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How to make a short film warrants understanding how to write a short film!How to write a short film warrants understanding how to write a concept for a short film!I've turned this guide into a short YouTube narrative if that's your flavor hereA concept is the very basic idea of the film which gives you an outline of the final story for the main character in your movie. Look at the concept of the movie, Wanted (2008).A guy named Wesley living a traditional life bounded by the structure of a 9-5 job, but somewhere in the back of his mind, somewhere deeper in his thoughts, he knows he wasn't born to live this way. He was meant to break out and transform into someone much stronger with the journey to leave an everlasting mark on the world. This was the concept of this well-put-together movie.We've identified what is a concept with a solid example, now we have to figure out how to write a concept. I agree upon the fact how sitting down and writing something is one of the most difficult things in the world and a lot of filmmakers would rather jump off a bridge than to sit down and write the movie they want to make.The Ghost WriterIt doesn't matter if you're one of those guys or not, I'm going to give you a simple technique that helped me over the past ten years to write the concept of my films which I've directed.The technique is made up of a template with 2 points.Number 1: Identify your main character. In Wanted, the main character is Wesley. He's a simple guy, living a simple life with a simple 9-5 job, constantly taking crap from the people around him and lacking the interest to stand up for himself and change his situation.Number 2: What is your main character's problem? Wesley hasn't accepted his life 100% and deep down inside he aspires to change his situation. His main problem is how this thought in his mind about being someone impactful is messing with his brain and stopping him to peacefully accept his current existence. On the surface level, he seems peaceful, but on a deeper level, he knows something's wrong and it needs to be changed.Wanted (2008 film)When you combine these points, you get the concept of your film. So point number 1, identify your main character. Is the character male or female and what is the character's day to day routine? Point number 2, identify the main problem your character's facing. The problem could be on a surface level like somebody trying to kill your character or the problem could be on a deeper level like your character trying to figure out why was he sent to this world?We've cracked the simple code of writing a concept, now let's look at a simple technique to understanding 'How to write a good concept.'We as an audience understand how Wesley's a simple guy with a miserable life and something's happening in the back of his mind making him question his existence and teasing him to turn it around. This concept crawls deep into our skin and makes us wanna re-analyze our own lives and wonder what if? This is the mark of a memorable concept.Wanted (2008 film)But let's look at one of the most mishandled concepts we've seen in a long time, which disappointingly came from Marvel, the concept of Iron Man 3!This film is about a guy who has once again become reckless, stupid and irresponsible like he used to be before he became Iron Man. He used to understand the power he possessed to change the world for good, but not anymore.Iron Man 3 was one of the most irresponsibly written movies we've seen with an uninspiring main character and that's the mark of a bad concept where you don't feel the need to follow the protagonist till the end.Look at Tony Stark from Iron Man 1 to understand a brilliant concept and look at Tony Stark from Iron Man 3 to understand an uninspiring concept.We're living in a time where everybody has the access to cheap filmmaking tools which is great, but the sad part is a lot of those film directors choose to make movies with badly written concepts. A lot of these films are generally filled with sexual content that leaves a negative impact on our generation's mindset or they usually portray meaningless characters with meaningless problems.Iron Man 3But now that we've understood what is a concept, how to write a concept and a simple technique for writing a good concept, I hope some aspiring film director out there will take what I've said, add their own twist and come up with an idea that would inspire other aspiring film directors to aim for even greater concepts.On a closing note, I would love to read your comments on how to write a short film. Follow me here on Medium for some storytelling goodness every now and then.In the hopes of connecting with story lovers all over the world, this is Mr. Zeecon, in the making of a great story. This Module is part of the Movie Making Manual The concept is simply an idea of what the Movie will be about. Generally a writer or director will develop a concept. From there, if funding is required, a "Spec Script" may be written and presented to a board. If the funding is given, a writer may be hired to develop the concept further and complete the script for further criticism from producers. Where funding is not required, a Director may choose to just write the script and shoot the final product. Developing a concept can be one of the hardest steps in the film making process as a good concept can either make or break a movie, however there are few simple methods to developing an idea. One of these is dreaming. Lucid Dreaming is a popular method for coming up with story concepts as it allows the mind to freely develop and remember a scene. It is advised to write down dreams soon after you wake up to avoid forgetting. Another method to coming up with scarier concepts is to change a small aspect of something common and similar to everyone. Steven Moffat commonly uses this method in his writing for Doctor Who. Some of his examples include: The Weeping Angels - Statue of angels that only move when not being viewed. The Empty Child - Removing a face with a gas mask is a simple way to remove someone's identity. A concept is the only thing some directors need. For example, in w/Paranormal Activity, the Director (Oren Peli) opted for retro scripting, where the actors are given an outline of the plot and improvise dialogue. This is ideal for found footage as the actor is reacting to a scene and not memorize dialogue. Do you know the secret to writing those industry-coveted "High Concept" screenplays and loglines that managers, agents, development executives, and producers yearn for? Most screenwriters don't have a grasp of what the industry term High Concept really means — most industry insiders can't precisely define it either. Yet it's a term that industry insiders continuously use in emails, meetings, memos, script notes, and directives within Hollywood. The secret to understanding what High Concept screenplays and loglines really are and how you develop them lies within two additional terms — gimmick and concept — and the differences thereof. What Is a Screenwriting Gimmick? By definition, A gimmick is a trick or device intended to attract attention, publicity, or trade. In the context of screenwriting, a cinematic gimmick is a situation or idea that clearly piques the interest of the general reader or potential audience member. A woman wakes up with superpowers. A stay-at-home father discovers that he's actually an assassin whose memory was erased. A gamer realizes that his game console controllers can actually control the real world NFL team that he plays as in his Madden Football game. A woman realizes she can't age or die. A suburban family man uncovers the truth that he is actually living in a computer simulation. These types of gimmicks are the roots of what High Concept really means — but are not yet solid concepts for your next script. As is, they are nothing more than hooks that may attract initial attention and interest. Make no mistake, gimmicks are interesting, but too many screenplays in the script market today rely solely on them — any script reader, producer, manager, agent, or development executive can attest to that fact. Gimmicks are excellent story prompts as you decide what you're going to write next. They are often (hopefully) intriguing and can come from any number of sources and methods of conception. You can find them simply by asking yourself What If questions. "What if superpowers were real?" "What if you aren't who you think you are?" "What if your game controller could control the outside world?" "What if you couldn't die — no matter what?" "What if our lives were nothing more than a simulation?" Creating gimmicks is a vital part of the creative process when you are conceptualizing ideas and stories for Hollywood. But those gimmicks can't carry a whole film. You can't just rely on showing the audience the implementation of those creative and initially intriguing gimmicks from beginning to end. There has to be more. This is where High Concepts are born. What Is a Screenwriting Concept? By definition, a concept is a plan or intention. In the context of screenwriting, a cinematic concept is a plan or intention that takes a general idea or gimmick and forms it into a cohesive narrative-based story. It is more easily deciphered as the definition of how the gimmick applies to the protagonist's life and the various major conflicts that the protagonist will face. A woman wakes up with superpowers and must use them to save the planet amidst an alien invasion as she learns that the origin of her newfound powers may have a connection to her unknown past. A stay-at-home father discovers that he's actually an assassin whose memory was erased by a secret government organization that wants to use him and his embedded skills to assassinate the President of the United States. A gamer realizes that his game console controllers can actually control the real world NFL team that he plays as in his Madden Football game, seducing him into the criminal underground of sports betting where he gets rich quick until a demented crime boss discovers how he keeps winning. A woman realizes she can't age or die but is forced to live on the run and evade a government agency that discovers her unique situation and wants to study her for science to create super soldiers. A suburban family man uncovers the truth that he is actually living in a computer simulation while his body is kept in suspended animation during a long single-astronaut exploration space flight to the ends of the galaxy. While these loglines may not be perfect in the eyes of some, they represent the ideal integration of gimmick and concept — and that's all you need for a compelling High Concept screenplay and logline. High Concepts catch the eye of both the buyer and the audience. While smaller character-driven scripts can showcase the plights of characters dealing with loss, addiction, love, and other aspects of real life, High Concepts deal with those intriguing ideas that the audience wants to see take form because such concepts are at another level of reality that people don't generally get to experience — or one that is impossible in the reality that we do know. A higher reality, if you will — as in High Concept. How often do we get to see dinosaurs come to life in the present world? How often do we get to see a family forced to live a life of silence amidst terrifying alien creatures hunting them? How often do we get to see a character awoken from an other-worldly slumber only to realize that all they've known has been nothing more than a simulation — a lie? And, in turn, how often do we get to see a regular person wake up with superpowers, discover an erased identity and skill set, attain an ability to control reality with a game controller, realise that they can't age or die, or awaken to find the family life they knew was, again, a simulation? High Concept screenplays and loglines deliver in the form of intriguing gimmicks and the equally intriguing concepts built around them. When you know the difference between gimmicks and concepts, you'll understand when an idea needs to be developed more and when one is ready to write. And when you've found a good pairing of a gimmick and surrounding concept (character and conflict), you've created the most coveted prize in Hollywood — a compelling and engaging High Concept screenplay and logline. Ken Miyamoto has worked in the film industry for nearly two decades, most notably as a studio liaison for Sony Studios and then as a script reader and story analyst for Sony Pictures. Make sure to read his growing archive of posts at ScreenCraft for more inspiration. He has many studio meetings under his belt as a produced screenwriter, meeting with the likes of Sony, Dreamworks, Universal, Disney, Warner Brothers, as well as many production and management companies. He has had a previous development deal with Lionsgate, as well as multiple writing assignments, including the produced miniseries Blackout, starring Anne Heche, Sean Patrick Flanery, Billy Zane, James Brolin, Haylie Duff, Brian Bloom, Eric La Salle, and Bruce Boxleitner. Follow Ken on Twitter @KenMovies For all the latest from The Script Lab, be sure to follow us on Twitter, Facebook, and Instagram. In many stages along your film's path you will be asked to write a "Director's Statement." This article will hopefully help as you navigate these waters. First off, there are different reasons that you will be asked to write a Director's Statement, and each of them have different needs and requirements. The main two circumstances, generally, will be before the movie is made (development) and after the film is made (distribution). Before the film is made, your purpose is to describe why the film should actually be made. You may write your Director's Statement for a grant application or maybe in a business plan. Your purpose is to get funded, or maybe to get a job making the film. You're selling your vision of the film - and you're making people see that your vision is the only way the film should be told. Andrew Mack, editor for Screen Analyst, says: "A director's statement is about what inspires someone to make a movie and what they desire to convey with their audience... The director wants to, in this statement, express their inspirations and ambitions - generate some excitement about this potential project." Development In development the key things you should consider including are: • The genesis of the project (where the idea came from; its circumstances and history) • Why the project is important (will it have social impact; will it make people laugh) • Why you're the only one who can tell this story (what do you bring to the table that is unique and especially pertinent to this project) • Your cinematic inspiration and influences (this helps the reader see the vision of the film) • Visual and technical approaches you intend to take that will make the film unique and successful • Your hopes for the audience's response (what will the audience get out of it) You don't have to include all of these things, but they all should be alluded to in some way. Remember, you're a storyteller, so this is just another form of storytelling. Make it entertaining. Bring the reader along with you. Marketing For marketing (once the film is done), you will include a Director's Statement in application material for festivals, or in press material for the film's marketing. It's important to remember that no one will choose to program your movie in a festival, review it in their paper, or distribute it because of your winning Director's Statement. If you're film doesn't appeal to them, they're not going to change your mind because of your Statement. However, once they decide to program/review/distribute your film they will look to the Director's Statement to help them market it. From a journalist's/film critic's standpoint, a good Director's Statement saves them the hassle of having to interview you. In marketing the key things you should consider including are: • The genesis of the project • Why the project is important • Why you're the only one who could have told this story • Your cinematic inspiration and influences • Production and Post-production discoveries (what happened during the process of making the film that shaped the film's final state) • Your hopes for the audience's response Thus, the two types of Director's Statements are very similar, except in one you're discussing what you hope will happen, and in the other you're explaining what did happen. Remember: Your Director's Statement needs to exist outside of the film they're discussing, in other words, don't assume the reader will have already seen your film, or even has any intention of seeing it. It needs to make them want to see it, just like a development Director's Statement should make them want to see it made. Do people read them? My film Superpowerless was recently reviewed by Variety. I know the reviewer had come to the screening (at my invitation), and had given me a smile on his way out during the credits, but he had also told me that he would see about thirty films at the festival and review around five, so I wasn't holding my breath... at all. When the review came out he concluded it with some information that he would have got only by reading the Director's Statement included in the press material. My friend Maggie Mackay, executive director of Vidioti, says "When I was programming festivals, Director Statements and other supplemental materials didn't play into my programming process. Once we programmed a film, those materials were useful, but they didn't have any influence on my selection process. On the other hand, when I was the Director of Nominations at the Spirit Awards, and we required Director Statements for the grant awards, not only did they get read, but they were a HUGE part of the submission. My biggest recommendation to filmmakers submitting is that they really read and stick to the instructions in regards to length. You will be given instructions in regards to length, and do not be too brief. Make quick and easy to read no matter its assigned length. This is not the time to write a scholarly paper. Attitude is always the same, no matter what aspect of your filmmaking career you're in, or no matter what stage of the filmmaking process you're in. • Be grateful / humble (don't come off as pompous or like God's-Gift to the filmmaking world) • Take your movie seriously, but don't take yourself seriously (you've made an important, awesome movie, but you're grateful for the opportunity and for all the people who helped you along the way). These two attitudes, which are intertwined, will help you in all stages of your career. And, by the way, if you are sincere about these two attitudes, and apply them to the rest of your life, you'll be happier. A concept is a very basic idea of the film which gives you a brief outline of the plot and the conflict/problem to be resolved. The conflict/problem may be either internal or external. Look at each of the three examples of film concepts below. Back to the Future A high school student is accidentally sent back in time 30 years where his teenage mother falls in love with him. The student must now convince his mom to fall out of love with him and in love with his hopelessly geeky father before it's time for him to jump back to the future, or be erased from existence Jurassic Park After scientists learn how to clone dinosaurs, they create the world's first dinosaur amusement park. But when the dinosaurs prove less than eager to be treated as entertainment, the park's first attendees find themselves fighting for their lives. Rear Window Confined to a wheelchair in his New York apartment, a bored photographer spends his nights watching his neighbors in the windows across the way. When he thinks he witnesses one of them murder someone, he must convince his skeptical friends that what he saw was real. Writing a film concept can be a difficult thing to do. But following is a simple technique that will get you started... 1. Identify your main character. 2. What is the main character's problem? 3. What connects to the audience, or in other words why should the audience care? Here is an example... If you think about Toy Story 1 - the main character is a toy called Woody who is the toy who all the other toys look up to for directions, when Buzz comes along he feels very jealous as a result of their pickering, chaos ensues... So the Main character is Woody... What is his problem? Insecurity - when friendships change and things are no longer like the used to be he feels threatened and unsure of himself. What connects to the audience? Well - almost everyone can connect to the feelings Woody is having and has at some stage of their life had a friendship group change and become more dynamic - either for the better or the worse - its a universal experience. So what would you write for the concept - how about something like this... "Woody, a good-hearted cowboy doll who belongs to a young boy named Andy, sees his position as Andy's favorite toy jeopardized when his mom buys him a Buzz Lightyear action figure. Even worse, the arrogant Buzz thinks he's a real spaceman on a mission to return to his home planet. When Andy's family moves to a new house, Woody and Buzz must escape the clutches of maladjusted neighbor Sid Phillips and reunite with their boy." This was written by JWelch5472 TASK Go to the materials section of this lesson and complete the template. Post your work to the Assignments section below. Developing a concept and story for a film is a crucial step in the filmmaking process. A strong concept and story can serve as the foundation for a successful and impactful film. In this lesson, we will explore the process of developing a concept and story for a film, including how to come up with ideas, how to structure a story, and how to bring your concept and story to life on the screen. Generating IdeasThe first step in developing a concept and story for a film is to come up with ideas. There are many ways to generate ideas for a film, and the best method will depend on your interests and goals. Here are a few ideas to get you started:Draw inspiration from your own life: Personal experiences, relationships, and events can be great sources of inspiration for films. Consider drawing on your own life to come up with ideas for a film.Look to other media: Books, plays, television shows, and other films can all be sources of inspiration for your own film. Consider adapting a story from another medium, or taking elements from multiple sources to create something new.Brainstorm with a group: Collaborating with others can be a great way to generate ideas for a film. Consider gathering a group of people together to brainstorm and workshop ideas.Keep a notebook: If you come up with an idea for a film, make sure to write it down! Keep a notebook or journal can be a helpful way to capture your ideas as they come to you.Structuring a StoryOnce you have come up with an idea for a film, the next step is to structure the story. There are many ways to structure a story, but one common method is the three-act structure. The three-act structure is a way of dividing a story into three parts: the setup, the confrontation, and the resolution. Here's how it works:Act 1: The Setup: The first act of a film is often called the setup. This is where you introduce the characters, setting, and basic plot of the film.Act 2: The Confrontation: The second act of a film is often called the confrontation. This is where the main conflict or problem of the film is introduced and the characters must struggle to overcome it.Act 3: The Resolution: The third act of a film is often called the resolution. This is where the conflict or problem is resolved, and the story comes to a close.It's important to note that the three-act structure is just one way to structure a story, and there are many other approaches you can take. The key is to find a structure that works best for your concept and story.Bringing Your Concept and Story to LifeOnce you have developed a concept and structured your story, the next step is to bring your concept and story to life on the screen. There are many ways to do this, and the best approach will depend on your goals and resources. Here are a few ideas to get you started:Write a script: If you want to create a film that is dialogue-driven, consider writing a script. A script is a written document that outlines the dialogue, actions, and setting of a film.Create a storyboard: If you want to create a film that is more visual in nature, consider creating a storyboard. A storyboard is a series of drawings or sketches that outline the key shots and scenes.Pre-production is the planning and development stage of filmmaking and one of the most time consuming and important. It includes coming up with or adapting an initial concept, writing a script or scene breakdown, creating storyboards and even advance budgeting. It is a vital stage of any production process and one not to be ignored, after all, a simple weakness in any kind of foundation can lead to a collapse at a later stage. To help filmmakers with these tasks, AI has also started to find its place, helping creatives to generate ideas, writing scripts, offer concept art and even collaborate on a project. This blog post will explore pre-production in detail, focusing primarily on corporate and drama films and highlighting how a well planned pre-production regime can really help in those difficult final stages. Concept development is the process of brainstorming an idea for your film. It involves identifying the central theme, tone, and artistic style of the film, as well as the target audience and overall purpose of the film.ToolsBrainstorming: Brainstorming is a great way to generate ideas for your film. You can brainstorm with friends, family, or other filmmakers. You could even watch the news or the television to find that moment of magic.Research: Researching other films in the same genre can help you to identify what makes your film unique. Researching facts and finding accurate information is also critical.Audience analysis: Understanding your target audience will help you to create a film that they will enjoy.TipsBe creative: Don't be afraid to think outside the box. The best concepts are often the ones that are unexpected and original.Be specific: The more specific and detailed you are about your concept, the easier it will be to develop into a film.Be flexible: Your concept may change as you develop your film. Be open to new ideas and be willing to make changes, even if they are difficult ones.Concept development is an important part of the filmmaking process. By taking the time to develop and fully understand a strong idea, you will find it much easier to create a successful film AI Generated "a pencil and watercolour of a group film concept development" from DALL-E 2ScriptwritingThe script is the blueprint for your film and contains the dialogue, action, and setting. The script should be well-written and engaging, drawing the reader in quickly and having a message to say. It should also be clear and easy to follow.When writing a script, consider the following:Tone and style - Corporate films typically have a more professional tone, with a focus on delivering a clear message or promoting a product or service. Drama films, on the other hand have a more emotional and suspenseful tone, with a focus on creating a captivating story and developing characters.Characters - Your characters are the heart of your story, so it's important to make them believable and relatable to your audience. They don't always have to be a true reflection of people, but how they act and what they do has to have some sense of logic.Dialogue - Your dialogue should be clear and concise, and it should move the story forward. Always check grammar and spelling and ensure characters talk in a way that is true to who they are and where they are fromPlot - Your plot should be engaging and it should keep the audience guessing. There needs to be progression and a clear change for better or worse in your main characters, especially the protagonist.The structure. Your script should have a clear beginning, middle, and end. Often referred to as the three acts. There are several software programs available that can help you with the scriptwriting process:Final DraftCeltxTrellbyGoogle DocsThese programs offer tools and templates to help you format your script in the industry accepted standard, as well as collaboration features that allow you to share and review your script with others. AI Generated scriptwriting from DALL-E 2 Storyboarding is the process of creating a visual representation of your script. It involves drawing illustrations that represent each scene in your film, with annotations that describe the action, dialogue, and camera movements. Storyboarding helps you to visualise your film and to identify any potential problems within the script. It also allows you to experiment with different camera angles and shot compositions and brings the production team and their artistic and visual minds into the process. It gives you an opportunity to really visualise your script and consider colours and pacing.There are several storyboarding software programs available, including:StoryboarderAdobe StoryStudioBinderThese programs offer templates and tools to help you create your storyboard.Storyboarding has many benefits, including:Visualising your film:Identifying potential problems with the script:Allows you to experiment with different camera angles and shot compositions:Saves you time and money in the long run.If you are serious about filmmaking, then storyboarding is a valuable tool that you should use. AI Generated Storyboards from DALL-E 2 Artificial intelligence (AI) is rapidly changing the film industry. One of the most exciting areas of development is the use of AI to assist in pre-production. AI can be used to help filmmakers with everything from developing ideas to writing scripts and sketching storyboards and really helps save important time. AI Idea GenerationAI can be used to generate new ideas for films. This can be helpful for filmmakers who are struggling to come up with a new concept.AI ScriptwritingAI can be used to help filmmakers write scripts. This can be helpful for filmmakers who are not confident in their writing skills.AI StoryboardingAI can be used to create storyboards for films. This can save filmmakers a lot of time and effort. Pre-production is a collaborative process, and it's always a good idea to get feedback from others. Running your ideas and scripts by others can help you to identify potential problems and make improvements to your film as well as help you inspired and on your toes. You can also collaborate with others on storyboarding, which can help you to visualise your film and make any necessary changes.ConclusionPre-production is a critical stage in filmmaking. By using these guidelines as a starting point, you can ensure that your pre-production process is smooth and stress free, allowing you to make a successful film in good time. For more pre-production assistance and insights check out our Location and Scouting blog here. Before we dive into some iconic proof of concept examples that became larger productions, let's take a look at the proof of concept definition to understand the basics of the technique. A proof of concept is a smaller sample of what an eventual (often larger) project might look like. In film and television, a proof of concept is a short film composed of scenes that best represent the concept, story, tone and themes of a potential feature film or television series. A proof of concept not only demonstrates the potential of a feature film or television series, but also the skill and vision of a director and/or screenwriter. Showcasing the strengths of a larger story to producersWorkshopping a concept through executionDemonstrating your skills as a director and/or screenwriterA great proof of concept short film should be executed with a few things in mind. These goals will not only benefit the end product and increase your chances of getting eyes on the project, but they will also encourage you to grow as a filmmaker. Showcasing the strengths of a story to producersFirst and most obvious goal of a proof of concept is to create something tangible to show to potential producers and investors. People with resources and money are much more likely to invest in your product if they are able to see a proof of concept rather than simply a screenplay or treatment. A proof of concept gives you more control as to choosing and showcasing the major strengths of your project to producers. Check out this video further explaining the importance of a proof of concept short film for aspiring filmmakers.The second goal of a proof of concept is to provide a space where you can further workshop the concept of your story. If you've taken any script into production, you will know that the story and the edits do not end on the page. Working on a proof of concept will help you identify more problems in your project's story, characters, tone, or themes before potentially taking on the entire feature. This is also excellent practice to grow as a filmmaker. You will find out what works, what doesn't work, and what mistakes you made when initially creating and writing this idea. Demonstrating your skills as a director and/or screenwriterFinally, a proof of concept will not only showcase the strengths of your story, but also your skills as a director and screenwriter. Producers and investors may not see the potential in the story you pitched, but they may see the potential in you as a filmmaker and how you executed. Proof of concepts are great to build your reel as well.Beyond the benefit of selling yourself as a filmmaker, a proof of concept is also a playground to find your voice and style. The qualities of your filmmaking that make you unique and what you enjoy most about the process.Now that you understand the benefits and goals of a proof of concept short film, let's take a look at some examples of proof of concept shorts that have gone on to become successful feature films.Whiplash by Damien ChazelleOne of the most iconic stories of the proof of concept short film is undoubtedly how Whiplash the short became Whiplash the feature film. Damien Chazelle had originally written Whiplash the feature film before even considering it as a short film. However, the writer director struggled to get funding to make the feature. So he decided to shoot a proof of concept short film. Speaking of unique visual style, Robert Rodriguez found the proof of concept short film a useful tool when pursuing the creation of Sin City. Sin City like 300, was also an adaptation of a Frank Miller comic. To convince Miller to let him adapt the comic into a film, Rodriguez created The Customer is Always Right. Once the short film granted him the green light, it also found its way into the final feature film as the opening scene. As you can see, there are many success stories to the proof of concept short film. However, it's important not to measure the success of a proof of concept solely on whether or not it gains you funding for your film. While that is the ultimate goal, creating a proof of concept is an important creative exercise to grow as a filmmaker. Screenwriting is one aspect of the filmmaking process. When you create a proof of concept, you are able to grow in all areas of filmmaking, especially as a director. It will also help you hone in on the aspects of the filmmaking process that you love and what type of stories you love to tell. Up NextHow 'Whiplash' Was FundedAs we mentioned in the article, one of the most iconic proof of concept success stories is that of Damien Chazelle's Whiplash. Check out our next article where we dive a bit deeper into how Whiplash the short film became Whiplash the feature film. Up Next: The Origins of 'Whiplash' –