

STAYDRMN · SCOPE OF WORK · TFA ALABAMA

THE PREMIERE ACTIVATION

The Honor Could Be Yours · Nov 12, 2026 · Red Mountain Theater

Overview · THE ARC, THE OUTCOMES, THE THREE PROJECTS

Invoice · THE PREMIERE AND AFTER · THROUGH THE END OF 2026 · THE PREMIERE

The Shifts · WHAT COULD SHIFT

Overview

You are premiering three films and putting programming around them: a panel that makes the case before the ask. We design the play once, capture it, and cut it into reels, so it can run again every time the films screen.

BEFORE THE CLOCK STARTS

Oct 21 Panel design with Bryan · **Nov 5** Package chosen · **Nov 6** Prep to every panelist · **Nov 12** 3 p.m. mic check · VIP hour · the premiere. The Opportunity Summit follows on Friday, November 13.

STARTING WITH THE END IN MIND

THE PREMIERE · NOV 12 · THIS SCOPE
The room invests
THURSDAY, NOVEMBER 12, 2026 · RED MOUNTAIN THEATER

Donors, alumni, board members and elected officials watch fifteen years in three films, hear what it took and what it will take, and are asked to invest before they leave.

THE WORK AHEAD · 2027
A playbook for screenings
WINTER AND SPRING 2027

Design the play once: a screening, programming that makes the case, a crew that captures it, and reels that come out of it. Then run it every time the films screen, as one cut or three.

BY NOVEMBER 13, 2026, THIS IS TRUE

01 A twenty-minute panel that left the room knowing what fifteen years built, and what it will take from them next.
THE PANEL

02 Every panelist walked on stage knowing their question, their minutes and their handoff, with a card in their hand.
THE PANEL

03 The ask made from the stage landed, because the panel before it had already made the case.
THE PANEL

04 A photograph of everyone who mattered in the room, and the selects to thank them with.
THE ROOM

05 The VIPs, board, donors and elected officials on the heat map, photographed with the people in the films.
THE ROOM

06 Every panelist captured on camera, on the way to a soundbite reel of their own.
SOUNDBITE REELS

ONE NIGHT, THREE WAYS TO HOLD IT

PANEL DESIGN · MODERATION

The Panel

Twenty minutes after the films, in four frames: Reflection, Impact, Vision and The Work Ahead. Designed with Bryan, prepared with every panelist, held on stage by P, and built to hand the room to the ask.

"The point of the panel is to activate people in the room and beyond it."

MARSHALL "MR. P" POLLARD · CO-CREATIVE DIRECTOR · STAYDRMN

THE OFFER

A twenty-minute panel with a shape, prepared for, and held.

We design the arc with Bryan, write what every panelist is asked to prepare, put it on a card in their hand, and P moderates: the transitions, the follow-ups, the clock.

By the time the ask is made from the stage, the room has already heard why.

THE LOGIC

One answer per frame. The moderator does the layering.

Four people can take five minutes each and the panel is gone. So reflection opens with one word and an introduction, impact goes to the two people closest to it, vision to the two who can connect Alabama to the national picture, and the work ahead ends on Bryan.

If the films run long or the Q&A is dropped, the arc still lands.

THE VISION

A play you can run at every screening.

The premiere is the first time the films screen with programming around them. Once the panel is designed, the same play runs again through the winter and spring, whether the films screen as one cut or three.

Donors who increase their gift, legislators who keep the state line item, school boards who partner: the panel is the bridge between being moved and acting on it.

EVENT PHOTOGRAPHY

The Room

Everyone who came, photographed, from the VIP hour at Charcoal through the panel, from a shot list built on the lookbook and the RSVPs.

"People being invested, excited, inspired in the moment, but then wanting to be in action because of it."

BRYAN BILLY · TFA ALABAMA

THE OFFER

Everyone who mattered, photographed, and back to you before the end of 2026.

A photographer, and a shot list built before anyone arrives.

The record of who was in the room: for the thank-yous, the pledges, and the next invitation.

THE LOGIC

A dark house and a tinted stage need a plan, not luck.

The 15th anniversary room was hard to light. Red Mountain runs its own stage light, so we meet them before the 3 p.m. mic check.

The heat map means nobody who matters leaves without a photograph.

THE VISION

A room you can show to the people who were not in it.

The donors, legislators and alumni at the premiere become the faces of the next ask and the next screening.

When someone says "you should show this at…", there is a photograph of who already saw it.

CAPTURE · ONE REEL PER PANELIST

Soundbite Reels

Each panelist on camera, cut into a short reel of the strongest thing they said on stage. Moments like this need a crew to capture them and a post team to cut them: direction, camera, sound, production assistants, and an editor.

"The most functional tool for them is to have individual soundbites that reflect this conversation."

MARSHALL "MR. P" POLLARD · CO-CREATIVE DIRECTOR · STAYDRMN

THE OFFER

One reel per panelist, from a crew built to capture the night.

Three cameras on the stage with isolated audio, then a short reel for each of the four panelists.

Choose fewer reels and the post cost comes down; the crew is the cost of being in the room with cameras at all.

THE LOGIC

A soundbite reel is the lowest-hanging fruit of a captured night.

One person, one strong minute, cut fast. It is the most useful thing to send after a screening, and the cheapest thing to edit.

Recap films of the whole panel are a different scope, if you want one later.

THE VISION

The play, captured every time it runs.

Each screening through the winter and spring can end with new reels from the people on that stage.

The films say where TFA Alabama has been. The reels say who is carrying it forward.

THREE WAYS IN

01 · The Panel	What the night needs most: a panel designed, prepared and moderated.	THE PANEL	$1,500

02 · The Panel + The Room	The panel, and a photograph of everyone who came.	THE PANEL + THE ROOM	$2,500
03 · The Panel, The Room + Soundbite Reels	The panel, the room, and a crew that turns each panelist into a reel.	THE PANEL + THE ROOM + SOUNDBITE REELS	$9,155

Invoice

The premiere and after · Through the end of 2026 · Committed

The Premiere

WHAT WE'RE FOCUSED ON

THE PANEL

Shape the twenty minutes

The arc in four frames, what each panelist prepares, the cards that carry it, and P on stage.

THE ROOM

Photograph everyone who came

A photographer from the VIP hour through the panel, and the selects back before the end of 2026.

SOUNDBITE REELS

Capture it, cut it, send it

A crew on the stage, then one reel per panelist before the end of 2026.

WHAT LANDS, AND WHEN

DELIVERABLE	WHAT IT IS	QTY · DUE	AMOUNT
THE PANEL		2 DELIVERABLES	**$1,500**
By the end of the night the room has heard what fifteen years built and what it will take, and the ask has been made.			
Panel Design & Prep	The arc in four frames with one primary voice each, and the handoffs between them: Lana and Bryan on reflection, Mariohn and Lana on impact, Bryan and Aneesh on vision, Aneesh first and Bryan last on the work ahead. What each panelist prepares, sent a week out; the talking points Aneesh's speechwriter needs; the cue cards in every panelist's hand.	PRE-PRODUCTION · 1 RUN OF SHOW · BEFORE 11/12	$1,000
Moderation	P on stage: one word from each panelist after the films, the transitions that keep each frame near five minutes, the follow-ups, and the last word handed to Bryan before the ask.	MODERATION · 1 PANEL · 11/12	$500
THE ROOM		1 DELIVERABLE	**$1,000**
Before the end of 2026 the selects are in your hands, with a photograph of everyone who came.			

DELIVERABLE	WHAT IT IS	QTY · DUE	AMOUNT
Event Photography	A photographer from the VIP hour at Charcoal through the cocktail hour, the screening and the panel: arrivals, the seat drops, the room reacting in a dark house, and every face on the heat map built from the lookbook and the RSVPs. Edited selects before the end of 2026, for the thank-yous, the pledge follow-up and the next screening.	1 PHOTOGRAPHER · 11/12 · SELECTS BEFORE THE END OF 2026	$1,000
SOUNDBITE REELS		10 DELIVERABLES	**$6,655**
Before the end of 2026 there is a reel for every panelist, ready to send.			
Direction	SPN directs the capture: a wide and two punch-in cameras on the stage, and what each reel needs from the night.	CREW · 1 DIRECTOR · 11/12	$1,500
Camera & Sound	A camera assistant and a sound engineer, so every panelist is on a clean mic and in focus.	CREW · AC + AUDIO · 11/12	$1,050
Production Assistants	Two PAs for load-in, the stage and the cameras.	CREW · 2 PAS · 11/12	$300
Gear	Cameras, lenses and audio for the night.	RENTAL · AT COST · 11/12	$900
Travel & Meals	The crew's travel, lodging and meals in Birmingham.	AT COST	$1,200
Media Management	Drives duplicated, the project set up, and the footage organized for the editor the morning after.	POST · 1 PROJECT · AFTER THE NIGHT	$105
Soundbite Reel · Bryan	Bryan's strongest minute on stage, cut for social, the pledge follow-up and the next screening.	POST · 1 REEL · BEFORE THE END OF 2026	$400
Soundbite Reel · Aneesh	Aneesh on what Alabama shows of Teach For America's national aspiration.	POST · 1 REEL · BEFORE THE END OF 2026	$400
Soundbite Reel · Mariohn	Mariohn on partnership, from Breakthrough Birmingham's side of it.	POST · 1 REEL · BEFORE THE END OF 2026	$400

DELIVERABLE	WHAT IT IS	QTY · DUE	AMOUNT
Soundbite Reel · Lana	Lana on what it takes to make good on the promise made when Jalen was two.	POST · 1 REEL · BEFORE THE END OF 2026	$400

INVOICE TOTAL **$9,155**

Bill upfront · 80% **$7,324**

Bill upon completion · 20% **$1,831**

One invoice. Decline a reel and the total follows; the crew, gear and travel are the cost of being in the room with cameras, however many reels you choose. Gear rental and crew travel are included at cost. Amounts are working figures pending your review.

The Shifts

What changes if this work is carried out, and the questions each shift asks.

01 · FROM A SCREENING TO AN ASK

The premiere stops being a screening and becomes a moment built for the ask.

A screening ends when the lights come up. Put programming inside it and the night ends with an ask: donors to continue or increase, legislators to keep the state line item, school boards to partner.

It also proves something to the people in the seats: TFA Alabama can build a moment around its work where the right people see it.

> *"The ask that we're going to make at the end is, like, invest."*
>
> BRYAN BILLY · PANEL DESIGN

> *"Legislators to continue to invest in us as a state line item, donors to continue, if not increase their investment."*
>
> BRYAN BILLY · PANEL DESIGN

THE QUESTIONS THIS SHIFT ASKS

What does the room need to have heard before the ask, so the pledge feels like the next sentence? THE PANEL

Who makes the ask from the stage: Bryan, or the board chair? THE PANEL

02 · AMPLIFIERS, NOT AN AUDIENCE

The people in the seats leave as impact amplifiers, not an audience.

Without programming, the people who come to a screening are an audience. With a panel and an ask, the same people become amplifiers: making connections, inviting others in, asking when it screens next.

Most of the RSVPs are donors, alumni, board members and elected officials. They are not people to recruit into the corps; they are people who can open the next room.

“This evening is about activating impact amplifiers more so than emerging champions, given who’s in the room.”

P · PANEL DESIGN

“Making connections, wanting to show other people, wanting to invite other people into the work.”

BRYAN BILLY · PANEL DESIGN

THE QUESTIONS THIS SHIFT ASKS

Who in this room can open the next one? THE ROOM

What do we hand a guest on November 13 so they can make the introduction? THE ROOM · SOUNDBITE REELS

03 · A PLAY YOU CAN RUN AGAIN

Design the play once, and run it at every screening through the winter and spring.

The premiere is the first run: the films, the panel, the capture, the reels. Every later screening can borrow the same shape, whether the films play as one cut or three, with new people on the stage.

Each time it runs, the ask gets made again and the reels keep coming.

“It started in the Black Belt, it’s continuing in the Black Belt.”

BRYAN BILLY · PANEL DESIGN

“The character of this entire series is the organization.”

P · PANEL DESIGN

THE QUESTIONS THIS SHIFT ASKS

Where do the films screen next, and who is on that stage? THE PANEL · SOUNDBITE REELS

Which screenings need the full play, and which need only the panel? THE PANEL