

NARRATORA

SAMPLE OUTPUT



BLOG ARTICLE

What Goes In A Film Pitch Deck

A practical article generated from a deck archive, organised as a working checklist.

LENGTH

~1,700 words

AUDIENCE

Producers, writers

SOURCE

Deck archive

STATUS

Sample output

What Goes In A Film Pitch Deck

A pitch deck is not a summary of your film. It is an argument that your film is worth someone else's money and eighteen months of their attention. Those are different documents, and the second one is shorter, harder and considerably less fun to write.

The eight pages that do the work

Page	Its only job	Common failure
Cover	Establish tone in one image	A stock photo and a font choice
Logline	One sentence, one contradiction	Three sentences of plot
Tone	Show what it feels like	A mood board with no argument
Story	Structure, not synopsis	A page of chronology
Characters	Who changes, and into what	A cast list with adjectives
Audience	Who buys a ticket, and why	"Everyone aged 18 to 54"
Comparables	Position, not aspiration	Three billion-dollar films
The team	Why you can deliver it	Credits with no relevance

The logline page is the whole deck

If a reader stops after your logline page, they should already know the genre, the engine of the story, and what makes it uncomfortable. A logline that contains no tension is a premise, and a premise is not a film. The reliable structure is: a specific person, in a specific situation, forced into a choice that costs them something.

Comparables are positioning, not flattery

The most common self-inflicted wound in a deck is comparing your contained thriller to the three highest-grossing films in its genre. A reader does not think "ambitious". A reader thinks "this person does not know what their film is".

Good comparables do three jobs: they place your film in a budget band, they describe an audience that demonstrably exists, and they tell the reader what the marketing will look like. A film that made a modest, profitable return at your budget is a far stronger comparable than a blockbuster.

The audience page that actually convinces

- Name a primary audience narrow enough to be reachable, then a secondary one.
- Say where that audience already is — a festival strand, a platform habit, a genre community.
- Give one piece of evidence, not an assertion. Comparable performance counts as evidence.
- Do not claim four quadrants unless your budget requires all four.

What to leave out

Leave out the full synopsis — nobody reads it, and it invites notes on plot before anyone has bought the premise. Leave out your director's statement unless the director is attached and their name changes the conversation. Leave out the budget breakdown; the top sheet is a separate document and mixing them makes both weaker.

Design rules that survive contact with reality

- One idea per page. If a page has two ideas, it has none.
- Text should be readable on a phone, because it will be read on one.
- Every image should be there for tone, not for decoration.
- Consistency beats flourish. A plain deck that holds together outperforms a striking one that does not.

The final test

Hand the deck to someone who has never heard of your project and give them ninety seconds. Then take it away and ask them three questions: what is it, who is it for, and what happens. If they can answer all three, the deck works. If they can only answer the first, you have a beautiful document that does not do its job.

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