

AFM Pitch Conference Guide To Creating An

Effective Video Pitch

PILAR ALESSANDRA
& STEPHANIE PALMER

About The Authors

STEPHANIE PALMER was a studio executive with MGM Pictures and has moderated the Pitch Conference at AFM for the last five years. As an executive, she heard over 3000 pitches, and as an online teacher, she has helped writers and filmmakers to find representation, sell their material, and secure financing for their projects.

She is the author of the book [Good in a Room: How To Sell Yourself And Your Ideas And Win Over Any Audience](#). She has been featured on The Today Show, The Early Show, Los Angeles Times, National Public Radio and in Inc., Atlantic, Variety, Script, and Speaker magazines.

As a studio executive with MGM, Stephanie supervised the acquisition, development and production of feature films. Some of her projects included *21*, *Legally Blonde*, *Be Cool*, *The Brothers Grimm*, *Agent Cody Banks*, *Agent Cody Banks 2*, *A Guy Thing*, and *Good Boy*. Prior to MGM, she worked at Jerry Bruckheimer Films on *Armageddon*, *Con Air*, and *Enemy of the State*. Palmer consults with creative professionals, teaches online pitching classes and shares pitching advice on her [blog](#).

To connect with Stephanie:

- Email: spalmer@goodinaroom.com
- Twitter: [@goodinaroom](#)
- Facebook: facebook.com/goodinaroom

PILAR ALESSANDRA is the director of the writing program On the Page®, host of the popular [On the Page Podcast](#) and author of “[The Coffee Break Screenwriter](#).” Pilar started her career as Senior Story Analyst at DreamWorks SKG and, in 2001, opened the On the Page Writers’ Studio in Los Angeles. Pilar has trained writers at ABC/Disney and CBS and traveled the world teaching screenwriting, TV writing and pitching. Information about her classes, consultations, books and podcast can be found on her website: www.onthepage.tv

Pilar Alessandra is the coordinator for the video pitch submissions for AFM 2017.

To connect with Pilar:

- Email: pilar@onthepage.tv

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Overview

Every year, thousands of people come to the American Film Market (AFM) because it is the biggest film market in the world. Last year over \$800M changed hands as projects were financed and purchased.

The Pitch Conference is designed to give attendees the chance to watch pitches in action and learn how to pitch. In past Pitch Conferences, a number of projects have gotten traction and eventually sold based on the panelists and audience members hearing the pitches for the first time at the Pitch Conference.

The Pitch Conference is structured in the following way: each person comes up on stage and has two minutes TOTAL to pitch their idea to a panel of distinguished producers. Then the panelists have three minutes to ask questions and critique the pitch.

If you are selected to pitch at the AFM Pitch Conference, your pitch will be heard by an audience of 600+ people including many industry professionals, and you may have the opportunity to get additional meetings with people interested in buying your material or financing your project.

To be considered to pitch on stage at the AFM Pitch Conference on November 4, 2017, you'll need to submit a 2-minute video pitch by October 27, 2017.

In this document, we'll help you to:

- Develop the script for your video pitch
- Rehearse and record your video pitch
- Submit your pitch to AFM for consideration

Submission Schedule

- **October 27, 2017:** Video Pitch submission deadline
- **November 2, 2017:** Notification of Selection to Pitch On Stage via Email
- **November 4, 2017:** AFM Pitch Conference: 9:15 AM- 12:45 PM

Develop The Script For Your Video Pitch

Your 2-minute video must answer the following three questions:

- What's your name?
- What's the genre and tone of your project?
- What's your project about?

Video Pitch Structures

It's up to you to decide what the best way is for you to pitch your project. That said, here are a few video pitch structures you can contemplate to help you answer the three questions.

- *The Classic Pitch*: "Hi, my name is [NAME]. My project is a [GENRE] in the vein of [TONALLY SIMILAR PROJECT]. It's called [TITLE] and it's about [LOG LINE]. The project continues to follow [MAIN CHARACTER AND SUPPORTING CHARACTER] as they [SECOND ACT ACTIVITY]. Problems occur when [MIDPOINT COMPLICATION OR SECOND ACT LOW POINT]. Now they must [THIRD ACT STRATEGY] or face [CONSEQUENCES]."
- *The Pixar Pitch*: "Hi, my name is [NAME]. I'm a [OCCUPATION] and I live in [LOCATION]. My project is a [GENRE] called [TITLE]. Once upon a time _____. Every day _____. One day _____. Because of that _____. Because of that _____. Until finally _____"
- *The Blake Snyder Pitch*: "Hi, I'm [NAME] and I'm from [LOCATION]. On the verge of a [STASIS = DEATH] moment, a flawed hero [BREAKS INTO TWO] with the [B-STORY], but when the [MIDPOINT] happens, he/she must learn the [THEME] before [ALL IS LOST] to defeat the [OBSTACLE/ANTAGONIST]."

As you can see, these pitch structures make use of screenplay beats, and as you know, there are various guides to what these beats are. The beats in the "Classic Pitch" above are from screenwriting teacher Pilar Alessandra. If you want more information about how Alessandra defines the beats of a screenplay, check out her book [The Coffee Break Screenwriter](#). The beats in the "Blake Snyder Pitch" above are, as you might guess, from screenwriting teacher Blake Snyder. If you want more information about how Snyder defines the beats of a screenplay, check out his book [Save The Cat](#).

The Complete Guide to Creating an Effective Video Pitch, including submission instructions for the AFM Pitch Conference, will be emailed to AFM Participants with their AFM Badge confirmation.