

A PAGE-BY-PAGE BLUEPRINT

The Pitch Deck *Template Pack*

The deck structure buyers expect, page by page — what goes where, what each page has to prove, what buyers scan for, and the mistake that gets each page skipped.

A pitch isn't a deck. It's the strategy that gets greenlit.

How a buyer reads *a deck*

A pitch deck is not a book about your film. It is a business proposal wearing your film's clothes — read the way a buyer reads everything: thirty seconds of scan, then a skim, then, for the few that earn it, a read.

That reading order dictates the architecture in this pack. The buyer's scan checks three things — the shelf (what is it, where does it sit), the money (is there a business, at this size), and the ask (what do you want, at what stage). Every page in the standard deck exists to serve one of those checks or to survive the skim that follows them. Pages that do neither are decoration, and decoration is what gets cut first when we redesign decks at Solo Lab.

Three ground rules before the blueprint:

- **Length serves the stage.** A package deck for a script-stage project and a sales deck for a finished film are cousins, not twins. This pack flags where the two diverge. As a working range, most effective decks land between ten and sixteen pages: long enough to prove the business, short enough to survive the pile.
- **One page, one job.** If a page is trying to prove two things, it proves neither at scan speed. The blueprint below gives each page a single assignment. Hold it to that.
- **The deck must work unaccompanied.** Most readings happen without you in the room — forwarded up a chain, opened on a train, skimmed between meetings. If a page needs your voiceover to make sense, the page isn't finished.

What follows is the standard twelve-page architecture, in order. For each page: its **purpose**, **what goes on it**, **what the buyer scans for**, and the **common mistake**. Key pages also get a lands-vs.-skipped contrast — generic example text, written for this pack, showing the difference on the page.

The cover

PURPOSE

Place the film before a single word is read. The cover is the shelf, visual edition: genre, tone, and production value, in one image.

WHAT GOES ON IT

- The title, large and legible at thumbnail size — your deck will be seen small more often than large.
- One key image that argues the genre and tone honestly. If you have real key art or a frame from the film, it beats stock every time.
- Format and stage, one quiet line: "Feature · Horror" / "Limited Series · In Development."

WHAT THE BUYER SCANS FOR

Instant placement and a quality signal. The cover tells them whether the seller understands their own film's shelf — and whether the taste level carries through the next eleven pages.

THE COMMON MISTAKE

A cover that argues a different film than the logline does — romance art on a thriller, comedy energy on a prestige drama — plus laurels, quotes, and taglines competing for the same square inch. The buyer doesn't resolve the contradiction. They close the deck.

Logline & *positioning*

PURPOSE

Pass the first check of the thirty-second test. This page is the most-read page in your deck and the one most often quoted by other people, in rooms you're not in, when your project is discussed.

WHAT GOES ON IT

- The logline: one breath — genre, tone, audience, hook. The engine of the story, not its theme.
- One positioning line beneath it: where it sits, in market language ("a contained sci-fi thriller for the streaming audience that made..." — finish with your own shelf).
- Format facts, cleanly: genre, format, stage, runtime or episode count if known.

WHAT THE BUYER SCANS FOR

Whether they can repeat it back. Repeatability is the whole test: your logline will be retold up the buyer's chain by people with thirty seconds of their own to spend. Write the sentence they can carry.

THE COMMON MISTAKE

The theme logline — journeys, redemption, the human spirit. Themes are what a film is about after it's been seen. The buyer hasn't seen it; they're placing a product.

LANDS

"When a disgraced getaway driver takes one last job to buy her daughter's silence, the crew she betrayed is waiting at the drop." — genre, engine, stakes, hook, in one breath.

GETS SKIPPED

"A powerful journey of redemption and self-discovery that explores the bonds that unite us all and proves it's never too late to come home." — no genre, no engine, no film.

Example lines written for this pack — illustrative text, not from any real project.

The synopsis

PURPOSE

Prove the story has an engine — after the shelf is established and before the skim cools. The synopsis is read only by buyers who've already passed you through the scan, which makes it the page where interest is either confirmed or quietly spent.

WHAT GOES ON IT

- The premise and protagonist, the central conflict, the escalation, and the promise of the ending's shape — without a beat-by-beat retelling.
- Half a page to a page. For a finished film, the synopsis can carry the ending; for a package being sold on mystery, it must still prove the third act exists.

WHAT THE BUYER SCANS FOR

Momentum and act structure: does this story move, and does it end? Buyers read synopses for the sagging middle and the missing climax, because they've been burned by both.

THE COMMON MISTAKE

The two-page plot summary that narrates every turn and still hides whether the film works — or its opposite, the teaser synopsis that withholds the story entirely. Withholding reads as not having one.

Tone & *visual world*

PURPOSE

Make the film feel real and register its tone in five seconds — the page that lets a buyer picture the finished product on their shelf, next to the titles it will actually sit beside.

WHAT GOES ON IT

- Frames, references, and visual language that agree with the logline's tone claim — agreement is the entire job.
- A short tone statement: the register in one or two lines ("dry, cold, and patient — violence as weather, not event").
- For finished films: actual frames. For packages: carefully chosen references, clearly presented as references.

WHAT THE BUYER SCANS FOR

Consistency and taste. This is the page where a prestige drama dies by looking like a soap and a horror title dies by looking like a greeting card.

THE COMMON MISTAKE

Mood imagery borrowed from films a hundred times your budget, setting a visual promise your production can't cash — or a collage so busy the register never resolves into a single feeling.

Why this film, *why now*

PURPOSE

Give the buyer the argument they'll need when they advocate for your title internally — the cultural or market hook that makes this project timely rather than merely available.

WHAT GOES ON IT

- The hook: the conversation, trend, anniversary, or audience appetite this film answers — stated specifically, not as "audiences are hungry for stories."
- Why this team, on this subject, now: the authentic connection, in two lines, without biography creep.

WHAT THE BUYER SCANS FOR

A reason to prioritize. Every seller's film is good, in their own deck. "Why now" is the tiebreaker between two good titles competing for one slot.

THE COMMON MISTAKE

Importance inflation — claiming the film will change the conversation, heal a divide, start a movement. Buyers discount superlatives to zero and start doubting the modest claims around them.

The team

PURPOSE

Convert names into confidence. The buyer is underwriting execution risk; this page is where that risk gets priced.

WHAT GOES ON IT

- Writer, director, producers — with the credits that carry market weight, in the order a buyer weighs them.
- One line each on relevance: not life stories, but why this person is an asset to this film's sale and delivery.

WHAT THE BUYER SCANS FOR

Verifiable, relevant credits — and honesty about scale. A short-film laurel presented as a feature pedigree fools no one who does this for a living.

THE COMMON MISTAKE

Full-paragraph bios written like festival program notes, burying the one credit that matters under education, philosophy, and unrelated triumphs.

Cast & *attachments*

PURPOSE

State the project's human value — with a status label on every name. This page carries more legal and reputational weight than any other in the deck.

WHAT GOES ON IT

- Each name with its exact status: **attached** (committed in writing), **in discussion** (a real, current conversation), **target** (a wish, labeled as one).
- For finished films, this page folds into the cover and team pages — the cast is the film, and their billing follows the contracts.

WHAT THE BUYER SCANS FOR

The difference between your three categories. Buyers have been burned by every inflation of this page that exists, and they test it with one phone call. If the labels are honest, everything else in your deck gains credibility by association.

THE COMMON MISTAKE

"Starring" a name who has been sent a script. It is the single fastest way to lose a room permanently — and rooms talk to each other.

LANDS

"Attached: [Name] (letter of intent signed). In discussion: [Name] via [agency]. Director attached; start date held." — every word checkable.

GETS SKIPPED

"Starring [Name] and [Name]!" — when neither has committed. The buyer's first call ends the relationship, not just the deal.

Example lines written for this pack — illustrative text, not from any real project.

Audience & *market*

PURPOSE

Name the audience specifically enough that a buyer can see the marketing plan inside it — who queues this title, where, and after watching what.

WHAT GOES ON IT

- The primary audience, defined by appetite, not just demographics: the viewer who finishes this kind of film and searches for another one tonight.
- The routes to them: the windows and platforms where this audience actually watches this genre, stated in shape — this page argues fit, the numbers live on the comp and finance pages.

WHAT THE BUYER SCANS FOR

Specificity and self-knowledge. A defined audience they recognize beats a large audience they don't, every time.

THE COMMON MISTAKE

"Everyone 18–49." A film for everyone is marketed to no one, and buyers hear that sentence as the seller declining to do the thinking the page exists to show.

Comparables

PURPOSE

Pass the second check of the thirty-second test: prove there is a business here, at this size, in titles the buyer recognizes.

WHAT GOES ON IT

- Three to five comp titles in your budget's weight class and release pattern — recent enough to prove today's market, with the comparison logic visible: this one for audience, that one for tone and scale.
- At most one aspirational title, framed openly as the ceiling, not the expectation.

WHAT THE BUYER SCANS FOR

Fluency. The comp page is the buyer's favorite lie detector: it reveals instantly whether the seller understands their own market or assembled the page from famous posters.

THE COMMON MISTAKE

Comping a modest feature against a studio breakout and letting the implication do the lying. The buyer recalculates your entire deck at a discount from this page onward.

LANDS

A set at your scale: same budget band, same window, audiences you can name — each comp annotated with what it's evidence for.

GETS SKIPPED

The decade's biggest breakout in your genre, presented as a peer — followed by four titles no one in the room can place.

Budget & *financing*

PURPOSE

Show the numbers add up — budget, what's in place, what's sought — at the level of detail a first read requires, and no further. This page is a shape, not a spreadsheet; the full budget is a later-stage document.

WHAT GOES ON IT

- The total budget, stated as one clean number with its basis (top sheet available on request).
- Financing status with the same honesty rules as attachments: in place, committed, in discussion, sought — labeled, never blended.
- For finished films: budget, and any recoupment-relevant facts a buyer needs at this stage, stated plainly.

WHAT THE BUYER SCANS FOR

Coherence: budget versus comps versus ambitions, all agreeing. A prestige cast page sitting on a micro-budget number with no explanation is a question the buyer will not bother to ask — they'll just pass.

THE COMMON MISTAKE

Projected returns. Revenue promises and "conservative" profit estimates tell a professional reader the seller doesn't know how distribution math actually runs — buyers do their own numbers, and yours read as a tell.

The ask

PURPOSE

Pass the third check: tell the buyer, on the page, what you want. Rights, territories, the stage, the specific request. This is the page sellers most often omit – and the omission is why their decks get slow noes instead of meetings.

WHAT GOES ON IT

- The request in plain words: worldwide distribution, a co-production partner, finishing funds, representation – one ask, clearly owned.
- What's available (rights/territories, if selling) and the timeline you're working to.

WHAT THE BUYER SCANS FOR

Something actionable. A buyer cannot forward a mood up their chain; they can forward a clear opportunity with a stage, a shape, and a date.

THE COMMON MISTAKE

"Seeking visionary partners to explore opportunities." That sentence asks for everything and therefore nothing, and it outs the deck's business pages as decoration.

Contact & *next step*

PURPOSE

Give the interested buyer a door: one name, one email, one clear next step. A deck that ends without one is a brochure, and brochures don't get meetings.

WHAT GOES ON IT

- The human who answers: name, role, direct email. Not a form, not a general inbox, not a QR code standing alone.
- The suggested next step in one line: a call, a meeting at the market, a screener on request — matched to your stage and your ask page.
- A closing line with the project's title and the production company's name, so the forwarded deck always carries its return address.

WHAT THE BUYER SCANS FOR

Professionalism at the exit. The contact page is read as a sample of how you'll behave across a contract: reachable, direct, organized.

THE COMMON MISTAKE

Burying contact in a credits block, or ending on a mood image with no door at all — the deck equivalent of hanging up before giving your number.

Variations by stage

- **Script stage:** the deck leans on logline, tone, team, and the ask; comps argue the slot; the finance page presents the plan, labeled as a plan.
- **In production / post:** frames replace references, delivery timeline joins the ask page, and the budget page splits into spent and sought.
- **Finished film:** the screener becomes the product — the deck's job shrinks to shelf, cast, laurels (real ones, labeled by festival and year), rights map, and delivery readiness.
- **Series:** add a page for format architecture — episode count, arc shape, and where a season ends — between synopsis and tone.

One-page fill-in *outline*

Draft your whole deck here before designing a single page. If it doesn't work in handwriting, it won't work in layout.

Project:

P1 • Cover — the one image that places it:

P2 • Logline — one breath: genre, tone, audience, hook:

P3 • Synopsis — the engine, in five sentences:

P4 • Tone — the register, in one line:

P5 • Why now — the hook this answers:

P6 • Team — the credits that carry weight:

P7 • Attachments — names + honest status labels:

P8 • Audience — who queues it, and after what:

P9 • Comps — three to five, at my weight class:

P10 · **Budget & finance** — total · in place · sought:

P11 · **The ask** — one sentence, plain words:

P12 · **Contact** — one name, one email, one next step:

DONE WITH YOU

Want the blueprint *applied to your deck?*

At Solo Lab, the next step up is done-with-you, at two levels. **The Breakdown — \$350:** a one-hour conference call on your actual deck — what lands, what gets skipped, what to fix first. **The Redesign — \$1,200:** two revision rounds plus three consulting sessions, with this structure applied to your project, with you, instead of by you alone — and the Redesign includes the deck template below.

Breakdown — \$350 · Redesign — \$1,200

Included with this pack: the pitch deck template file (pitch-deck-template.pdf). Open it in Canva or any design software, replace each placeholder with your own images and text — hero image, character portraits, mood images — and the structure becomes your deck.

solofilmstudios.com/solo-labs

The Pitch Deck Template Pack is a Solo Films Inc. publication. Example lines marked as such were written for this pack and are illustrative only. © Solo Films Inc. — solofilmstudios.com