists allowed.

ZACH
Are you sure that's the case? I'd like to check with the owner.

BOUNCER
I'll check with the boss now.
(pause)
Boss says no.

ZACH
But it's free publicity.

BOUNCER
Does it look like we need it?

Zach looks back at the line that curls around the block.

BOUNCER (CONT'D)
Now please leave or I'll have you forcibly removed.

Zach throws his hands up in surrender and leaves the line, ignoring the looks from the other club-hopefuls as he walks past.

INT. THE DAILY OFFICES - IDRA'S OFFICE - DAY

A small but polished room. Walls lined with shelves from floor to ceiling, all stacked with newspapers, books, and storage containers, all meticulously marked.

Two chairs face the expansive desk, one wall lined with windows looking out over the newsroom.

Zach hurries past the door.

IDRA Zach!
Get in here.

Zach pauses halfway past the windows and backtracks into the room to face IDRA BARTON (46), a stern woman who commands the attention of every room she walks into.

Turning on the charm, Zach slips on a broad grin.

ZACH

What can I do for you, Idra?

IDRA

Where's that piece on Edge?

ZACH

About that--

IDRA

Zach, I needed that piece yesterday. Every day that club is open we run the risk of losing the jump.

ZACH

I know, it's just harder to get in than I thought. They won't even let me in the front door.

IDRA

It's a club, not the Vatican. Get in and get it done.

ZACH

It's not that easy.

IDRA

I don't care. You wanna be a journalist? Be a journalist and stop whining while you still have a job because that could change.

ZACH

If you would just let me do something more than hundred word write-ups on clubs, I could show you how valuable I am.

IDRA

How am I supposed to trust you with a major piece if you can't even get into a club?

ZACH

I'll--

IDRA

Stop making excuses and get it on my desk by tomorrow, or don't bother coming in.

Zach nods as he leaves.