



Queensland
Government

Stan.
ORIGINALS

GUIDE TO PITCHING

SQ + & Stan Premium Drama Development Fund 2020

GUIDE TO PITCHING

We have assembled the following document as a helpful guide to preparing your pitch and project materials through the *SQ + Stan Premium Drama Development Fund 2020*

Table of Contents

PITCH DOCUMENTS	2
One Liner	2
One Pager	2
Character Descriptions	2
Series Outline	2
THE APPLICATION	3
Writing Sample	3
CV	3
PITCH MEETINGS	4
On the Day	4
THE DO'S AND DON'TS OF PITCHING	4
USEFUL LINKS	5
Adventure Time	5
Fargo	5
Grey's Anatomy	6
Stranger Things	6
True Detective	6
Online Articles	6
Masterclass' 'How To Pitch a Television Show: Tips from Judd Apatow and Shonda Rhimes'	6
Lena Dunham's Pitch for GIRLS	6
Screen Australia's 'What Is A Synopsis? An Outline? A Treatment'	6

PITCH DOCUMENTS

One Liner

Despite its name, this can be between one and two sentences. The one liner can also be referred to as a logline and should be your idea at its most condensed point. These sentences often incorporate your protagonist, the world they inhabit, their goal and obstacle.

One Pager

The name gives an attainable and clear indication of the intended length of this document.

A one pager is a document that introduces the audience to the most important elements of your series including the story, characters, world, themes, format, genre etc.

It may also include stylistic or tonal references.

Character Descriptions

These are brief descriptions of the characters that drive your story.

You may wish to address some of the following:

- Who are they?
- How do they progress or complicate the series?
- What is their goal?
- What drives and motivates them?
- What are the obstacles that stand in their way?

You may wish to describe their attributes (i.e. shy, mysterious), their flaws, how they are connected to the story etc. By describing and explaining these, you are divulging their emotional core, which is what the audience connects to and resonates with.

You do not have to list all of the characters that will appear in the series, instead focus on the key characters, the important people that we need to know and will be following in the story.

Series Outline

The series outline is a document that gives a sense of the story by including the characters, their world, the goal or outcome that is to be achieved (or not) by the

end of the first series, and how the episodes will take us there. It should be concise and well-written detailing the development of the story over the course of the series.

There are a variety of other documents included in a Pitch Document that you are likely to see when looking at previous examples, including;

- Visual Style
- Tone
- Themes
- Future Series Outlines

THE APPLICATION

Writing Sample

Please supply a minimum 10-page writing sample of your project. This will be submitted via your application through Smarty Grants. If you don't have a sample from the project you are pitching, ensure that you have included a sample of writing that is in the same genre or tone.

CV

A Curriculum Vitae (CV) provides a summary of your experiences in the film and television industry, or other that are relevant to the project you are proposing. It goes without saying that a CV must also include your name, email and contact number.

If you are applying as a team, you will need to supply a CV for each member.

PITCH MEETINGS

On the Day

How does it work? Each team will have a total of 15 minutes (divided into 3 x 5min sections). The first five being to pitch the project, the second for questions and third for feedback on your project.

Who talks? It is the Writer who best knows the world, characters and story that they've created and so it should be the Writer who does most of the talking in the room. The Producer may wish to introduce their team, but after that it is the Writer's job to pitch their story and vision.

How to present yourself/yourselves? Firstly, be punctual. Secondly, be appropriate. Thirdly, use your time wisely as pitches are limited to their allocated slots (and you will be respectfully cut off).

What to bring? We will already have your pitch materials on hand (as uploaded through Smarty Grants), however please feel free to bring professionally prepared copies for the pitching panel. Additionally, if you would like to include visual aids, such as a laptop, please ensure these are set up and ready to go as there will be no additional time given.

THE DO'S AND DON'TS OF PITCHING

Do read the guidelines related to this initiative. They provide details regarding logistics of the pitching dates and, most importantly, Stan's creative brief, which provides guidance as to what projects they are hoping to be pitched.

Don't. Your pitch should fit the brief and you shouldn't pitch a project with no relevance to the creative brief.

Do your research. Who is the market? Once you have identified this (and it should not be too difficult in this circumstance) look into what series they are commissioning and what audiences they have targeted and are wanting to target.

Don't. If you are pitching to a broadcaster who has specifically asked for a scripted series, don't pitch a documentary feature film.

Do practice your pitch. Practice makes perfect and preparation will allow you to finesse your presentation as well as practice time management.

Don't. Wing it. This could lead to an unrehearsed pitch that may exceed the time limit or may result in a convoluted presentation of your carefully crafted project.

Do be open to feedback. There is 5 minutes allotted at the end of your pitch meeting where you will receive feedback on your project and presentation and insight into how this can be improved.

Don't. Feel defensive of any suggestions that are made to you from the people hearing your pitch - they are trying to help you figure out the best way to tell your story for their audiences. Conversely, don't take each word of feedback literally, it's your job to find ways to take feedback on board while maintaining the integrity of the story, world and characters you've created.

Do have additional projects in mind that you could pitch if requested. In some pitches, the panel may ask you for any additional projects you have, and therefore it is a good idea to have a couple that could be discussed on the spot.

Don't. Bring too many supplementary ideas that you end up pitching past your allocated time.

USEFUL LINKS

We have assembled a number of useful links below which we recommend you read before beginning your materials. Please also find below a helpful document from Screen Australia, 'What Is A Synopsis? An Outline? A Treatment' which gives further detail and examples of some of the aforementioned documents.

There are also a number of Pitch Documents (or Bibles) for some very well-liked television shows, which may give you some inspiration for your own.

Please note these documents are supplied as a guide only and are freely available via the internet.

Adventure Time

<https://www.scribd.com/document/3122798/Adventure-Time-series-presentation>

Fargo

http://www.zen134237.zen.co.uk/Fargo/Fargo_Bible.pdf

Grey's Anatomy

http://leethomson.myzen.co.uk/Grey's_Anatomy/Grey's_Anatomy_-_Bible.pdf

Stranger Things

https://storyfactory.uk/wp-content/uploads/2017/11/Stranger_Things_-_Bible.pdf

True Detective

<https://www.docdroid.net/oUD367n/true-detective-treatment-1.pdf>

Online Articles

Masterclass' 'How To Pitch a Television Show: Tips from Judd Apatow and Shonda Rhimes'

<https://www.masterclass.com/articles/how-to-pitch-a-television-show#8-tips-for-pitching-a-tv-show>

Lena Dunham's Pitch for GIRLS

<https://www.hollywoodreporter.com/live-feed/girls-read-lena-dunhams-original-pitch-show-972037>

Screen Australia's 'What Is A Synopsis? An Outline? A Treatment'

<https://www.screenaustralia.gov.au/getmedia/ae5708a4-05d9-4db0-b5fb-4f999fdfed57/What-is-a-synopsis.pdf?ext=.pdf>