NARRATORA

SAMPLE OUTPUT

YOUTUBE SCRIPT

How A Film Gets Financed

A 14-minute explainer script generated from a research pack, with timings, B-roll and on-screen text.

LENGTH	FORMAT	SOURCE	STATUS
14 minutes	**Explainer / documentary**	**Research pack**	**Sample output**

Production Notes

TARGET RUNTIME	13:30 – 14:30
WORD COUNT	~2,050 spoken words
DELIVERY	Conversational, single presenter, direct to camera
STRUCTURE	Cold open · 5 chapters · payoff · call to action
B-ROLL	Marked inline in square brackets

> **SOURCING RULE**
> *Every factual claim in this script is traceable to the supplied research pack. Where a number could not be evidenced the script says so out loud rather than rounding it.*

Cold Open — 0:00 to 0:38

[HOOK. Tight on a call sheet. No music yet.]

A film that costs four million dollars almost never has four million dollars. It has eleven pieces of paper, four of which are promises, and one of which is a tax credit that arrives eighteen months after everyone has gone home.

[MUSIC IN. Title card.]

That is not a scandal. That is the design. And once you can see the design, the whole business stops looking irrational. So — where does the money actually come from?

Chapter 1 — The Four Sources — 0:38 to 3:40

[ON SCREEN: four stacked bars building one at a time.]

There are four sources of money in an independent film, and they arrive in a specific order. Getting the order wrong is how most packages die.

First: soft money. Incentives, rebates, regional funds. Typically twenty to thirty-five percent of the budget. It is the cheapest money you will ever raise, because you do not give up ownership for it — you give up flexibility. You have to shoot where the money is, and you have to survive an audit.

Second: pre-sales. A distributor in a territory agrees to buy the finished film before it exists. [B-ROLL: market floor, booths.] That promise can be taken to a bank. But here is the thing people miss — you are selling the best territories first, which means the upside you are hoping for is the upside you just sold.

Third: debt. Gap and bridge financing. It is fast, and it sits in first position when the money comes back. Everyone gets paid after the bank.

Fourth: equity. Actual cash for actual ownership. It is the most expensive money in the stack, and it is the last to be repaid. Which is why equity asks hard questions — it should.

Chapter 2 — What Changed — 3:40 to 6:50

[ON SCREEN: 2019 vs now, two columns.]

Five years ago you could finance a film substantially on pre-sales. That is much harder now, and the research is consistent on why: buyers have learned to wait. Waiting costs them almost nothing and it removes their risk entirely. If they buy a finished film they know exactly what they are buying.

Meanwhile incentives got more competitive, because regions are bidding against each other for production spend. So the stack shifted: more soft money, fewer pre-sales, and equity being asked to do more work at a higher price.

[PAUSE. Direct to camera.] If you take one thing from this chapter: the market did not become less interested in films. It became less willing to take risk before the film exists.

Chapter 3 — What A Buyer Is Really Buying — 6:50 to 9:45

[B-ROLL: poster wall, thumbnails scrolling.]

Here is the uncomfortable part. A buyer is not primarily asking whether your film is good. They are asking whether they can predict what it earns. Those are different questions, and the second one is answered by four things.

- A genre promise that fits on a single image.
- A cast element that clears their threshold in at least two territories.
- A running time and a rating that fit the window they plan to use.
- Delivery materials that will not cost them money to fix.

That last one sounds like admin. It is not. A film with messy delivery is a film with an unknown cost attached, and unknown cost is the thing buyers are structurally built to avoid.

Chapter 4 — The Documents — 9:45 to 12:10

[ON SCREEN: three document icons.]

Before anyone reads your script, they read three things: a one-pager, a pitch deck, and a budget top sheet. The script is the fourth document, and it only gets opened if the first three survive.

The one-pager exists to answer one question: what is this, and why would anyone watch it? The deck exists to answer: who is it for, and what does it cost? And the top sheet exists to prove you understand your own film. [BEAT.] A budget that does not match the script is the single fastest no in this business.

Chapter 5 — Building It Backwards — 12:10 to 13:40

So here is the method that works. Do not start with the budget. Start with recoupment — the order in which money comes back — and build the stack backwards from there.

Ask: if this film earns exactly what a realistic comparable earned, who gets paid, in what order, and does anyone at the bottom of that list get anything at all? If the answer is no, the problem is not your marketing plan. It is your structure, and you can still fix it, because you have not spent anything yet.

Close — 13:40 to 14:10

[MUSIC SOFTENS. Direct to camera.]

Film financing is not a mystery. It is a stack, in an order, with a cost attached to every layer. Learn the order, and the conversations stop being intimidating — because you will know what the other side of the table is actually worried about.

[END CARD.] If this was useful, the full breakdown of the capital stack is linked below.