



SNFILMS PRODUCTION FINANCE DIAGNOSTIC INTAKE FORM

SNFilms — Film Production Budget & Funding Readiness Intake Form

(Comprehensive, client-facing diagnostic intake)

(One intake form per submitted project)

This Production Finance Diagnostic Intake Form allows SNFilms to evaluate the financial structure, risk exposure, and production requirements of the submitted project.

The information provided will be used to develop the SNFilms Production Finance Portfolio, a comprehensive financial planning document designed to support grant applications, investor presentations, broadcaster submissions, and production planning.

Contact Information

First Name: _____ Last Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Email: _____

Phone: _____ Phone 2: _____

Production Company Info

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Phone: _____ Phone 2: _____

Website: _____

Production Entity Structure:

- LLC
- Corporation
- Non-profit
- Not yet formed

Note: *Funders often require a legal entity.*



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Is this your company's 1st project 2–4 projects 5–10 projects 10+ projects

Who owns the Film Project being submitted? _____

Production Leadership Experience

Who is leading the production of this project?

- First-time filmmaker or producer
- Emerging filmmaker/producer (1–3 projects completed)
- Experienced producer (multiple completed productions)
- Established production company or producing team

Please provide the following additional production leadership information:

Lead Producer / Prod Lead First Name: _____ Last Name: _____

Number of completed productions: _____

Is there a Director Attached?

- Yes
- No
- In discussion

Director's experience level:

- First project
- Emerging director
- Experienced director

SECTION A — PROJECT OVERVIEW

Current or Working Title of Project: _____

Logline (1–2 sentences): _____

Short Synopsis (1–2 pages max) Attached: Yes No Number of Pages: _____

Treatment (up to 6 pages max) Attached: Yes No Number of Pages: _____



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Format: Feature (70–120 min) Short Series (number of episodes: ____)

Section A.1 – Target Audience

Note: *This matters for budgets and marketing.*

Who is the PRIMARY audience demographic? _____

Section A.2 – Production Incentives

Will production pursue tax incentives? Yes No Exploring

If yes, location(s): _____

Are tax credits or production incentives available in the location(s)? Yes No Exploring

What are the Filming location incentives? _____

Section A.3 – Estimated Production Budget Range

Under \$250K

\$250K–\$500K

\$500K–\$1M

\$1M–\$3M

\$3M–\$5M

\$5M+

Section A.4 – Financial Development Status

What is the **current** financial stage of the project?

No financing secured yet

Development funding secured

Partial production financing secured

Fully financed production

Production completed — seeking distribution

Other (explain)

If financing has been secured, approximately how much? Amount secured: \$ _____



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Primary source of financing so far:

- Personal funds
- Grants / foundations
- Private investors
- Production company funding
- Broadcaster / network
- Other: _____

SECTION B — 💰 Funding Strategy (Very Important)

What is the primary reason you are seeking a Film Production Finance Portfolio?

- Preparing grant applications
- Preparing investor presentations
- Preparing broadcaster / streaming submissions
- Internal production planning
- Other: _____

Funding Currently Secured:

- None
 - Development funding
 - Partial production funding
 - Fully financed
- Amount secured: \$ _____

NOTE: *This determines financial gap analysis.*

Who is this Project being pitched/presented to?

- Grants
 - Foundations
 - Broadcasters
 - Streamers
 - Private donors
- Target funding amount (your *hope*)? \$ _____
 - Minimum viable budget (reality)? \$ _____



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Will a completion bond be required? Yes No Unknown

SECTION C — CURRENT PROJECT STATUS & EXISTING FOOTAGE

Current Project Status:

- Development only (no footage captured)
- Partial production completed
- Principal photography completed (“in the can”)
- Post-production in progress

Total Estimated Footage Captured (hours):

Footage Formats: HD 4K 6K+ Mixed

Footage Types: Interviews Verité / Observational B-roll Archival Drone

Footage Storage Location: Local drives RAID / NAS Cloud Other: _____

Additional Filming Required? Yes No

If yes:

- Estimated shoot days: _____
- Remaining locations: _____

Are there any known gaps in coverage or story access that may impact completion?

SECTION D — PRODUCTION SCOPE

- Filming locations (cities, countries)
- Estimated number of shoot days
- Timeline:
 - Pre-production start:
 - Principal photography window:



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○ Post-production window:

- Travel requirements (crew + subject): _____

SECTION E — CREW & LABOR

- Confirmed roles (director, producer, DP, editor, etc.) Crew List Attached: Yes No
- Union or non-union? Yes No
- Any deferred payments? Yes No
- Volunteer labor? (important for risk notes) Yes No
 Volunteer Labor crew List Attached: Yes No

SECTION F — EQUIPMENT & TECHNICAL

- Camera format (4K, 6K, archival mix, etc.): 4K 6K Archival Mixed
- Audio requirements? Yes No
- Drone use? Yes No
- Archival footage needs? Yes No
- Licensing expectations? Yes No Explain: _____

SECTION G — STORY & ACCESS RISK

- Is access guaranteed? Yes No
- Legal sensitivities? Yes No If No Explain: _____
- Releases pending? Yes No If No Explain: _____

Note: *This affects contingency.*



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SECTION H — POST-PRODUCTION EXPECTATIONS

- Editing style? Cinema Vérité Mixed Media
 - Graphics / animation? Graphics Animation
 - Was Color grading? Yes No
 - Sound mix requirements? Yes No
 - Deliverables: Festival Streaming Broadcast Theatrical
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SECTION I — MUSIC, SCORE, SOUNDTRACK, & SOUND POST

Score:

- Original score (composer)
- Licensed pre-existing music
- Both
- Unknown

If original:

- Composer attached? Yes No
- Compensation: Paid Deferred Donated Unknown
- Deliverables: Stems Alt mixes Cue sheets Other: _____

If licensed:

- Do you already have licenses? Yes No In progress
- Licensing scope: Festival-only All media Worldwide Term-limited
- Music supervisor involved? Yes No

Soundtrack (separate from score):

- Yes No Considering

If yes: distribution intent Film-only Album release Promo tie-in

Sound post needs:

- Dialogue edit Noise reduction ADR Sound design Foley
- Mix (Stereo) Mix (5.1) Mix (Atmos)



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Foley used already?

Yes No Not yet

If yes, status: Completed Partial Needs redo

SECTION J — DELIVERABLES

Required deliverables (check all):

- DCP
- Broadcast masters
- Captioning / accessibility
- Foreign language versions

Note: *These add real money.*

SECTION K — RIGHTS, LEGAL & CHAIN OF TITLE

Rights & Chain of Title: *Explicit confirmation that the filmmaker actually controls the story.*

Do you currently hold full rights to the subject matter and story?

- Yes
- Partially (explain)
- Not yet secured

And:

Have all primary subjects signed appearance releases?

- Yes
- No
- In progress

Archival Footage Licensed?

Yes No Not yet identified

If not licensed, is the budget expected to cover licensing costs?

- Yes
- No

Note: *This affects whether the budget is aspirational or real.*



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Are Director and Producer fees included in the budget?

- Yes
- Deferred
- Waived

Why we're asking:

- Funders want honesty
- Unrealistic self-exploitation weakens credibility

SECTION L — FISCAL SPONSOR

Note: *This is critical for grants and foundations.*

Does the project have a fiscal sponsor? Yes No In progress

If yes, name of fiscal sponsor: _____

SECTION M — DISTRIBUTION ASSUMPTIONS

Note: *Not deals — assumptions.*

Intended distribution path (select all):

- Festivals
- Educational
- Broadcast
- Streaming
- Community screenings

Note: *This influences deliverables and costs.*

SECTION N — CONTINGENCY EXPECTATIONS

Preferred contingency range:

- 5%
- 10%
- Other: _____ %



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Note: *This shows financial maturity.*

What do you believe is the single greatest risk to completing this project on time and on budget? _____

SECTION O — LEGAL & ADMINISTRATIVE

- Legal counsel already retained? Yes No In process
- Does the project require:
 - Errors & Omissions Insurance
 - Production insurance
 - Workers comp
 - Insurance needs (E&O, production insurance):
 - Insurance Company: _____
 - Insurance Policy number: _____
 - Insurance Company Contact Name: _____
 - Insurance Company Contact Phone: _____
 - Insurance Company Contact Email: _____
- Has legal counsel reviewed the film? Yes No
- Are there defamation risks?
 - Yes No Possibly
- Music licensing expectations?
 - Yes No If No Explain: _____
- Score licensing expectations?
 - Yes No If No Explain: _____

SECTION P — TALENT ATTACHMENTS & MARKET VISIBILITY

Any talent attached? Yes No In discussion



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If yes:

- Name(s): _____
- Role: Narrator On-camera EP Other: _____
- Attachment type: LOI Contract Verbal In negotiation
- Compensation expectation: Paid Deferred Donated Unknown

Is an A-list / recognizable narrator involved? Yes No Potential

If yes, narration type: In-studio Remote Live capture on set

Other _____

SECTION Q — PRODUCT PLACEMENT / BRAND INTEGRATIONS

Is there product placement or brand integration in the film?

Yes No Possibly

If yes:

- Type: Paid placement Donated products Cross-promo Pending
- Brands/products: _____
- Deliverables promised to brand(s): On-screen Credits Social Events
 Other: _____
- Any usage restrictions or approvals required? Yes No

Note: This impacts legal review, deliverables, and sometimes editorial.

SECTION R — CONDITIONAL BUDGET RISK MODULES

Note: This section may not be used by every client immediately. These items are triggered based on project scope.

◆ MODULE R.1 — CLEARANCES & RIGHTS EXPOSURE

Are any of the following visible in the film?



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- Artwork (paintings, murals, installations)
- Brand signage
- Logos or packaging
- News clips
- Social media screenshots
- Photographs (not taken by you)
- Public performance footage
- Music playing in background
- Television screens in frame

If yes:

- Have rights been cleared? Yes No In progress
- Do you have written clearance documentation? Yes No

Note: *Unlicensed visuals can trigger legal removal, re-edit costs, or insurance denial.*

◆ MODULE R.2 — ACCESSIBILITY & CAPTIONING

Required for:

- Grants
- Broadcast
- Streamers
- Public exhibition

Planned deliverables:

- Closed captions
- SDH (Subtitles for Deaf & Hard of Hearing)
- Audio description
- Foreign subtitles
- None planned

Accessibility budget allocated?

- Yes No
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◆ MODULE R.3 — DELIVERABLE SPECIFICATIONS

Intended delivery format:

- Festival circuit only
- Broadcast
- Streaming
- Educational
- Theatrical

Deliverables required:

- DCP
- ProRes masters
- Broadcast masters
- M&E tracks
- Cue sheets
- Dialogue lists
- QC reports

If unknown:

- Client unsure (budget must assume standard delivery package)

◆ MODULE R.4 — DATA MANAGEMENT & POST INFRASTRUCTURE

Current storage method:

- Single drive
- Multiple drives
- RAID
- NAS
- Cloud

Backup protocol:

- 3-2-1 backup system
- Single backup
- No formal backup

Is an assistant editor required? Yes No Unknown

Proxy workflow? Yes No



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Estimated total raw footage (TB): _____

◆ MODULE R.5 — FESTIVAL & OUTREACH STRATEGY

Are festivals part of strategy? Yes No

Estimated number of submissions: _____

Publicist attached? Yes No

Key art created? Yes No

Trailer budget allocated? Yes No

EPK required? Yes No

Travel budget planned? Yes No

◆ MODULE R.6 — TAX, PAYROLL & ACCOUNTING STRUCTURE

Will crew be:

1099 contractors

Payroll service employees

Volunteer

Hybrid

Is a payroll service planned? Yes No

Are fringes calculated? Yes No

Cost reporting required by funder? Yes No

SECTION S — ATTACHMENTS

Upload the following materials if available. These materials assist SNFilms in evaluating scope and funding readiness.

- Upload materials: Yes No
- Pitch deck: Yes No
- Synopsis: Yes No



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- Treatment: Yes No
 - Budget draft: Yes No
 - Production schedule: Yes No
 - Additional supporting materials, if available: Yes No Explain: _____
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Submission Certification

I certify that the information provided in this Production Finance Diagnostic Intake Form is accurate to the best of my knowledge and represents the current status of the project being submitted.

Submission of this form does not guarantee acceptance of the project for services by SNFilms. Projects are reviewed based on scope, feasibility, and production readiness.

Print Name: _____ Signature: _____

Date: _____