# Film treatment template

A prose summary of the film: what happens, why it matters and how it ends. Usually a few pages, read by a producer, a funder or the crew.

*[Grey hints in square brackets are for you. Replace or delete them before you send the treatment.]*

## How to use this template

1. Write the logline first: one or two sentences that name the character, the problem and what is at stake. Check it against your ending.
2. Write one paragraph for each act, naming the turning points.
3. Name the locations the film needs and say whether each is a set or a real place. The crew plans the studio day from this list.
4. Write in the present tense and the third person, and keep to them throughout.
5. State the ending plainly. Readers check the ending first.
6. Cut anything that is not story, look or tone.
7. For a film shot in a studio, add a line on the look, such as the lighting and the palette, because the crew plans from it.

## 1. Title and details

| | |
|---|---|
| **Working title** | *[The title the film is known by for now]* |
| **Writer** | *[Your name, or the writer's name]* |
| **Director and producer** | *[Who directs and who produces]* |
| **Runtime** | *[Target length in minutes]* |
| **Format and delivery** | *[Shape and where it will be seen, for example 16:9 for the web]* |
| **Version and date** | *[Version number and the date you last changed it]* |

## 2. Logline

*[One or two sentences: the character, the problem and the stakes. A retired sign-writer is asked to paint over his father's name on a shop front, and has one weekend to decide.]*



Watermarked preview. Get the clean file free at www.granary.digital/guides.html

## 3. Concept and theme

Where the film needs it, say what it is about beneath the story and the look it should have.

*[One short paragraph. Leave blank if the story makes the theme plain.]*

## 4. Characters

List the main characters in the order they matter to the story.

| Character | Who they are | What they want | What stands in the way |
|---|---|---|---|
| | | | |
| | | | |
| | | | |

## 5. Summary of the three acts

### Act one

*[Set up the character, the world and the problem. Name the turning point that ends act one.]*

### Act two

*[Show the attempts and the complications. Name the turning point that starts act three.]*

### Act three

*[Show how the problem is resolved, and what the character has changed into.]*



Watermarked preview. Get the clean file free at www.granary.digital/guides.html

## 6. The ending

*[State the ending plainly, in a few sentences. Readers check it first.]*

## 7. Locations

| Location | Set or real place | Used for | Notes |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |

## 8. Look and background

Lighting, palette and tone for the crew, and any background the reader needs.

*[Optional. Keep it short. Leave out credits and backstory the story never uses.]*

## Check before you send

[ ] The logline names the character, the problem and the stakes.
[ ] The ending is stated, not implied.
[ ] Each act has a summary, not a scene-by-scene list.
[ ] Dialogue is reduced to the essence of the conversation.
[ ] Everything in the treatment is story, look or tone.



Watermarked preview. Get the clean file free at www.granary.digital/guides.html