

Telling Your Story in 60 Seconds

How a few short sentences
can help you stand out,
present your best self
and take control of your career

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What I Do.

Why I'm Good At It.

My Passion.

What Sets Me Apart.

**What I've
Already Achieved.**

Welcome and Overview

This short book is a guide to understanding and articulating who you are, and what you bring to the table, with the specific goal of helping you connect with other creative professionals and advance in your entertainment career.

"Telling your story in 60 seconds," means being able to sum up the fundamentals -- what you do, why you're good at it, what makes you passionate about it, what sets you apart from everyone else doing what you do, and what you've already accomplished -- in a few short sentences. This is an incredibly important skill that creative folks consistently undervalue. That's a shame, because being able to present yourself clearly and effectively to other people in your field is a key factor in being able to open doors that will help you move up in show business.

We'll start with an **Introduction**, which explains the concept of a "personal logline," and talks you through why it's the single best bang-for-your-buck use of your time in terms of moving up in your career.

Then, in **Step One - Five Easy Pieces**, we'll introduce the five "pieces" or elements present in any great personal logline, and talk about each one in detail -- what it is, what it isn't, and why it's important.

Step Two - Answering The Questions walks you through brainstorming, helping you to generate smart, honest and thoughtful answers to the questions at the heart of each piece. I'll guide you to look at your own history, past work, taste and passion, from different directions, and help you find an approach to each element that works for you.

The next chapter is **Step Three - Distilling your Logline**. In this section, I'll show you how to take the raw material you created in step two, and turn it into a short, clear logline you can say in less than a minute.

Next is **Practice, Practice**. This short section will guide you to rehearse your logline (and possible variations thereof) so you can deliver it easily, even in a stressful or unexpected meeting.

In the end, we'll conclude with some **Final Thoughts**, and a few suggestions for further reading and study.

Introduction:

What This Is, And Why it Matters to You

What Is A Personal Logline?

A personal logline is a few sentences, a short paragraph that can be said in under 60 seconds, that's a brief answer to the question "what do you do?" (Though, in Hollywood, what people are often *really* asking is: "what can you do *for me*?" so we'll aim to answer that question too.) To answer, you'll describe who you are, what you do, why you're good at it, what makes you passionate about it, what sets you apart from the crowd, and what you've already accomplished. That may seem like a tall order, and it is. Or, at least, its not something you'll come up with by accident or without thinking of it ahead of time.

Great personal loglines are clear, passionate, and memorable. They give a sense of you as an individual, communicate why you're in this field. They demonstrate that you're someone who cares about their work and their career. Ultimately their purpose is to help convince a decision-maker that they want to get to know you and/or work with you.

Hollywood Ain't Banking

Hollywood, and entertainment in general, is not the same as, say, banking or medicine. It is a business, yes; but it is a creative and subjective business. The things we make are only effective if they stir emotion, and feel vivid and human. It is also a business that requires effective communication regarding difficult, sometimes incredibly subtle, concepts, and therefore a high degree of emotional intelligence.

When you meet someone new in this business -- a peer, an executive, a producer, a showrunner -- they are often asking themselves a few questions about you professionally. One is obvious: if I hired this person, can they deliver? If you're a writer, can you deliver on the page? If you're an editor, can you deliver in the cut? If you're a director or producer, can you deliver a great finished product on time and under budget?

But that's not the only question they're asking themselves. In fact -- and this point is key -- if you are in a meeting, chances are good they *already believe you can deliver*, at least to

some extent; otherwise they wouldn't have taken the meeting. So, then, why are they even bothering to sit down with you at all? The simple answer is because they want to know who you are.

They are wondering: who is this person? What makes them tick? Yes, they're good at their craft -- but *why* are they good? What drives them to do this work? What do they bring to the table for me that I might not be able to guess from their sample? And, bottom line, can I spend the next 6 months to 4 years of my life working with this person effectively, and not want to tear my hair out?

In other words, the widespread idea that "your sample speaks for itself" is just straight up wrong. Yes, a blazing hot sample is key. But it only tells one part of the story. You bring other things to the table -- you experience, your drive and passion, the things that make you unique.

That's why being able to talk about yourself effectively, clearly, and honestly, is such a critical part of advancing your career. If you think you can just 'wing it', and do a great job at this without putting any time or thought into it in advance, I'd say you're leaving a huge opportunity on the table. And a "personal logline," talking about yourself in a few opening sentences, is a key first step to mastering this skill.

Four Pillars

In my years as an executive and program director, I've taken thousands of meetings, bought hundreds of scripts (and passed on hundreds more), and been in the position to hire more creative professionals than I can count. Running the CBS Diversity Institute Writers Mentoring Program and the WGA Showrunner Training Program for the past decade, I've sat across the desk from hundreds of people whose fate I was a part of determining, and worked with a ton of creative professionals at every level of their careers, many who were incredibly successful.

Based on that experience, I've learned that there are 4 things the most successful folks in the business almost always seem to have in common. The first one, blazing hot work, is obvious, but the other three are often neglected. My one-on-one coaching practice, especially, has shown me that creative pros who are struggling to move up in their careers -- at any level -- are probably deficient in one, two, or three of these areas, which I call the **"Four Pillars Of Success."**

The Four Pillars Of Success

- **Blazing Hot Work**
- **Smart Self Marketing Strategy**
- **Comprehensive Community of Contacts (mutually beneficial relationships)**
- **Industry Savvy**

Helping creative pros improve in all four areas (and especially the latter three) is one of the main focuses of my professional career.

This small book focuses on a key element of the second item -- a Smart Self-Marketing Strategy. To be clear: being able to "Tell Your Story In 60 Seconds" isn't the whole of Self-Marketing. But it's a critical component, a key first step. And doing the work to develop your personal logline will pay dividends that last beyond a few sentences -- it'll help you to understand yourself, what you want, and where you're going, in ways that could have deeper and more far-reaching effects on helping your career.

Honest, Not Crass

Over the years, I've talked to many writers, producers, and directors who act as though any work put into communicating who you are or "branding" yourself as a creative, is somehow crass or beneath them. They look at it like being a snake oil salesman or a dishonest stockbroker. The implication seems to be that if their work is strong enough, that should be all the 'salesmanship' they need.

I've already discussed some of the reasons this is just not true. But to address this specific point directly: a personal logline is not about being all sizzle and no steak. It's about clearly, passionately, and honestly communicating who you are and what you have to offer. Yes, your first job is to be truly great at your chosen craft -- but if you're not able to quickly share that greatness with others, you make it much harder to form the meaningful connections that will help you move up, and widen the circle of people you work with.

Modesty and Bragging

Some folks struggle with talking about themselves and their accomplishments. It can be intimidating to sum up your work, and talk about your life, perspective, and successes without feeling immodest. Offering an antidote to these feelings is beyond the scope of this book, but allow me to offer the following encouragement: you don't need to brag -- but you do need to speak *honestly*. That includes not intentionally underselling your accomplishments! Some folks find it helpful to think how a close friend and advocate might approach these questions on your behalf. If that's a helpful frame, use it!

Example Personal Loglines

"I'm a drama writer specializing in the crime genre. I've been fortunate that I've had two scripts optioned. I think this kind of writing comes pretty easily to me and I understand the characters because half my family are cops... and the other half are criminals"

"Growing up, my family was pretty dysfunctional, but the one place we bonded was cracking each-other up around the dinner table. I guess that's why, after a few years in the military, I came to Hollywood and gravitated towards Family Comedy. I worked my way up in as an AD, and now I'm a working TV director. I've had the good fortune of directing 2 episodes of ABC's Keeping Up With The Simons, and an episode of the new NBC show Start Up Culture for Bob Jones."

"I come out of the world of politics. I served as the press secretary to a number of elected officials including LA Mayor Eric Garcetti. I wrote speeches and developed press conferences for them to help them tell their stories through words and pictures. While I was doing that, I realized that I had my own stories I wanted to tell. Now, I write light character-driven dramas that focus on family or relationships that are like family. I participated in the CBS and CAPE Writers Fellowships and was just staffed on an ABC series."

"When all my friends were playing sports and studying, I was obsessively rewatching my favorite horror movies. I majored in business and economics. and was getting ready for the LSATs, when I realized my heart just wasn't in law school. A week later, I packed up my car and moved to LA. I worked my way up from assistant to CE to my current job as VP of Development at Shingle, where I get to make creepy movies just like the ones I loved as a kid."

"My father was a bookie and loan shark. My mother was a minister. As a child I was raised in a world where vice and virtue overlapped. So, of course, I write comedy. Typically, comedies that explore family dynamics and social issues. In my other life, I was writer and creative director of some famous ads you've probably seen before as well as a creative strategist at Facebook. I'm very fortunate that I'm now a writer on a CBS comedy"

"One of the biggest
sins in Hollywood is
being boring...
punishable by non-
employment."

-A Senior-Level
Hollywood Executive

Step One: Five Easy Pieces

In this section, I'll introduce the five pieces or elements required in any great personal logline, and talk about each one in detail -- what it is, what it isn't, and why it's important.

First, here is a broad-strokes overview of the five pieces:

Piece One: What I Do. This is what you write/produce/perform/direct, said as succinctly as possible. This includes your craft, your sensibility, your taste, the genres and tones you create in most frequently.

Piece Two: Why I'm Good At It. This is the place to talk about your experience, strengths, and hard skills in related areas, which directly inform your craft.

Piece Three: My Passion. The specifics about what makes you excited about your craft, why you're moved to create what you create.

Piece Four: What Sets Me Apart. How you're different than others pursuing the same craft. How your life experience and unique perspective sets you apart from every other artist or craftsperson.

Piece Five: What I've Already Achieved. The prior experience -- big or small -- that demonstrates your credibility; and the folks you've worked with or for, who can vouch for your experience, skillset and work ethic.

On the following pages, we'll dive in and take a closer look at each piece, adding detail, clarifying important points, and providing a few examples. As you read, you may find yourself coming up with easy answers to the questions for yourself; or you may find answers a bit more elusive. Either is fine at this stage.

The Five "Easy Pieces" of a Personal Logline

- What I Do.
- Why I'm Good At It.
- My Passion.
- What Sets Me Apart.
- What I've Already Achieved.

Piece One: What I Do

This is what you write/produce/perform/direct, said as succinctly as possible. This includes your craft, your sensibility, your taste, the genres and tones you create in most frequently.

You need to be able to articulate what you do, in a really specific way.

If much of your work is in a single genre, good! It's great to emphasize that. Don't worry about being pigeon-holed -- when you're trying to take a step up in your career, a little bit of short-term pigeon-holing can be good. As the saying goes: *you need to pick a lane!*

Genre Examples

- Romantic comedy
- Character dramas
- Grounded character comedy
- Genre/Sci Fi/Fantasy/Horror
- Quirky Comedy w/larger than life characters
- Dark, moody drama
- Historical Romance

If you think back on your samples and they're all over the place, it can be worthwhile to look for common elements in your work so far.

Common Element Examples

- Character-driven
- Larger-than-life
- Heightened
- Naturalistic and grounded
- Intricate, suspenseful plots
- Action-packed

Another trick, especially for writers and directors -- take the three last protagonists of your most three recent projects. They're all different, but what traits do they share? Is there something all three are yearning for that unites them in some way?

Piece Two: Why I'm good at it.

This is the place to talk about your experience, strengths, and hard skills in related areas, which directly inform your craft. This includes your years of experience, as well as other skills you've developed, that directly apply to what you do.

If you've been writing or directing since you were young, that's a great thing to note here. If you came to your craft in an unusual or interesting way -- say, writing stories or articles online, directing music videos or commercials, or producing indie movies or creating content for youtube -- this is also a good place to work that in.

If you've created anything that's related, but not specifically within the realm of your specific craft, note that as well, and explain how it contributes positively to your work. For example, if you're a writer, but you were also an actor for a while, you'd put that here, and think honestly about how that experience shaped and supports you. *"I spent six years as an actor, which has helped me write more complex characters, and also write multifaceted and compelling scenes."*

If you write comedy, outside of your specific credits, what makes you great at comedy? Is it that you've spent time doing stand-up? That you were on the improv team in high school?

Examples:

- I've been writing and directing short films since I was 13.
- I'm a stand-up comic.
- I speak two languages and do a web series in English and Spanish.
- I produced 3 short films, one of which was nominated for a Student Academy Award.
- I've been doing improv at UCB for 3 years.
- I've been writing Sci Fi fan fiction for 5 years.

Piece Three: My Passion.

This step is all about what makes you excited to follow this career path. What fires you up about your craft, and why you're moved to create what you create.

Sometimes, people can think this step is trivial. But the truth is, passion is infectious. And we're not in banking or retail -- this is a business about telling stories and connecting emotionally with an audience. Time and again, I've seen folks who are able to articulate what drives them to do this work be able to engage emotionally with people that can open doors for them, and rise more quickly and effectively as a result.

For this step, it can be great to reflect on your taste -- what were the movies and TV shows that inspired you to get into this business in the first place? Nearly every person on this career path was deeply moved by the power

Examples:

- Telling stories about broken, damaged people who are able to heal.
- Finding humor in the absurdity of life.
- Thrilling, action-packed stories that help people escape and see a wider world.
- Making people laugh.
- Showing the absurdity and joy of romance.
- Bringing my passion for social justice to life through stories.
- Capturing the nuances of flawed characters.
- Exploring the funny side of parenting and families .
- Telling stories about people who look like me -- the stories I *didn't* get to see growing up.
- Examining the dark side of human beings - what makes them do what they do.
- Replacing typical stereotypes with multi-dimensional characters.
- Imagining new worlds and other realities.

Piece Four: What Sets Me Apart.

This is all about how your life experience and unique perspective sets you apart from every other artist or craftsperson. Think about a busy executive, who is meeting with you along with 3 other writers, directors or producers in a day -- when you walk out of that office, what will help them remember you?

The first thing to think about here is what elements of your life, and life experience, are different, unusual, and interesting, especially when compared to other people in your craft.

Your Formative Years

Another thing to think about is where you grew up. In what part of the country, or the world, did you spend your formative years? Was it urban, suburban or rural? Even if your hometown doesn't seem that special, it can provide a real sense of who you are and where you came from in just a few words.

Consider your family and environment when you were a kid. Did you grow up in an ultra-religious household? A commune? A working farm? What about your family members? Was a parent a teacher? A nurse? A businesswoman? A scientist?

Then, think about what you've done since you've left home. Did you go to college and/or graduate school? If so, what did you study? Did you enter the workforce? Raise children? Travel? Serve in the military? In your previous life, did you work as a detective? An ER doctor? A Truck Driver? A journalist?

Obviously if you've done something unique, memorable, noble or interesting, that's a great thing to feature. But don't discount the details of your life that may seem more mundane. Many aspiring creatives go from College or Film School directly into Hollywood internships. There's nothing wrong with that, but if you've taken a different path, this is something to feature, not something to hide! (And, as a quick aside -- no-one is 'too old' to start their career in Hollywood. Don't make the mistake of trying to minimize the life you've lived -- feature it proudly!)

Another thing to think about -- what makes you different, down to your core personality? What was the thing that made you different from your siblings, or the kids at school, or your friends in high school or college? Was there a particular interest or quirk or obsession (maybe even an obsession with Movies, TV, and stories) that set you apart?

Examples:

- When other little girls were playing dress up with Barbie, I was wrapping her in tissue paper and turning her into a Mummy.
- I spent six years in the Army, including training in pararescue, before coming to Hollywood.
- Before I went to film school, I spent three years studying impressionist painting. I think nothing informs my directorial eye more than my background in fine arts.
- In High School, I was the nerdiest girl on the cheerleading squad.
- I was the only kid in my class to act in plays and start on the varsity football team.
- I grew up in Trinidad, seeing American culture only through what was portrayed in films and TV. The tension between those worlds is a key part of my artistic voice.
- My sister and I are both artists. Both of our parents are scientists. Our folks can't seem to figure out where they went wrong...
- I was abducted by aliens (...just kidding)

Piece Five: What I've Already Achieved.

The last step is pretty straightforward: it's talking about what you've already accomplished -- big or small -- that communicates your current experience level; and the folks you've worked with or for who can vouch for your skillset and work ethic.

The reason behind this piece is helping to establish your *credibility*. For better or worse, this is a risk-averse business. More often than not, executives and decision makers seem to think that if you've succeeded at something -- either in Hollywood, or outside the business itself -- you'll be more likely to succeed at whatever they're considering you for. Some people think this shouldn't be the case. And, it really shouldn't, but trust me, it's true.

If you have professional experience in your craft, this part will be clear. Talk about what you've worked on, in what capacity, and who you have worked for -- the studio, network, showrunner, etc.

If you're newer to your craft and haven't worked professionally, though, there's still things you can add. If you've done internships, especially high-profile ones, or have had relevant experience in some related area, that can be a smart thing to include as well.

Examples:

- I got five million views on my twitter video in a week.
- I shadowed film director Ava DuVernay for a month on her most recent film.
- I'm the author of a successful YA novel.
- My blog attracts 5000 unique visitors per month.
- I worked as the Writers' Assistant on the CBS show *The Rookie*.
- I spent the past few years as a Creative Executive, part of the team that developed and sold several shows to ABC, FreeForm, and Netflix.
- I was the assistant to Dan Goor, a writer and producer with an overall deal at NBC/Universal.

"The best way to have good ideas is to have lots of ideas and throw away the bad ones."

- Linus Pauling

Step Two:

Answering The Questions

In this section, I'll walk you through some brainstorming, helping you to generate smart, honest and thoughtful answers to the questions above. I'll guide you to look at your own history, past work, taste and passion, from different directions, which will help you find the approaches to each element that will work best for you.

After reading the previous section, you might've already begun to form a rough idea of how you might tackle one or more of the pieces. If so, that's great. If some or all seem tricky or challenging, that's okay too.

In my experience, the ease of answering the questions implied by each piece can vary a lot for different people. Some folks might work exclusively in a single genre, and have no trouble articulating why they're passionate, but aren't sure how to explain what sets them apart. Other people know exactly how to explain how they stand out from every other creative professional in Hollywood, but aren't sure how to sum up their work simply and clearly. Often, the hardest part is nailing down specifically what makes you different, and sets you apart from, all the other people in your craft.

On the next pages, I invite you to brainstorm and write freely. This is about generating a ton of material, like clay for molding. It's okay if you write fragments, images, things that don't quite make sense, or even pieces that seem to contradict each-other. You can do it all at once, or you can make a first pass now, then take some time to marinate and before you take another crack at it. There's no one correct path, so use whatever approach feels best for you.

Piece One: What I Do

What I write/produce/perform/direct, is...

My sensibility and taste includes...

The genres and tones I create in most frequently include...

The protagonists of my three most recent projects have these things in common...

Piece Two: Why I'm good at it.

My experience, strengths, and hard skills in related areas include...

Things I've created outside my specific craft are...

I started working on my chosen craft when...

Piece Three: My Passion.

Some things that make me excited about my craft include...

The things that I'm most passionate about in storytelling are...

Some of the movies and TV shows that inspired me to follow this path are...

Some of the things a lot of those things have in common are...

Piece Four: What Sets Me Apart.

Some of the things that set me apart from the typical creator are...

Some elements of my lived experience that inform my craft include...

Growing up, one thing that set me apart from the rest of the kids was...

Some jobs outside of Hollywood that shaped who I am are...

Piece Five: What I've Already Achieved.

Successes I've had...

Prior experience in my chosen craft includes...

People I've worked with who can vouch for my skillset and work ethic are...

What gives me credibility...

Step Three:

Distilling your Logline

In this section, I'll show you how to take the raw material you created in step two, and turn it into a short, clear logline you can say in less than a minute.

Gathering Information

The first thing to do is look back at the brainstorming you did in Step Two. For some of the questions, you might've written just a sentence or two; for others, you might have come up with a ton. In either case, read through what you wrote again with fresh eyes.

Depending on how much you've got written down, you might find it useful to highlight elements that seem particularly good. If you have a ton, it might be helpful to cut-and-paste or rewrite everything, or just the best bits, in a new document to make a clean start.

Write Your First Draft Logline

Once you've reviewed your raw materials, it's time to craft a few drafts of your personal logline. You don't need to nail it in your first attempt -- in fact, it's often best to try a few different versions on for size.

Because each logline is different, there isn't a one-size-fits-all version for each person. But here are a few ideas of sample structures that might help:

The Basic Template:

I'm a [What I Do] who's [What I've Already Achieved]. I'm most passionate about [My Passion]. I'm [Why I'm Good At It] and [What Sets Me Apart].

For those with a very interesting or unusual background:

My background is in [What Sets Me Apart]. While I was doing that, I discovered [My Passion]. Now, I [What I Do]. [Why I'm Good At It]. [What I've Already Achieved.]

With that in mind, it's not crucial to follow these templates! Find something that is natural and suits your voice, either following these patterns or going off on your own.

“If you tell the
truth, you don't
have to remember
anything”

- Mark Twain

Practice, Practice.

This short section will guide you to rehearse your logline so you can deliver it easily, even in a stressful or unexpected meeting. If you're an experienced actor, you're probably used to memorizing lines. In my experience, though, many writers, directors and producers, even ones who pride themselves on their social skills, don't spend enough time memorizing their personal loglines, and end up feeling stressed when the time comes to give it live.

Your personal logline is worthless if you're not able to say it out loud when the time is right! So it's worth some rehearsal to get it down cold. At the same time, you want to be able to deliver it naturally, without sounding like a robot. As the saying goes, "make it sound like the first time, every time." In other words, you want to be relaxed and conversational, rather than delivering your "perfect" logline verbatim.

Here's a few suggestions to help with this challenge:

Writing It Out

It can help, at first, to just write the logline out by hand a few times. With a long speech, this is often not feasible, but with something that's only a few sentences long, writing it out by hand can be a simple way to get it into your memory. Get out a pad of paper and a pen, set a timer on your phone for, say, 10 minutes, and write it out at a casual pace.

The next step is to turn the word-for-word version of your logline into bullet points. Find a few key words from each sentence, and write those out separately in order.

Rehearse Aloud

The next step is to read the script out loud. You don't need to focus on memorization, here, just reading and trying to sound natural. You can start with the logline itself here -- typically, at this stage, you'll find that some of what you're written is awkward or strange, and ought to shift. Rather than powering through, just adjust what you've written to make it as natural as possible, and then keep going.

Once you have a feel for the logline spoken out loud, begin to practice using just the bullet points from the previous step. This gives it a little room to breathe, letting you improvise as needed. Remember, it doesn't need to be "verbatim" or "perfect." Focus on hitting each

point, speaking naturally as you would to a friend. I recommend when you're first learning the logline, you practice it 10-20 times.

Put Yourself There

When you're feeling comfortable with the above, it's really helpful to visualize the situations you'll be in when you'll actually be giving your logline. Mentally place yourself there: visualize saying your logline at a party, at a networking event, having drinks with new friends, in an elevator with a movie star. Imagining each scenario as you speak aloud might feel silly to the non-actors out there, but it'll really increase your confidence when you're putting all this work into practice for real.

Repeat Over Time

This step is simple -- it just takes some effort. Practice your logline, from memory, twice a day for two weeks. Again, focus on recall, but also working to sound natural and enthusiastic without being manic. By the end of those two weeks, you should feel completely comfortable giving your logline.

Practice With An Audience

Once you feel comfortable with delivering the logline aloud solo, find a sympathetic partner -- your spouse, a friend, a family member, a peer from school or a writing group -- and ask them to listen and offer feedback. Notes aside, the act of saying your logline aloud in front of someone else is the best practice for using it in person. But, if you think they can offer good notes, it doesn't hurt to ask: does the logline itself make sense and seem natural? Are you coming off as casual or canned?

How to Practice

- **Write It Out**
- **Rehearse It Aloud**
- **Put Yourself There**
- **Repeat Over Time**
- **Practice With An Audience**

Final Thoughts

I hope this short book has helped to explain the importance of a personal logline as a key first step to forming your personal "brand", which is a huge part of moving your Hollywood career forward. Hopefully, by now, you've seen that a small step like this can have a huge impact in making real, honest connections in Hollywood, and doesn't have to be fake or 'salesman-y'.

I've tried my best to give clear, useful, flexible definitions of the 'five easy pieces' of a good personal logline -- what you do, why you're good at it, what you're passionate about, what sets you apart, and what you've already accomplished -- and given you strategies to brainstorm and then distill a functional logline, and practice it until you have it down cold. At the end of the day, this is all about making authentic connections that will get people excited about who you are and the possibility of working with you.

Moving Forward

Making a personal logline is a great first step, but there's more to do to create a smart self-marketing strategy that will set you up for success in your Hollywood career. At the beginning of this book, I offered my "four pillars" of success in Hollywood. In addition to self-marketing, it's also crucial to have blazing hot work, a comprehensive community of contacts, and industry savvy. Expanding your self-marketing to more than a logline, and strengthening those other three areas is beyond the scope of this book -- but I offer courses, teaching, and one-on-one coaching on all these subjects, including the following:

- * I offer an intensive 20-part video course on breaking into and navigating the business called [Carole Kirschner's Hollywood Bootcamp](#).
- * I work one-on-one with Writers, Directors, and Producers at all levels, from on the verge of breaking in, to established creators ready to move to the next level, to help them navigate the the entertainment business. More on my career coaching work is available [here](#) and [here](#), and coaching on pitching, specifically, is available [here](#).

- * I also work one-on-one with writers who are stuck, helping them break through writer's block or other personal barriers that are holding them back from achieving their goals. If you'd like to learn more, please reach out to me [here](#).
- * I have a book called Hollywood Game Plan about how to land a job in film, tv and digital entertainment. You can find that on [my website](#), or on [Amazon](#).

Working in a creative field like this one is challenging and not for the faint of heart. But, you're here, in the arena, doing the work to move yourself forward. You're now ready to craft and deliver a killer personal logline. Armed with this skill, telling your story clearly and authentically, you're better prepared to connect with decision-makers and inspire them to want to work with you. I wish you the best of luck going forward!