

## Binder Submissions

All submissions outlined below must be in the appropriate Binder Google Drive folder 15 minutes prior to the show's scheduled prep. \* Failure to do so will result in a zero for the submission requirement and could result in lack of a Greenlight or cancellation of the show.

\* Lighting diagrams are due in their Google Drive folder no later than 24 hours before Director's Prep.

### Producer

#### ☐ Final Screenplay

- The shooting script with appropriate scene numbers.

#### ☐ Stripboard

- Scenechronize stripboard with appropriate lunch and day breaks. Scenes should be in a logical order based on location and cast requirements.

#### ☐ Scenechronize Breakdown Sheets

- Production elements in correct departments. Scenes should have appropriate scene descriptions and location information (i.e. slugline).

#### ☐ Performance Agreements \*

- Cast contracts. They need to be typed by the producer and signed by every cast member.

*\* Create a subfolder for each character and place the appropriate agreement in the folder. Even if an agreement is not yet available, there should be a folder for the character.*

#### ☐ Location Agreements \*

- Each location should have a completed and signed location scout checklist, location agreement, and location shooting plan. Location agreements must be typed.

*\* Create a subfolder for each location and place the appropriate paperwork in the folder. Even if a form is not yet available, there should be a folder for the location.*

#### ☐ Hazardous Activity Form

- If you have any stunts in the film, this form should outline how you plan to execute the stunt safely with signatures from the appropriate safety personnel.

#### ☐ Crew Deal Memos

- These are the crew's contracts. They need to be typed by the producer and signed by every crew member, including ATL.

#### ☐ Call Sheet and Map (PDF version) \*

- The call sheet and map must be completed by your 2<sup>nd</sup> AD with input from the Producer.

*\* Give the 2<sup>nd</sup> AD copy of the stripboard, call times and contact info for the cast/crew. A map, along with turn-by-turn directions, must be included with the call sheet. The map must contain parking info, apartment/room number, anything necessary to get from the Mimosa lot to the location. Email copies must be sent to cast, crew, and [film.faculty@lists.wku.edu](mailto:film.faculty@lists.wku.edu)*

#### ☐ Set-Up Schedule

- The director, DP, and 1<sup>st</sup> AD must work together to turn the overheads into a shot list. The shot list is then turned into a set-up schedule which details the order of the set-ups and the time allotted for each.

## **Director**

### **□ Script Breakdown**

- **Take-Away**
  - On the title page, type (or write neatly) the film's take-away. This is the point that you hope the audience takes away from your film.
- **Genre**
  - On the title page, type (or write neatly) what genre of movie you're making.
- **Whose Film/Scene Is It?**
  - On the title page, identify who the film belongs to. Then for each scene identify who the scene belongs to. Who is in control? Who is the focus? Who changes?
- **Dramatic Question**
  - On the title page, type (or write neatly) the dramatic question of your film. Then write what "winning" and "losing" looks like for your central character.
- **Characters/Circumstances**
  - On a separate sheet of paper, briefly describe in at least one paragraph (but no more than two pages) each main character based on what is explicitly described in the script and what is implied. Additionally, describe the circumstances that directly lead to the character being in the position in which they find themselves at the beginning of the film.
- **Narrative Division**
  - Draw horizontal lines on the script indicating the narrative divisions. Label them clearly.
- **Literal Action**
  - On the script, write neatly what each character is literally doing in the scene or beat, according to the text.
- **Want**
  - On the script, write neatly what each character wants specifically from the other character(s) in the scene or beat. The given circumstances of the story will inform the want.
- **Essential Action**
  - On the script, write neatly what each actor will physically do to achieve what they want from the other actor(s) in the scene or beat.
- **As If**
  - On the script, write neatly two different relatable situations in which your actor would behave according to the essential action chosen for the scene. This should be something that could happen and is simple and direct. It should be in the form of an "as if."
- **Tactics**
  - On the script, write neatly three different ways each actor can go about getting their essential action.
- **Fulcrum**
  - For each scene, identify the narrative beat where the scene can go either way for the focus character. This is typically the climax of the scene, the moment where the character will succeed or fail. Does the character achieve their goal or not? This is a moment of great tension for the audience.

### **□ Blocking Overheads**

- The overheads should outline the blocking of the characters in the actual space based on your director's breakdown.

## Cinematographer

### ☐ Lighting/Camera Diagrams

- The lighting/camera diagrams should be based on the director's blocking overheads and should include a diagram for each scene/lighting change.

### ☐ Special Equipment Request

- This is a list created by the DP detailing any equipment needed that is not included in the standard package. This equipment will be checked in and out by the DP. Equipment approval is at the discretion of the instructor.

## Production Designer

### ☐ Location Photos<sup>\*</sup>

- The location photos should include every set/room that will appear on-screen, as well as green rooms and staging areas. Give a complete view of the location to someone who hasn't been there.

<sup>\*</sup> Create a subfolder for each location and place the appropriate photos in the folder. Even if photos are not yet available, there should be a folder for the location.

### ☐ Wardrobe Sketches

- Character/wardrobe sketch for each main character.

### ☐ Wardrobe Photos<sup>\*</sup>

- Photos of **the actors** in all their wardrobe pieces.

<sup>\*</sup> Create a subfolder for each character and place the photos in the folder. Even if photos are not yet available, there should be a folder for the character.

### ☐ Prop Photos

- Photos of the exact props (or options) you'll be using in the film.

### ☐ Design Checklist

- Spreadsheet with all necessary design items for the film.

## Presentation Submissions

All submissions outlined below must be in the Director's Prep Google Drive folder 15 minutes prior to the show's scheduled prep. Failure to do so will result in a zero for the submission requirement and could result in lack of a Greenlight or cancellation of the show.

## Producer

### ☐ Presentation

- Powerpoint or PDF of the completed presentation.

## Director

### ☐ Photoboards

- PDF of the completed photoboards.

## Director's Prep: Section I – Present the Vision (10 min)

*The purpose of this section is to present the “big picture” idea of the film, rather than focusing on the nuts-and-bolts logistics, which are discussed in Section II. Think of this section more like a pitch to potential investors rather than a “show your work” presentation. For example, an investor wouldn’t respond to a color palette by itself, but they might respond if you show how you’ve pulled the palette from a painting that evokes the tone of the design. Through the use of images and sound, you are getting the audience to “dream the dream” of your film. Reach beyond only using film screengrabs to get your visual message across.*

### □ Look Book

- Perhaps more than any other section except photoboards, the focus of this section should be on conveying your message visually. The pitch deck itself should have the feel of a look book from start to finish, with heavy emphasis on images and only what little text is necessary on-screen. The bulk of the verbal communication should come from the speaker not the screen.

### □ Producer

- The producer should introduce each of the ATL members, the title, logline, genre, and three comps from successful films of the last 10 years.\*  
*\* All of these items should be displayed on-screen but must be in-line visually with the rest of your look book.*

### □ Director

- The director should show visual references, play music under the pitch, and/or include any inspirations to explain why you wrote this story, why you’re the best person to tell it, and why this film should be made *now*. Remember, the visuals are there to *support* your explanation, not serve as primary focus. *You are the focus.*
- Once you have conveyed this background information about the film, display the tone word and supporting words that you have chosen with your ATL, then turn it over to your designer.

### □ Production Designer

- The PD should show visual references\*, concept ideas/art, colors<sup>†</sup> and character/location examples<sup>‡</sup> that help support the tone words and evoke the world (settings/characters) of the film. These should not be actual wardrobe or location photos (those come in Section II).

*\* They do not even need to all be 1:1 matches to the film’s locations or characters. If the movie is set in a high school but Edvard Munch’s “The Scream” conveys the tone and color palette, then it would be a more appropriate color choice than a stock photo of a high school.*

*† Explain reasoning behind color palette. How will you incorporate it into film? Must be against 18% grey.*

*‡ 2-3 photos of what the locations in the script look like in real life. **Not your locked locations.** Ex: If your script calls for a college student’s dorm room, include 2-3 photos of real-life dorm rooms that belong to real people. Explain elements you’re using and elements you aren’t using.*

### □ Director of Photography

- The DP should show visual references\*, looks, and clips that help support the tone words and evoke the look of the film.  
*\* Again, these do not need to all be 1:1 matches to the film’s locations. If the movie is set in a library but Caravaggio’s “Calling of St. Matthew” conveys the tone and lighting, then it would be a more appropriate choice than a stock photo of a library.*

By the end of this section, the faculty should have a solid idea of the tone of the film you are making, and it should be clear that you are all on the same page conceptually. A faculty Q&A will follow.

## Director's Prep: Section II – Present the Plan (20 min)

*The purpose of this section is to explain how you plan to accomplish the “vision” you laid out in Section I. Even though this section is more logistical in nature, it should not simply be a “show your work” presentation. You are still pitching. Get the audience excited about the locations, actors, design, etc. Why are they the best choices for your film? This section should continue the look book’s visual language you established in Section I.*

### □ Director

- The director should show a headshot, character breakdown (from your casting notices), and audition<sup>\*</sup> for each character (subject to approval by the faculty). In order to receive points for the auditions, the actor must match the breakdown and demonstrate an ability to take an adjustment.  
*\* Only include the part of the audition that you want us to see. DO NOT scroll through the entire clip to find the correct starting point. Upload a separate clip that is only the appropriate section, if need be.*
- Discuss the takeaway and character spines.

### □ Production Designer

- The production designer should show locked location photos<sup>\*</sup>, props<sup>†</sup>, character sketches and locked wardrobe photos<sup>‡</sup>, accomplishments and challenges, and all other applicable elements<sup>§</sup>.  
*\* Show us exactly what we’ll be seeing on screen. If you haven’t dressed the space yet, include photos of key set decorations.*  
*† Photos of the exact props (or options) you’ll be using in the film.*  
*‡ Include a character/wardrobe sketch for each main character. Explain your choices. Photos must be of **the actors** in all their wardrobe pieces.*  
*§ These elements should all clearly work together, and the designer should emphasize how the design serves the overall story and its main characters (who they are and what they want).*

### □ Director of Photography

- The director of photography should show camera tests, lighting and camera design, filtration, accomplishments and challenges, and all other applicable elements.

### □ Producer

- The producer should show the total number of set ups, shooting schedule, accomplishments<sup>\*</sup> and challenges.  
*\* Communication between ATL is not an accomplishment. That is expected of ALL ATLs. Locking a seemingly impossible location is an accomplishment. Getting lunches donated is an accomplishment.*

By the end of this section, the faculty should have a clear picture of all the elements to be used in the film. Nothing should be left to the imagination except how you will shoot it. A faculty Q&A will follow.

## Director's Prep: Section III – Photoboards (30 min)

### □ Director

- The director should show the photoboards. Stop after each scene for questions.