

PITCH PACKET



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DUE APR. 7 @ 11:59PM

WHO ARE YOU PITCHING TO?

UNSCRIPTED CONTENT

Content that is produced with a time-sensitive script or no script. Can include reality TV, studio shows, specials, podcasts, and documentaries.

SCRIPTED CONTENT

Narrative productions that follow a traditional script to screen format. Episodic productions that revolve around a fictional story.

If you are unsure of where your production belongs, please contact: scripted@eivtv.org and unscripted@eivtv.org.

PRODUCTION

CLASSIFICATIONS

TV - NARRATIVE

Episodic productions that shoot characters on location and revolve around a fictional story.

TV - REALITY

Episodic productions that shoot real people on location and are not strictly informational.

STUDIO - SPECIAL

Any production that shoots the majority of its content in the Tufte studio over 2 or fewer episodes.

STUDIO - RECURRING

Any production that shoots in the Tufte studio over 3 or more episodes.

SHORT FILM/MUSIC VIDEO

Non-episodic productions that revolve around a piece of music or a contained story.

DOCUMENTARY

Productions using pictures or interviews to create a factual record or report.

PODCAST

Non-visual content that revolves around one or more hosts discussing a designated topic.

ANIMATION

Productions that rely on animation as the primary storytelling medium.

TV - NARRATIVE

SHOW TREATMENT

1. Logline

One-sentence summary of your show. As brief and engaging as possible.

2. Genre

Drama or comedy? Period drama or primetime drama? Dark comedy? Sitcom?

3. Context

Why are you telling this story? What inspired it? Draw us in. "Show us don't tell us"

4. Runtime

How many minutes will this season be in total? As a general rule, non-studio productions should not exceed 30 minutes per semester. (1x30, 2x15, etc.)

5. Tone

How does your show feel? Quirky? Suspenseful?

6. Theme/Purpose

What is your theme? How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

SHOW SYNOPSIS

Discuss the overarching storyline of the show.
(1 paragraph)

EPISODE BREAKDOWN

Break down your show by episode. (1-2 paragraphs per episode)

CHARACTER BREAKDOWN

Include a short description of your characters. (1-2 sentences each)

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, cinematography, production design, etc. Please provide reference materials or a lookbook.

PILOT/SAMPLE SCRIPT (STRONGLY RECOMMENDED)

Your pilot script should be in standard screenwriting format. Incomplete scripts are accepted, but completed scripts are encouraged. If you cannot provide a script, an outline of the episode(s) is required.

LOCATIONS

List your proposed shooting locations and what permits you will need. Include at least one backup for each location.

PRODUCTION SCHEDULE

Provide an estimated schedule for pre-production, principal photography, and post-production.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about this project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your show will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

TV - REALITY

SHOW TREATMENT

1. Logline

One-sentence summary of your show. As brief and engaging as possible.

2. Genre

Culinary? Competition? Comedy?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will this season be in total? As a general rule, non studio productions should not exceed 30 minutes per semester. (2x15, 3x10, etc.)

5. Tone

How does your show feel? Cheeky? Suspenseful?

6. Message/Purpose

How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

SHOW SYNOPSIS

Discuss the overarching concept of the show. (1 paragraph)

SHOW BREAKDOWN

Break down the content of your show by blocks. If you know what each of your episodes will be about, please include them in your breakdown as well. (1-2 paragraphs per block and/or episode)

HOST DESCRIPTION(S)

Include a short description of your host(s). (1-2 sentences each)

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, cinematography, production design, etc. Please provide reference materials or a lookbook.

SAMPLE SCRIPT (RECOMMENDED)

Your sample script should be in standard screenwriting format. Scripts in a language other than English do not need to be translated.

LOCATIONS

List your proposed shooting locations and what permits you will need. Include at least one backup for each location.

PRODUCTION SCHEDULE

Provide an estimated schedule for pre-production, principal photography, and post-production.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about this project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your show will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all.

STUDIO - SPECIAL

SHOW TREATMENT

1. Logline

One-sentence summary of your show. As brief and engaging as possible.

2. Genre

Sitcom? Fictional talk show? Teleplay?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will your show be in total? How many episodes, if any? (1x30, 2x20, etc.)

5. Tone

How does your show feel? Playful? Absurdist?

6. Theme/Purpose

What is your theme? How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

SHOW SYNOPSIS

Discuss the overarching concept of the show. (1 paragraph)

SHOW BREAKDOWN

Break down the content of your show by blocks, episodes, and/or acts, depending on what works best for your production. (1-2 paragraphs per section)

CHARACTER/HOST DESCRIPTION(S)

Include a short description of your host(s) and/or characters. (1-2 sentences each)

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, cinematography, production design, etc. Please provide reference materials or a lookbook.

STUDIO PLOT

Provide a studio plot that shows how your set and camera(s) will be arranged.

PRODUCTION SCHEDULE

As your studio times depend on TRF, please provide: 1) the # of days you will need for pre-production; 2) your pre-production schedule; and 3) your estimated post production schedule.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about this project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your show will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all. 7 IF YOU ARE PITCHING ANOTHER SEASON OF YOUR SHOW: Include future goals for your production (ie. anything you intend to change, how you will address mistakes made in your previous season, or anything you want to aim for).

STUDIO - RECURRING

SHOW TREATMENT

1. Logline

One-sentence summary of your show. As brief and engaging as possible.

2. Genre

News? Late night? Talk show? Studio reality show?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will this season be in total? How many episodes? (5x20, 4x30, etc.)

5. Tone

How does your show feel? Analytical? Informal?

6. Message/Purpose

How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

SHOW SYNOPSIS

Discuss the overarching concept of the show. (1 paragraph)

SHOW BREAKDOWN

Break down the content of your show by blocks. (1-2 paragraphs per block)

HOST DESCRIPTION(S)

Include a short description of your host(s). (1-2 sentences each)

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, camera work, production design, etc. Please provide reference materials or a lookbook.

SAMPLE SCRIPT (STRONGLY RECOMMENDED)

Your sample script should be in standard script format. Scripts in a language other than English do not need to be translated.

STUDIO PLOT

Provide a studio plot that shows how your set and camera(s) will be arranged.

PRODUCTION SCHEDULE

As your studio times depend on TRF, please provide: 1) the # of days you will need for pre production before each episode; 2) your pre-production schedule; and 3) the # of days it will take you to deliver an edited product after each episode.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about this project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your show will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all.

IF YOU ARE PITCHING ANOTHER SEASON OF YOUR SHOW:

Include future goals for our production ie. anything you intend to change

SHORT FILM/MUSIC VIDEO

SHOW TREATMENT

1. Logline

One-sentence summary of your production. As brief and engaging as possible.

2. Genre

Drama? Comedy? Experimental?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will your production be in total? As a general rule, non-studio productions should not exceed 30 minutes per semester.

5. Tone

How does your production feel? Tragic? Action-packed?

6. Theme/Purpose

What is your theme? How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

SYNOPSIS

Discuss the overarching concept of your production. (1 paragraph)

ACT BREAKDOWN

Break down the content of your production by acts. (1-2 paragraphs per act)

CHARACTER DESCRIPTIONS

Include a short description of your characters. (1-2 sentences each)

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, cinematography, production design, etc. Please provide reference materials or a lookbook.

SCRIPT (STRONGLY RECOMMENDED)

Your sample script should be in standard screenwriting format. Scripts in a language other than English do not need to be translated. If you cannot provide a script, an outline of the short film/music video is required.

LOCATIONS

List your proposed shooting locations and what permits you will need. Include at least one backup for each location.

PRODUCTION SCHEDULE

Provide an estimated schedule for pre-production, principal photography, and post-production.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about this project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your show will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18). 4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all.

IF YOU ARE PITCHING A SEQUEL TO YOUR PRODUCTION:

Include future goals for our production ie. anything you intend to change

DOCUMENTARY

SHOW TREATMENT

1. Logline

One-sentence summary of your production. As brief and engaging as possible.

2. Genre

Science? History? Biopic?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will your production be in total? As a general rule, non studio productions should not exceed 30 minutes per semester.

5. Tone

How does your production feel? Candid? Urgent?

6. Message/Purpose

How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

PRODUCTION SYNOPSIS

Discuss the overarching concept of the documentary. 1 paragraph.

PRODUCTION BREAKDOWN

Break down the content of your show by acts, if possible. 1-2 paragraphs per act.

NARRATOR/HOST DESCRIPTION(S)

Include a short description of your narrator and/or host(s). If any. 1-2 sentences each.

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, cinematography, production design, etc. Please provide reference materials or a lookbook.

SCRIPT (RECOMMENDED, IF POSSIBLE)

Your sample script should be in standard screenwriting format. Scripts in a language other than English do not need to be translated.

LOCATIONS

List your proposed shooting locations and what permits you will need. Include at least one backup for each location.

PRODUCTION SCHEDULE

Provide an estimated schedule for pre-production, principal photography, and post-production.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about your project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your documentary will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all.

IF YOU ARE PITCHING A SEQUEL OF YOUR PRODUCTION:

Include future goals for our production ie. anything you intend to change

PODCAST

SHOW TREATMENT

1. Logline

One-sentence summary of your show. As brief and engaging as possible.

2. Genre

News? Sci-fi? Comedy?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will this season be in total? How many episodes? (4x15, 3x20, etc.)

5. Tone

How does your show feel? Analytical? Informal?

6. Message/Purpose

How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

SHOW SYNOPSIS

Discuss the overarching concept of the show. (1 paragraph)

SHOW BREAKDOWN

Break down the content of your show by blocks and/or episodes. (1-2 paragraphs per section)

HOST DESCRIPTION(S)

Include a short description of your host(s). (1-2 sentences each)

SAMPLE SCRIPT (STRONGLY RECOMMENDED, IF POSSIBLE)

Your sample script should be in standard screenwriting format. Scripts in a language other than English do not need to be translated.

PRODUCTION SCHEDULE

Provide an estimated schedule for pre-production, production, and post-production.

MARKETING

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about your project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your show will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all.

IF YOU ARE PITCHING ANOTHER SEASON OF YOUR SHOW:

Include future goals for your production (ie. anything you intend to change, how you will address mistakes made in your previous season, or anything you want to aim for).

ANIMATION

SHOW TREATMENT

1. Logline

One-sentence summary of your show. As brief and engaging as possible.

2. Genre

Drama? Comedy? Sci-fi?

3. Context

Why are you telling this story? What inspired it?

4. Runtime

How many minutes will your production be in total?

5. Tone

How does your production feel? Enigmatic? Fantastical?

6. Theme/Purpose

What is your theme? How will your production influence your viewers?

7. Intended Audience

Describe your market demographics.

PRODUCTION SYNOPSIS

Discuss the overarching concept of the production. 1 paragraph.

PRODUCTION BREAKDOWN

Break down the content of your production by acts. 1-2 paragraphs per block.

CHARACTER DESCRIPTIONS

Include a short description of your characters. 1-2 sentences each.

VISUALS AND SOUND

Describe the aesthetic of your production: sound design, art style, production design, etc. Please provide reference materials or a lookbook.

SCRIPT (STRONGLY RECOMMENDED)

Your sample script should be in standard screenwriting format. Scripts in a language other than English do not need to be translated. If you cannot provide a script, an outline of the short film/music video is required.

PRODUCTION SCHEDULE

Provide an estimated schedule for pre-production, animation and voiceover recording, and sound design.

Marketing

How do you plan to get people excited about this show? What sets it apart from other EIV productions? How do you plan to spread the word about your project?

DISTRIBUTION PLAN

Provide a detailed outline and schedule of how your production will be distributed.

TIERED BUDGET BREAKDOWN

1. Top Sheet

List your overall expenses/departmental budgets.

2. Line Breakdown

List your expected expenses in more detail. Please provide quotes if possible.

3. Three Budget Tiers

Show what items you can cut to save money. See Budget Example (pg. 18).

4. Fundraising Plan (if applicable)

PRODUCER/KEY CREW RESUMES

Provide the resumés of everyone pitching, including key crew if they have been hired. Please attach separately.

PRODUCER RESPONSIBILITY BREAKDOWN

List all executive producers on your show and their specific delegated responsibilities.

CREW POSITIONS

List all the crew positions that will be a necessary part of your show. These positions will be filled by the students that you interview during EIV Hiring Weekend. Only key crew should be hired prior to Hiring Weekend, if at all. IF YOU ARE PITCHING A SEQUEL TO YOUR PRODUCTION: Include future goals for your production (ie. anything you intend to change, how you will address mistakes made in your previous season of production, or anything you want to aim for).

DIVERSITY & INCLUSION

Fostering a safe and inclusive environment is one of EIV's most important tenets of running an EIV Set. EIV does not accept content that breaks our Code of Conduct or Content Guidelines. Instead we hope to highlight intersectional voices on Emerson campus.

In one page please explain how you plan to maintain inclusivity on your set and your story.

Additionally, think and add a section about how your set and the final product will be accessible-friendly. Like plan on including accurate closed captions. Reach out to Accessibility for further assistance

POST-PRODUCTION

We expect a thorough post-production timeline that details each step of post-production for your project. While this is used to judge the estimated timeline of your production, the main purpose of this is for you to show that you have grasped how long your production will take to complete and that you are committed to getting it finished.

Example - Studio Deadlines

- Shooting Wrapped: **Day 0 (February 20th)**
- Footage is given to the Assistant Editor: **Day 0 (February 20th)**
- Assistant Editor Organizes Footage on an editing timeline and Hands it off to the Editor: **Day 1 (February 21st)**
- Editor puts together a Rough Cut: **Day 2 (February 22nd)**
- Director sits down with the Editor to give notes: **Day 3 (February 23rd)**
- Editor finalizes episode and sends it to the EPs: **Day 4 (February 24th)**
- Episode is released: **Day 5 (February 25th)**

Example - Field Deadlines

- Shooting Wrapped: **Week 0 (February 20th)**
- Footage is given to the Assistant Editor: **Week 0 (February 20th)**
- Assistant Editor organizes footage and syncs the sound of every take onto an editing timeline: **Week 2 (March 6th)**
- Editor puts together a Rough Cut: **Week 5 (March 27th)**
- Director sits down with the Editor to give notes: **Week 6 (April 3rd)**
- Editor makes adjustments based on the Director's notes: **Week 7 (April 10th)**
- Editor sends a new cut and makes adjustments if requested, and creates a picture lock: **Week 8 (April 17th)**
- The Colorist and Sound Mixer are sent the Picture Lock: **Week 8 (April 17th)**
- The Colorist puts together a rough Coloring: **Week 9 (April 24th)**
- Sound Mixer puts together a rough sound mix: **Week 10 (May 1st)**
- Colorist makes adjustments based on director notes and sends a finalized coloring: **Week 10 (May 1st)**
- Sound Mixer makes adjustments based on directors notes and sends a new mix: **Week 12 (May 15th)**
- Sound Mixer makes final adjustments: **Week 13 (May 22nd)**
- Film Finalized and Uploaded: **Week 14 (May 29th)**

BUDGET EXAMPLE

TIER 1 - \$300

Production Design - \$100 Crafty - \$90

Transportation - \$50 Location Permits - \$40

TIER 2 - \$500

Production Design - \$210 Crafty - \$150

Transportation - \$100 Location Permits - \$40

TIER 3 - \$800

Production Design - \$360 Crafty - \$200

Transportation - \$200 Location Permits - \$40

TIER 3 - \$800

Production Design - \$360

Set dressing - \$160

1) www.amazon.com/setdressing1 2) www.amazon.com/setdressing2 3)

www.pd.com/setdressing3

Props - \$50

1) www.amazon.com/props1

2) www.amazon.com/props2

Costumes - \$100

1) www.amazon.com/costumes1

2) www.amazon.com/costumes2

Makeup - \$50

1) www.friendsbeauty.com/sfxmakeup 2) www.cvs.com/makeup

3) www.cvs.com/makeup2

Crafty - \$200

Day 1 - \$100

Meal: Sandwiches - \$80

Snacks - \$20

Day 2 - \$100

Meal: Pizza - \$80

Snacks - \$20

Transportation - \$100

UHAUL - \$60

1) www.uhaul.com/smalluhUber - \$40

Location Permits - \$40

BUDGET GUIDELINES

Use the link to gain access to the EIV Pitch Budget Model. Make a copy of the google sheet file and fill out all 4 pages for your productions. Submit the google drive file as a PDF along with your pitch packet. If you have any questions about the budget process, please email business@eivtv.org.

[Pitch Budget Model](#)

Also feel free to read over EIV's Treasury Handbook to answer any questions you may have and see purchase limitations:

[Treasury Handbook](#)

TECH

Create a list of equipment needed based on the equipment EIV has. This will give us a better understanding of the scale of your production. You will not be held to this equipment list if your pitch is picked up.

Outside Tech

YOU ARE NOT ALLOWED TO USE EDC EQUIPMENT and if you include any equipment from the EDC in your pitch packet or your pitch presentation this will reflect poorly on your tech ep and your production as a whole. You are allowed to budget for renting equipment from non-Emerson distributors.

Equipment List -

<https://docs.google.com/spreadsheets/d/1FUg1K8KlGoUJzjvIE4Ix0NFWAgwRrvLVr3aqaLdAsk4/edit?usp=sharing>

If you have any questions feel free to reach out to **tech@eivtv.org**

SUBMISSION GUIDELINES

1. Everyone pitching must attend a pitch workshop.
2. Send your pitch packet, script, and resumés to scripted@eivtv.org or unscripted@eivtv.org, **depending on which department you are pitching to.**
3. You will be sent a link on Sunday, Apr. 19th to sign up for your pitch time slot.
4. Show up 10 minutes early for your slot. Sometimes we work through pitches faster than expected and you will want to be there to take advantage.
5. Your 15 minutes are yours to control. Pitch your production to us!

ALL SUBMISSIONS DUE APR. 7TH @11:59PM