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# Rapid Production Procedure

A Field Guide for Time-Constrained Filmmaking Competitions

*2026 Update*

## Introduction

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As indie filmmakers, we rarely have enough time, money, or resources to make the work we want to create. We build a small team of people willing to give up evenings and weekends to chase a shared passion project.

This guide cuts down the guesswork in production logistics. It helps you organize a shoot without losing focus on what matters: **telling your story on screen.**

Guides like this matter most in time-constrained filmmaking competitions. These events hand out required elements, things like a line of dialogue, a prop, or a character name, partway through the clock, and expect a finished film by a hard deadline. Preparation decides whether you finish strong or scramble at the wire.

Every task in this guide has three attributes: what needs to happen, who owns it, and when it's due. Track your tasks this way and nothing falls through the cracks.

This guide is a starting point. Modify it to match your own process. Download it, tweak it, and make it yours. In return, share what you learn with your local filmmaking community.

Five appendices follow the core procedure: storytelling structure, cinematography, sound, editing, and the fillable planning checklists. Skip to whichever one you need.

**Now get out there and make some movies.**

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## Time-Constrained Filmmaking Competitions

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These competitions run on tight clocks. Most hand out required elements partway through the window and expect a finished, submitted film by a hard deadline. Dates, rules, and required elements change every year, so confirm details on each official site before you commit a weekend.

- **48 Hour Film Project** — Teams in over 100 cities worldwide write, shoot, and edit a short film in 48 hours. <https://www.48hourfilm.com/>
- **Film Racing** — Choose your own clock: 24, 72, or 100 hours. <http://www.filmracing.com/>
- **168 Film Festival** — One week (168 hours) to write, shoot, and edit a short. <https://www.168film.com/>
- **Run N Gun 48 Hour Film Competition** — A straightforward 48-hour sprint from script to submission. <https://www.rngfest.com/>
- **Adrenaline Film Project** — A 72-hour competition run by Light House Studio in Charlottesville, VA. <https://lighthousestudio.org/adrenaline>
- **Calgary Underground Film Festival: 48 Hour Movie Making Challenge** — A regional 48-hour shootout tied to CUFF. <https://www.calgaryundergroundfilm.org/48-hour/>

**Want more breathing room?** A couple of options loosen the clock without dropping the challenge format entirely: **Winterfilm** (Cincinnati, OH; one month; <https://winterfilm.org/>) and **Three Weeks of Terror/Wonder** (Mid Ohio Filmmakers Association; three weeks; <https://midohiofilm.com/>). Both evolved out of tighter formats and now trade speed for more polish.

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## Pre-Production Best Practices

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Everything you do before the clock starts determines how the weekend goes.

**Lock your team early.** Recruit cast and crew who know what they're signing up for: long hours, little sleep, and a hard deadline. Confirm availability for the entire window, not just part of it.

**Scout locations *before* the competition, not during it.** Line up two or three backup options in case your first choice falls through or the required elements don't fit. Get location agreements signed in advance wherever the rules allow.

**Test your gear as a full kit, not piece by piece.** Charge every battery, format every card, and confirm your camera, lenses, and audio gear work together before the weekend starts.

**Build a flexible story engine ahead of time.** You won't know your genre, character name, prop, or line of dialogue until the clock starts, but you can pre-plan a small cast, one or two locations, and a simple story shape that bends around almost any required element. Simple stories with few locations and light dialogue survive the deadline better than ambitious ones. Run a script breakdown<sup>1</sup> the moment your script locks, so every department knows what it needs. See the Storytelling appendix for structure that helps you write fast.

**Set up your production tools before the countdown begins.** A shared drive (Google Drive or Dropbox) with a folder structure ready to go saves you from digging through chat threads for footage. A group chat (Discord, Slack, or a plain group text) keeps cast and crew synced when everyone splits up to shoot different scenes. For call sheets<sup>2</sup> and scheduling, Simple Callsheet or Celtx work well for small teams; StudioBinder or Gorilla pay off if you're running a larger crew and want breakdowns, schedules, and call sheets linked in one place.

**Draft your release forms now: talent, location, and music.** Bring printed copies and a pen to set. A signature you collect in the moment beats a promise to sign later.

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<sup>1</sup>Script breakdown guide: [studiobinder.com/blog/free-script-breakdown-sheet](https://studiobinder.com/blog/free-script-breakdown-sheet)

<sup>2</sup>Call sheet app roundup: [scriptation.com/blog/best-apps-for-call-sheets-tv-and-film](https://scriptation.com/blog/best-apps-for-call-sheets-tv-and-film)

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## Production Best Practices

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Once the clock starts, your prep work carries the day.

**Light every scene, even with basic gear.** A few clamp lights from a hardware store, some diffusion, and one key light make the difference between a professional-looking shot and a flat one. You don't need a rental package to light well. See the Cinematography appendix for a full lighting and depth-of-field breakdown.

**Assign a dedicated sound person.** Poor audio kills more amateur films than poor video ever does. Bring a shotgun mic on a boom, and if your budget allows, a wireless lav (a Rode Wireless GO or similar) for dialogue-heavy scenes. Record room tone at every location before you strike it. See the Sound appendix for the full location-recording checklist.

**Log your takes as you shoot.** Have your script supervisor or AD note the best take of each setup in real time. This single habit saves your editor hours of searching later.

**Back up footage on the fly.** Offload cards to a laptop or SSD at every break, not just at wrap. A dropped or corrupted card shouldn't end your production.

**Feed your team.** Craft services<sup>3</sup> keeps morale up and crankiness down over a long shoot day. Watch your schedule against the clock and protect meal and rest breaks. A burned-out crew makes worse decisions late in the shoot.

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<sup>3</sup>Do not underestimate how important this person is to your production. Seriously.

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## Post-Production Best Practices

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Now you turn footage into a story<sup>4</sup>. This is where most teams run out of time, so move fast and protect your deadline. See the Editing appendix for lessons from Walter Murch's *In the Blink of an Eye* on choosing where to cut.

**Build a rough assembly first: video only, best takes, no fine-tuning.** Lock picture before you touch color or sound. Editing against a moving target wastes your remaining hours.

**Edit in software you already know.** DaVinci Resolve (free) and Premiere Pro both handle a rapid edit well. Pick whichever your editor is fastest in, not whichever looks best on paper. Resolve's built-in color and audio tools help a small team skip extra software.

**Treat sound as a full pass, not an afterthought.** Add production audio, record foley<sup>5</sup> for key moments, and mix for clarity over polish. A clean, audible mix beats a fancy one you didn't finish.

**Grade for consistency, not perfection.** A quick, even color pass across all your shots reads as more professional than a few beautifully graded shots next to flat ones.

**Score or license your music early.** Confirm you have the rights to use it and that you can prove it if the competition asks. Royalty-free libraries and original scores both work; unlicensed commercial tracks can disqualify your film.

**Export with time to spare.** Build in a real buffer before the deadline, not just enough time to finish rendering. Test playback on more than one device or computer before you submit. Many competitions now accept a private upload link (Vimeo or YouTube) instead of physical media, but you should confirm the delivery method in the official rules well before the deadline, not during your final render.

**Plan your promotion the same weekend.** Cut a short teaser for social media, build a quick poster (Canva works fine for this), and schedule a cast and crew screening once you've delivered your film. The work doesn't end at submission. It ends when people see it.

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<sup>4</sup>In this case, the cake is not a lie. See [youtube.com/watch?v=RthZgszykLs](https://youtube.com/watch?v=RthZgszykLs).

<sup>5</sup>Want your short to really stand out? Pay attention to sound. [en.wikipedia.org/wiki/Foley\\_\(filmmaking\)](https://en.wikipedia.org/wiki/Foley_(filmmaking))

## Appendix A: Storytelling

A structure doesn't write your script for you, but it gives you a shape to write into the moment the clock starts, instead of staring at a blank page while your cast waits. The three tools below cover the same underlying idea from three angles: a classic long-form map, a compact loop built for short runtimes, and the character roles that fill either one.

### The Hero's Journey (Vogler's 12 Stages)

Christopher Vogler adapted Joseph Campbell's mythic structure into a practical 12-stage map for writers in *The Writer's Journey*. Treat it as a reference point, not a formula, in Vogler's own words: a form, not a dictatorial mandate.

| Stage                              | What happens                                                         |
|------------------------------------|----------------------------------------------------------------------|
| <b>Ordinary World</b>              | Establish the hero's normal life before anything changes.            |
| <b>Call to Adventure</b>           | A problem or opportunity disrupts that normal life.                  |
| <b>Refusal of the Call</b>         | The hero hesitates or resists the change.                            |
| <b>Meeting the Mentor</b>          | A guide offers wisdom, tools, or the confidence to proceed.          |
| <b>Crossing the Threshold</b>      | The hero commits and leaves the ordinary world behind.               |
| <b>Tests, Allies, and Enemies</b>  | The hero learns the rules of the new world.                          |
| <b>Approach to the Inmost Cave</b> | Preparation before the central challenge.                            |
| <b>Ordeal</b>                      | The hero faces the story's greatest test.                            |
| <b>Reward</b>                      | The hero claims what they came for.                                  |
| <b>The Road Back</b>               | The hero commits to finishing the journey.                           |
| <b>Resurrection</b>                | A final, climactic test proves the change is real.                   |
| <b>Return with the Elixir</b>      | The hero comes home transformed, bringing something back for others. |

**For a 4 to 8 minute competition short:** compress hard. Pick three or four stages, typically Call to Adventure, Crossing the Threshold, Ordeal, and Return, and let the audience infer the rest. A short film rarely has time for a mentor scene and an ordeal both; pick the one your required elements support.

## The Story Circle (Dan Harmon's 8 Steps)

Dan Harmon's Story Circle compresses the same underlying shape into eight steps arranged in a loop. Its economy suits a short film better than the full Hero's Journey: most competition-winning shorts are effectively one lap of this circle.

| Step          | What happens                                  |
|---------------|-----------------------------------------------|
| <b>You</b>    | A character sits in a zone of comfort.        |
| <b>Need</b>   | They want something.                          |
| <b>Go</b>     | They enter an unfamiliar situation.           |
| <b>Search</b> | They adapt and learn the new world's rules.   |
| <b>Find</b>   | They get what they wanted.                    |
| <b>Take</b>   | They pay a price for it.                      |
| <b>Return</b> | They go back to the familiar situation.       |
| <b>Change</b> | They're different than they were in step one. |

**Why it works under a deadline:** eight steps fit on an index card. You can block out a Story Circle with your team in the first ten minutes after the required elements drop, then split up to write scenes against it.

## Character Archetypes

Vogler (drawing on Carl Jung) names eight recurring character functions. These are roles, not head counts: one actor often plays two archetypes in a story with a small cast, and that's a feature under time pressure, not a shortcut you should feel bad about.

| Archetype                 | Function                                                                 |
|---------------------------|--------------------------------------------------------------------------|
| <b>Hero</b>               | The character the audience follows through the change.                   |
| <b>Mentor</b>             | Gives the hero what they need to move forward: wisdom, a tool, courage.  |
| <b>Threshold Guardian</b> | A person or obstacle testing the hero's resolve before they can proceed. |
| <b>Herald</b>             | Delivers the call to adventure and kicks the story into motion.          |
| <b>Shapeshifter</b>       | A character whose loyalty or true nature is hard to pin down.            |
| <b>Shadow</b>             | The antagonist; the force working against the hero.                      |
| <b>Trickster</b>          | Brings disruption and humor, and punctures the hero's ego.               |
| <b>Ally</b>               | Supports the hero directly through the journey.                          |

**Casting fast:** assign archetypes before you assign character names. Once everyone knows a role's job in the story, the actual dialogue and scenes come faster, because the cast and writers already agree on what each character is for.

### Useful links:

[The Hero's Journey, 12 Stages Explained](#)

[The Writer's Journey \(Vogler\)](#)

[Dan Harmon Story Circle Explained](#)

[Vogler's Archetypes](#)

## Appendix B: Cinematography

Three things decide how a shot looks before your editor ever touches it: how you light it, when you shoot it, and what you choose to keep in focus. Get these right on set and post-production is a polish pass, not a rescue mission.

### Set Lighting

Three-point lighting is the working default, on a budget kit or a rented one.

| Light            | Job                                                                                                                               |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| <b>Key</b>       | The main, brightest source. Set at roughly 45° off the camera axis; it sets overall exposure and carves shape into the face.      |
| <b>Fill</b>      | Softens the shadows the key creates. A 2:1 key-to-fill ratio reads as natural; widen the ratio for a moodier, more dramatic look. |
| <b>Backlight</b> | Placed behind the subject to separate them from the background and add depth. Also called a rim or hair light.                    |

**Working with basic gear.** Clamp lights from a hardware store plus diffusion (a shower curtain or a sheet of tracing paper) make a workable key and fill. A foam-core board or a car sunshade doubles as a bounce for fill. Never skip fill entirely. An unlit face reads as amateur footage instantly, even if everything else on the shot is dialed in.

**Match your color temperature.** Daylight sources run around 5600K and tungsten around 3200K. Mixing them unintentionally produces a color cast your editor will fight in the grade. Mixing them on purpose (a cold window behind a warm key) is a classic, controllable look.

## Golden Hour

Golden hour is the window shortly after sunrise or before sunset when the sun sits low, producing warm, soft, directional light with long shadows. Despite the name, it's rarely a full hour: the window runs anywhere from 20 to 90 minutes depending on latitude and season, with the richest color often concentrated in the middle 20 to 40 minutes.

- **Plan it, don't wing it.** Use a sun-position tool (PhotoPills, Sun Surveyor, or the free SunCalc) to confirm the exact window for your location and date before the shoot, not the morning of.
- **Shoot golden-hour pages first** in your shot list, with an interior or backup setup ready if weather kills the window.
- **Lock white balance manually.** Auto white balance will fight the changing color temperature as the sun moves and produce inconsistent shots you can't match in the edit.
- **Rehearse blocking beforehand** so the crew is capturing performance once the light turns, not still staging it. The light changes meaningfully every two to three minutes.

## Depth of Field

Depth of field is the zone in front of and behind your focus point that stays acceptably sharp. Two of the reference charts below come from the depth-of-field tutorials you provided. A third variable (camera-to-subject distance and sensor size) is included from the same source for completeness.

### Aperture and Depth of Field

Fixed at a 50mm lens, subject roughly 2 meters from camera:

| Setting              | Result                                                                                            |
|----------------------|---------------------------------------------------------------------------------------------------|
| <b>50mm at f/2.8</b> | ~0.26 m of sharp depth. A wide-open aperture isolates a subject and melts the background.         |
| <b>50mm at f/8</b>   | ~0.75 m of sharp depth. A working middle ground for dialogue coverage.                            |
| <b>50mm at f/22</b>  | ~2.74 m of sharp depth. A narrow aperture keeps a wider scene, group, or moving subject in focus. |

### Focal Length and Depth of Field

Fixed at f/8, subject roughly 5 meters from camera:

| Setting             | Result                                                                                           |
|---------------------|--------------------------------------------------------------------------------------------------|
| <b>24mm at f/8</b>  | Depth of field runs to infinity. Wide lenses keep almost everything sharp at a working aperture. |
| <b>50mm at f/8</b>  | ~5.75 m of sharp depth.                                                                          |
| <b>70mm at f/8</b>  | ~2.45 m of sharp depth.                                                                          |
| <b>105mm at f/8</b> | ~1.03 m of sharp depth.                                                                          |
| <b>200mm at f/8</b> | ~0.28 m of sharp depth. A long lens compresses depth of field even without opening the aperture. |

A wider aperture (lower f-number) always shrinks the sharp zone, and a longer lens shrinks it further at the same aperture. Moving your focus point farther from the camera deepens the sharp zone; a larger sensor produces a shallower one than a smaller sensor at a matched aperture and framing.

**The short version:** Want a background to fall away and isolate a face? Go long lens, wide aperture, subject close to camera, background far away. Want an establishing shot where a location or a group all needs to read clearly? Go wide lens, narrower aperture, and don't crowd the frame.

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#### Useful links:

[Depth of Field: How, What, When](#)

[Three-Point Lighting Setup Guide](#)

[When Is Golden Hour?](#)

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## Appendix C: Sound

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Audiences forgive rough video far more readily than rough audio. A soft-focus shot still reads, but a muddy, clipped, or noisy line of dialogue takes an audience out of the film immediately.

### Capturing Sound on Location

- **Get the mic close.** A boom held just out of the top of frame, angled down at the actor, beats even an excellent mic across the room. Distance is the enemy of clean audio.
- **Match the mic to the space.** A shotgun mic's tight pickup pattern suits exteriors and open rooms. In small, reflective interiors, a hyper-cardioid mic often sounds cleaner, since a shotgun's narrow pattern can pick up reflections bouncing off nearby walls.
- **Monitor constantly.** Wear closed-back headphones and listen through every take. A hum, a rustle, or an HVAC drone is far easier to catch live than to fix in post.
- **Record room tone at every location.** At least 60 seconds, same mic, same placement, same settings as your dialogue, with everyone on set silent and still. Room tone captured any other way won't cut in cleanly.
- **Back up your boom with a lav, or vice versa.** A clothing rustle that ruins a lav track is often inaudible on the boom, plus it gives your editor a usable alternate take.
- **Grab wild sound when you have a spare minute.** Isolated lines, key effects, and ambience are far easier to record on location than to fake convincingly in post.

## Foley

Foley recreates the everyday sounds a scene needs that production audio didn't capture cleanly: footsteps, cloth movement, object handling. Footsteps alone make up the bulk of a typical foley pass.

- **Match shoe to character and surface to location.** Concrete, hardwood, and grass all read as distinct sounds; mismatched footstep audio is a fast way to break believability.
- **Cheap materials go a long way.** Pea gravel for gravel paths, potting soil for mud, crumpled tape for underbrush, a pillowcase of cornstarch for snow, and celery or lettuce snapped near the mic for anything that should sound like breaking bone.
- **Record close and in sync.** Mic just off-axis to avoid plosives and handling noise, and perform the sound while watching the picture, not after.
- **Don't skip the small sounds.** Cloth rustling, a chair creak, a door latch. An audience never consciously notices these details, but they're a large part of what convinces an audience a world is real.

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## Balancing the Mix for Release (5.1 / 7.1)

Build the mix in stereo first. Most festival judges and every online viewer will watch on a laptop or phone speaker, so a strong two-channel mix reaches the widest possible audience, and it has to stand on its own regardless of what else you deliver.

If your competition or festival includes a theatrical screening, a 5.1 surround mix is the professional standard: left, center, right, left-surround, right-surround, plus a low-frequency effects (LFE) channel for sub-bass. Dialogue anchors in the center channel, music and effects spread across left and right, and the surrounds carry ambience and directional effects matching the on-screen action. 7.1 adds a second pair of surround channels for finer placement in larger rooms. Most short-format competition work doesn't need to go past 5.1.

- **Only attempt surround if the schedule allows it.** A rushed 5.1 mix that collapses badly when downmixed to stereo is worse than a clean stereo master. Confirm your surround mix folds down correctly before calling it finished.
- **Target loudness.** A practical festival submission target is roughly -24 LUFS integrated with true peak at or below -1 dBTP. Calibrated theatrical playback references around 85 dB SPL, well above typical streaming or laptop levels, so a mix that sounds right on your speakers may sound different in an actual theater. Ask the festival or venue for their delivery spec before your final pass, not after.
- **Protect dialogue above everything else.** A mix that sounds impressive but buries a line of dialogue has failed its first job.

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### Useful links:

[Location Sound Recording Tips](#)

[What Is Room Tone in Film?](#)

[Guide to Recording Foley Footsteps](#)

[Why Every Short Film Theatrical Release Should Have a 5.1 Mix](#)

[A Sound Effect: Film Sound Resources](#)

## Appendix D: Editing

Legendary editor Walter Murch ([The Godfather Part II](#), [Apocalypse Now](#), [The English Patient](#)) wrote *In the Blink of an Eye: A Perspective on Film Editing* in 1992. It remains one of the shortest, most practical books ever written on how to choose a cut, which makes it a good fit for an editor with a deadline instead of a semester.

### The Rule of Six

Murch ranks six criteria for choosing where to cut, weighted by how much each one should matter to the decision:

| Criterion                           | What it means                                                                                                                            |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Emotion (51%)</b>                | Does the cut serve what the audience feels? If it fails emotionally, nothing else on this list saves it.                                 |
| <b>Story (23%)</b>                  | Does the cut advance the plot or clarify meaning?                                                                                        |
| <b>Rhythm (10%)</b>                 | Does the cut land at the right moment, with a musical sense of timing?                                                                   |
| <b>Eye-trace (7%)</b>               | Does the cut respect where the audience's attention already sits on screen?                                                              |
| <b>Two-dimensional plane (5%)</b>   | Does the cut preserve composition and framing logic?                                                                                     |
| <b>Three-dimensional space (4%)</b> | Does the cut preserve physical continuity and geography? The least important of the six, and the one beginning editors worry about most. |

**The weighting is the whole point.** Murch's ranking gives you permission to break the bottom of the list, matching action, eyelines, screen direction, when the top of the list demands it. An emotionally right cut that breaks continuity beats a continuity-perfect cut that feels dead. Under a competition deadline, this is a practical relief: perfect continuity is often the first thing you have to sacrifice to make the clock, and Murch's own ranking says that's the correct trade.

## Cut on the Blink

The book's title comes from Murch's observation that people tend to blink at the exact moment they finish processing an idea, in conversation and on screen. He suggests editors imagine each scene as a conversation: a well-performed take will show the actor blinking near the emotional turn of a line, and that blink often marks where a cut belongs. Watch playback for it specifically. It's a surprisingly reliable, low-tech guide to a scene's real rhythm.

## Trust the First Instinct

Murch advocates a fast, intuitive first assembly over a slow, deliberate one: get a rough cut built quickly on gut instinct, then revise with a clearer head once the shape exists. Under a real deadline, this isn't just a philosophy, it's close to the only workable option. Build the rough cut fast, then spend your remaining hours refining it rather than second-guessing every choice as you make it.

## The Editor Is an Author

Murch treats editing as authorship, not execution: every cut reshapes the story, it doesn't just trim footage down to length. Keep this top-of-mind when editing, otherwise you could fall into the trap of treating the job as assembling what was shot rather than deciding how to transform the footage into an engaging onscreen story.

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### Useful links:

[The Rule of Six - Walter Murch's In the Blink of an Eye](#)

[In the Blink of an Eye \(book\)](#)

[Cutting on the Blink: Editing Tips From Walter Murch](#)

## Appendix E: Planning Checklists

Copy these tables into your own planning doc and fill in an owner and due date for every task. Google Drive works well for centralizing and sharing all your pre-pro, production, and post-production files. And remember: a task with no owner is a task nobody will do.

### Pre-Production Checklist

| Task                                                                                   | Owner | Due Date | Notes |
|----------------------------------------------------------------------------------------|-------|----------|-------|
| Select production dates                                                                |       |          |       |
| Register for competition; confirm rules and required-elements format                   |       |          |       |
| Recruit core cast (leads + key supporting roles)                                       |       |          |       |
| Recruit core crew (director, AD, DP/camera, sound, editor, script supervisor, grip/PA) |       |          |       |
| Scout and confirm primary location(s) plus backups                                     |       |          |       |
| Secure location agreements / permissions                                               |       |          |       |
| Test full camera, sound, and light kit together                                        |       |          |       |
| Set up shared drive folder structure and group chat                                    |       |          |       |
| Choose scheduling / call sheet tool and set up templates                               |       |          |       |
| Draft release forms (talent, location, music)                                          |       |          |       |
| Hold pre-production meeting / table read                                               |       |          |       |
| Confirm transportation, parking, and meal plan for shoot day(s)                        |       |          |       |

## Production Checklist

| Task                                                        | Owner | Due Date | Notes |
|-------------------------------------------------------------|-------|----------|-------|
| Attend kickoff / receive required elements                  |       |          |       |
| Finalize script around required elements                    |       |          |       |
| Build shot list from final script                           |       |          |       |
| Distribute call sheet to cast & crew                        |       |          |       |
| Capture every shot on the shot list                         |       |          |       |
| Capture clean production audio + room tone at each location |       |          |       |
| Log best takes during the shoot                             |       |          |       |
| Back up footage/audio at every break                        |       |          |       |
| Review dailies for coverage gaps before wrap                |       |          |       |

## Post-Production Checklist

| Task                                             | Owner | Due Date | Notes |
|--------------------------------------------------|-------|----------|-------|
| Assemble rough cut (video only, best takes)      |       |          |       |
| Lock picture                                     |       |          |       |
| Edit and mix production audio; add foley         |       |          |       |
| Color correct for consistency                    |       |          |       |
| Add/finalize music and confirm licensing         |       |          |       |
| Final review pass and adjustments                |       |          |       |
| Export and test file on 2+ devices               |       |          |       |
| Deliver film per competition's submission method |       |          |       |
| Cut a trailer / social teaser                    |       |          |       |
| Design poster and promo assets                   |       |          |       |
| Schedule cast & crew screening                   |       |          |       |