

Chat Transcript for Works-In-Progress 101 Webinar

 *Untitled Gay Retiree Documentary* - 11min 10sec

 *MASBEBES WIP* - 7min 13sec

 *REAL BOY Sample Reel* - 10min 6sec

Screening Date: July 17, 2014 2:00pm Pacific Time

URL: <https://ovee.itvs.org/screenings/q19c8>

1:30:08 PM

Hello everyone! We will begin promptly at 2:00 pm.

♥ 1

- N'Jeri

2:00:26 PM

Welcome to the Work-in-Progress webinar!

- N'Jeri

2:00:48 PM

In the weeks leading up to the Open Call deadline, we always get a lot of questions about what makes a good work sample.

♥ 1

- N'Jeri

2:01:09 PM

And while we don't have a formula, we can show you examples of work that we thought were successful.

- N'Jeri

2:01:32 PM

Due to licensing issues (because who clears music rights for a fundraising reel), we will only be streaming these videos once.

- N'Jeri

2:01:44 PM

But luckily we also have the filmmakers here to discuss their work.

- N'Jeri

2:01:54 PM

I will start by talking about our recent changes to our work sample requirements and then we'll watch our first example of an ITVS-funded work sample, "Before You Know It" by director/producer PJ Raval.

- N'Jeri

2:02:22 PM

In case you haven't heard, we have made several new, big changes to Open Call. We announced it on our blog here:

- N'Jeri

2:02:27 PM

<http://beyondthebox.org/attention-filmmakers-changes-to-itvs-open-call/>

- N'Jeri

2:02:37 PM

By the way, there is no audio at this point, just typing.

♥ 2

- N'Jeri

2:02:59 PM

Before we start the first work sample, I wanted to let you know that we have changed the requirements for the work sample lengths.

- N'Jeri

2:03:15 PM

We will only accept work samples that are between 10 to 15 minutes or a full rough cut that is within 20% of the proposed length.

- N'Jeri

2:03:38 PM

Previously, we accepted longer work samples.

- N'Jeri

2:03:52 PM

And if you got to Phase 3 or Panel Phase, we would ask you to submit another 10 minute work sample.

- N'Jeri

2:04:07 PM

But now we ask for one work sample up front.

- N'Jeri

2:04:17 PM

Doing this has allowed us to shorten the cycle length.

- N'Jeri

2:04:40 PM

So instead of waiting 5 months before you hear our funding decision, you only have to wait 3.5 months.

♥ 3

- N'Jeri

2:04:57 PM

So I just wanted to start off with the biggest changes regarding the work samples.

- N'Jeri

2:05:10 PM

Now let's watch an example of a sample that received funding.

- N'Jeri

2:05:30 PM

This is the 10 minute work sample for PJ Raval's film "Before You Know It."

- N'Jeri

2:05:48 PM

If you don't see or hear the video yet, press play on your screen.

- N'Jeri

2:06:08 PM

And make sure that you are using either Chrome or Firefox as your browser.

- N'Jeri

2:08:00 PM

gay retirement home is a great idea

♥ 3

- Paul

2:16:49 PM

Great!

♥ 2

- N'Jeri

2:16:56 PM

PJ is here to answer your questions!

- N'Jeri

2:17:02 PM

Hello everyone!

- PJ Raval

2:17:15 PM

PJ, we already had a question come in

- N'Jeri

2:17:22 PM

will you tell us if Before You Know it is a WIP as an 'excerpt cut from film' as completed or assembled, essentially, as a short? It seem extremely 'finished' - more of a 'rough/final cut' than a WIP...

- N'Jeri

2:17:35 PM

I'm a slow typer so forgive me if I take awhile to respond

- PJ Raval

2:17:44 PM

Yes, take all the time you need!

- N'Jeri

2:17:53 PM

Hey PJ. Was wondering if you were applying for funds for production or to move towards completion.

- Sergio

2:18:00 PM

Are you targeting your film primarily for gay audiences or for all audiences, and how did your answer to that inform your editing choices in this cut?

- Anonymous AG8M

2:18:19 PM

Not a question, but a comment just to PJ. REALLY really moving and sensitive portrait. Well done!

- Pamela Harris

♥ 2

2:18:46 PM

This was actually very much a WIP. At the time of submission I had started following two subjects but I was still in the process of finding and capturing my third subject

- PJ Raval

♥ 1

2:18:53 PM

Thanks Pamela!

- PJ Raval

2:19:31 PM

was this piece created/edited especially for the ITVS application?

- Anonymous 480M

2:19:45 PM

But for me it was important w/ my sample to show the two subjects I had, a sense of location as well as their storylines

- PJ Raval

2:19:56 PM

For this WIP submission, did you work with a finishing editor or did you edit yourself? I am asking primarily to get a sense of how you allocated your post-production funds, considering that you were a grant recipient.

- Anonymous 9QYT

2:20:00 PM

I was applying for production.

- PJ Raval

2:20:54 PM

So, PJ if you can just answer this based on the WIP and not how you spent the ITVS funds

- N'Jeri

2:21:43 PM

By the way, there are lots of great questions coming in. Any questions that are directly for me or the ITVS process, I will save for the end so we can maximize our time with PJ.

- N'Jeri

2:21:53 PM

♥ 1

From the initial conception of this film I already knew I wanted to work w/ Kyle Henry who is an amazing editor and good friend who also edited a previous film of mine so we have an established working relationship.

- PJ Raval

2:22:31 PM

So as I was filming I would watch footage and assemble character intros just for me to see how it was coming together

- PJ Raval

2:22:59 PM

♥ 1

Great piece PJ. Did you refer to/describe the scenes you put together for WIP in your treatment?

- Dami

2:23:10 PM

this piece is an extension of early assemblies and various samples

- PJ Raval

2:23:21 PM

but cut specifically for the ITVS application

- PJ Raval

2:23:44 PM

Did you contract to pay your editor in full, or on a discounted basis - for this WIP/grant submission? It's a catch 22 to want to make a beautiful submission edit, but be trying to raise the funds to pay for a good editor. I am wondering if you had a deferred payment situation, or some other arrangement that helped you make a great WIP cut.

- Anonymous 9QYT

2:24:19 PM

♥ 1

Not 100%. In my treatment I speak about some of the issues they face like isolation and talk a little about stastics

- PJ Raval

2:24:43 PM

so for me the sample was very important to show character and also access which is very important

- PJ Raval

2:25:11 PM

♥ 2

i wanted ITVS to know I was ready to go and prepared to move ahead full force!

- PJ Raval

2:25:29 PM

my film is target for all audiences

- PJ Raval

2:25:44 PM

♥ 2

i personally think all films should strive for that

- PJ Raval

2:26:15 PM

♥ 2

so part of that is also trying to find the universal elements for all such as aging, acceptance, isolation...

- PJ Raval

2:26:58 PM

Can you give us an idea of how many hours of footage you had shot prior to making this WIP?

- Sergio

2:27:48 PM

♥ 2

A very important subject, very professionally presented; it is right you were selected!

- Steven Horner

2:28:19 PM

♥ 2

but of course I also want to make sure it's clear why it's important to look at my particular subjects because they have in addition a unique set of challenges like LGBT seniors being twice as likely to live along than their heterosexual counterparts. I bring this up in my treatment

- PJ Raval

2:29:04 PM

♥ 2

great answers

- Anonymous AG8M

2:29:23 PM

Hey PJ, not sure if you're still responding to this question but someone asks "Did you contract to pay your editor in full, or on a discounted basis - for this WIP/grant submission? It's a catch 22 to want to make a beautiful submission edit, but be trying to raise the funds to pay for a good editor. I am wondering if you had a deferred payment situation, or some other arrangement that helped you make a great WIP cut."

- N'Jeri

2:29:53 PM

in regards to working w/ my editor, as i mentioned we had worked a lot together before so he was already on board 100% to edit the project. the funding would determine the schedule and his availability of course

- PJ Raval

2:30:30 PM

Thanks Steven!

- PJ Raval

2:30:36 PM

Hours of footage?

- PJ Raval

2:30:58 PM

Hours of footage or percentage of production completed

- N'Jeri

2:31:08 PM

an estimate if fine, of course!

- N'Jeri

2:31:25 PM

is not if

- N'Jeri

2:31:58 PM

Hmm... very hard to say because my shooting was over 3 years, 3 subjects w/ a lot of observational footage and interviews

- PJ Raval

2:32:23 PM

Would you say that you were in mid-production then?

- N'Jeri

2:32:25 PM

this sample is made after shooting three trips worth? maybe?

- PJ Raval

2:32:39 PM

early stages for sure

- PJ Raval

2:32:43 PM

not quite mid

- PJ Raval

2:32:56 PM

especially since I hadn't even found my 3rd subject yet

- PJ Raval

2:33:03 PM

We have to move onto the next project but I want to end with one question

- N'Jeri

2:33:05 PM

actually two

- N'Jeri

2:33:07 PM

Do you have any last words of advice and could you give an update on the status of your film?

- N'Jeri

2:34:11 PM

Yes my words of advice are not only show character, location AND issues, but also story and where the sample leads off should make us want to see more. So they will fund you to see more!

♥ 1

- PJ Raval

2:34:21 PM

As for the status of my film..

- PJ Raval

2:34:37 PM

we are currently playing in theaters in select cities

♥ 3

- PJ Raval

2:34:49 PM

you can visit our website: beforeyouknowitfilm.com

♥ 2

- PJ Raval

2:35:16 PM

and what also may be of interest is what we ended up doing trailer wise which you can see on our vimeo page along w/ a few clips: <https://vimeo.com/channels/beforeyouknowit>

♥ 1

- PJ Raval

2:35:45 PM

And your film will be broadcast soon, right?

- N'Jeri

2:35:58 PM

and we are figuring out broadcast now and starting to distribute in the educational market through New day Films

♥ 1

- PJ Raval

2:36:16 PM

yes hoping for late Fall 2014 or early 2015 depending.

- PJ Raval

2:36:25 PM

Great! Thanks so much for joining us, PJ!

♥ 5

- N'Jeri

2:36:37 PM

Thank you and good luck everyone!!!

♥ 3

- PJ Raval

2:37:02 PM

Next up, we have the work sample for Renee Tajima-Pena's film "No More Babies For Life."

- N'Jeri

2:37:24 PM

Again, if you don't see video/hear audio, press play on your computer

- N'Jeri

2:44:35 PM

hi everyone

- Renee

2:44:47 PM

We have Renee here to answer your questions.

- N'Jeri

2:45:02 PM

As you guys get your questions together, I will start with one

- N'Jeri

2:45:10 PM

Beautiful, strong work

♥ 6

- mimi chakarova

2:45:11 PM

Can you talk to us about what stage of production you were in when you submitted this sample

- N'Jeri

2:45:28 PM

that last film was absolutely powerful! Wow!

♥ 3

- hakeem

2:46:11 PM

♥ 1

Hi Renee congratulations - the trailer was very moving - it looks like you worked on this for a long time - how long did you work on this before submitting to ITVS and how many times did you apply for the ITVS open call?

- Anonymous WO5P

2:46:26 PM

I was in early stages of production. I had a little seed money to do my first interviews with Dolores, the lady in red, and put together a sample with her and archival. I then got a bit more money to do a few more interviews and made this sample for itvs

- Renee

2:46:30 PM

♥ 2

great work! would you talk about your process of getting the archival footage? Was it cleared for you in a WIP or otherwise? also, did you use hi-res archivals to match your other footage? thanks!

- Anonymous 480M

2:47:10 PM

♥ 1

i just lost my connection but back again

- Renee

2:47:28 PM

Glad you're back. You have have missed this question

- N'Jeri

2:47:39 PM

♥ 1

"the trailer was very moving - it looks like you worked on this for a long time - how long did you work on this before submitting to ITVS and how many times did you apply for the ITVS open call?"

- N'Jeri

2:48:48 PM

♥ 8

Yes i've been working on it a long time. I had been working about 6 months before submitting the first time, i don't quite remember. I want to say i submitted 3 times, but must have blocked out the trauma

- Renee

2:48:53 PM

♥ 2

At the time of submission, how did you positioned your sample to make it stand apart from other immigration stories?

- Mabel Valdiviezo

2:50:26 PM

♥ 1

Most people had never heard of the sterilizations, so that was the way we positioned it differently from other immigration stories. Actually, the core of the film really is reproductive justice and the sterilizations, and immigration was part of the way we framed it rather than the other way around

- Renee

2:51:27 PM

♥ 1

How did your video sample evolve as you continued to apply a few times to open call? Did you make adjustments based on the feedback you had received?

- Anonymous NUD8

2:51:30 PM

♥ 1

i think when making a sample it's helpful to develop character or at least introduce character and let the themes/issues emerge from that. I sort of tried that for this sample although in the end it turned out pretty issue based

- Renee

2:52:41 PM

No didn't clear archival for the WIP since you won't know exactly how much you need until you are close to finish cutting the final piece, and if you have a substantial amount from one source you'll want to negotiate for lower rates. Its rare that you'll get high rez archival from news sources and archive houses. They're very smart about loading on time code windows and watermarks.

- Renee

2:53:42 PM

♥ 1

in terms of matching other footage, i guess the new stuff we shot looked a little degraded in this :) for some reason it got squeezed to 4:3 but it's 16:9.

- Renee

2:54:10 PM

♥ 1

Sorry, I think there was an upload issue on our end. The clip was originally 16:9. Sorry you saw it in 4:3.

- N'Jeri

2:54:25 PM

♥ 4

Yes i made adjustments based on feedback. For example in the next one, i added scenes of the protests and lawsuit, to emphasize that the women weren't just victims but had their own agency

- Renee

2:54:36 PM

no prob with the 4:3

- Renee

2:55:24 PM

♥ 6

one nice thing about getting rejected from itvs is you get good panel comments, so you can improve your proposal and work sample. that's one way to look at it

- Renee

2:55:49 PM

Renee, did you work with an editor on this sample or did you edit yourself?

- N'Jeri

2:56:08 PM

♥ 1

I worked with Johanna Demetrakas, my longtime editor.

- Renee

2:57:11 PM

♥ 1

she's one of the best

- Anonymous AG8M

2:57:27 PM

Great. Do you have any last words of advice and can you give us an update on your film?

- N'Jeri

2:57:34 PM

♥ 5

I always imagine that i'll be in competition with people who have pretty finished pieces, as well as projects early in production so i prefer to use a real editor who can cut a professional looking piece rather than what i'd come up with. but it's a tough one because people need to get paid.

- Renee

2:58:57 PM

♥ 8

Advice wise i would always put myself in the position of a panelist. They have loads of work samples to watch and proposals to read so sample should be emotionally engaging and as cohesive as a short film. I think panelists also respond to character. I'm sure ITVS would love to know my update! actually finishing and looking forward to broadcast next year. thank you all!

- Renee

2:59:38 PM

♥ 3

Thank you so much, Renee!

- N'Jeri

3:00:03 PM

And for our third and final sample, we have "Real Boy" by director Shaleece Haas.

- N'Jeri

3:00:04 PM

♥ 2

one more note..people need to get paid so it's hard to cut a work sample when you're just getting started and have little or no money

- Renee

3:00:18 PM

that's what i meant

- Renee

3:00:20 PM

Good point, Renee.

- N'Jeri

3:00:26 PM

Thanks for clarifying.

- N'Jeri

3:00:54 PM

Once again, if you don't see the sample, hit the play button in the bottom left corner.

- N'Jeri

3:03:14 PM

not sure why i'm having a problem. could see the first one. Is there any way to view these later?

- Marlene McCurtis

3:04:10 PM

These videos will not be posted later. Please make sure that you're using Firefox or Chrome as a your browser. And also try reloading the page.

- N'Jeri

3:11:03 PM

Sorry folks

- N'Jeri

3:11:15 PM

I hear the video and can't figure out how to stop the audio.

- N'Jeri

3:11:24 PM

But we have Shaleece here to answer your questions!

♥ 1

- N'Jeri

3:11:27 PM

First off

- N'Jeri

3:11:31 PM

Thanks, all!

- Shaleece Haas

3:11:48 PM

Shaleece, what stage of production were you in when you submitted?

♥ 1

- N'Jeri

3:13:01 PM

I had been filming for about a year or so when I submitted, so we were almost halfway through production.

- Shaleece Haas

3:13:23 PM

But the sample was cut from footage shot in the first 7 months of filming.

- Shaleece Haas

3:13:28 PM

Beautiful and moving sample. Why did you decide to end the sample with text and quick shots of what the film would eventually be? Did you ponder between that and ending with an emotional scene or cliffhanger?

- Mabel Valdiviezo

3:13:31 PM

And did you work with an editor or did you edit it yourself?

- N'Jeri

3:13:46 PM

That is a lot of spec work (production and post-production) to invest when only 2% get funded. Did that concern you? Nice job!

- Paul

3:14:04 PM

Did you apply more than once? If so, did you make it past the first round in previous applications?

- CBottinelli

3:14:32 PM

I worked with Kevin Oliver, who was at the time a young emerging editor. I paid him to cut this trailer with funds I had received from a smaller grant.

- Shaleece Haas

3:14:48 PM

That was great Shaleece! Your WIP is very moving. Was it similar to how you wrote your treatment? I'm wondering if it was difficult to bring your characters out in your text vs. your WIP.

- Sergio

3:15:35 PM

I received lots of advice about how to end the sample and our first version felt to some people to be too "neatly wrapped up"

- Shaleece Haas

3:16:08 PM

So for this sample we tried to give a sense of "here's where we start and we're going to take you on a journey"

- Shaleece Haas

3:17:07 PM

♥ 1

I used some of the scenes we'd cut and described them in the treatment. I also tried to describe other scenes from footage I'd shot but hadn't cut. I used lots of quotes. :)

- Shaleece Haas

3:17:31 PM

It was really smart move. As viewers, the panelists felt invested in the characters and wanted to see where their journeys would take them without feeling like the WIP was resolved.

- N'Jeri

3:19:10 PM

♥ 1

If I understand your question, I was in a very privileged position to be able to work on the film by myself "on the side" while I worked a more flexible producing job.

- Shaleece Haas

3:19:39 PM

I know not everyone has that luxury.

- Shaleece Haas

3:20:20 PM

♥ 1

And I felt that the ITVS application, whether I received funding or not, would help me set internal deadlines and clarify my own thoughts about the film.

- Shaleece Haas

3:20:48 PM

Did you film all the footage yourself or did you work with a camera person?

- Sonia

3:21:12 PM

To piggyback off of what Shaleece just said, she also waited to submit her project until she felt like she had a competitive work sample and treatment.

- N'Jeri

3:22:12 PM

♥ 3

I applied once.

- Shaleece Haas

3:22:33 PM

♥ 2

I think there's a misconception that you have to apply multiple times before you get funding.

- N'Jeri

3:22:47 PM

♥ 2

Some people are able to get it on the first try as well.

- N'Jeri

3:23:05 PM

All 'forum' advice says you are only accepted after multiple applications!

- Steven Horner

3:23:37 PM

The "forum" is wrong!

♥ 1

- N'Jeri

3:23:57 PM

I did almost all of the camerawork, but several of the most beautiful interviews were shot by my friend and colleague, Clare Major.

♥ 2

- Shaleece Haas

3:24:30 PM

Most of the time I was a one-woman crew.

♥ 2

- Shaleece Haas

3:24:53 PM

How did you decide to submit a sample as opposed to submitting a rough cut? You must have had enough footage to have submitted a rough cut?

- Indu

3:25:27 PM

I love the verite scenes, especially with the mother-child. Did you know going into this doc that you wanted to have those types of scenes mixed in with traditional talking head interviews?

- Sergio

3:26:12 PM

We hadn't really started editing the film. Kevin and I just worked with the earliest chunk of footage and cut it into a fundraising sample. We made a longer (20-minute) and this 10-minute work sample, but hadn't really started editing.

- Shaleece Haas

3:26:53 PM

I kept shooting for another year and brought on an editor after we'd received ITVS funding. We're working on our assembly now.

♥ 1

- Shaleece Haas

3:27:42 PM

Great. Shaleece, can you end with any advice for your fellow filmmakers?

- N'Jeri

3:27:42 PM

♥ 3

I have always been drawn more to watching something unfold in real time than to constructing a story around interviews. So, yes, that was the plan.

- Shaleece Haas

3:28:53 PM

♥ 9

I think you have to trust yourself and get advice from people you trust and respect. A panel is made up professionals - but they're also people who love good movies. I don't think there's a winning "formula".

- Shaleece Haas

3:29:31 PM

♥ 3

I couldn't agree more.

- N'Jeri

3:29:39 PM

♥ 6

In short, make YOUR movie, not the one you think ITVS wants to see.

- Shaleece Haas

3:30:14 PM

♥ 1

Absolutely. If you're making the film that you think we want to see, something about it will ring false. And we'll notice that.

- N'Jeri

3:30:23 PM

♥ 4

We want to fund your film, your vision.

- N'Jeri

3:30:35 PM

♥ 2

Great! Thanks so much for joining us, Shaleece!

- N'Jeri

3:30:39 PM

Thanks for the invite to join you!

- Shaleece Haas

3:31:06 PM

♥ 1

So now that you've seen three different samples, I can talk more about what we hope to see at ITVS

- N'Jeri

3:31:24 PM

could you address the sample vs rough cut dilemma? is one more common than the other? generally more successful?

- Anonymous 74M2

3:31:31 PM

A lot of you have been asking questions with ITVS staff in mind and I didn't promote them while we were talking with the filmmakers. So please feel free to retype them.

- N'Jeri

3:31:39 PM

I'll try to answer as many questions as possible.

- N'Jeri

3:32:05 PM

So, I have received several questions about rough cuts versus samples.

- N'Jeri

3:32:16 PM

First, someone asked why we are only watching work samples instead of a rough cut.

- N'Jeri

3:32:30 PM

If I showed you guys full rough cuts, this webinar would be an all day event.

- N'Jeri

3:32:41 PM

And I would say only 25% of our submissions are full rough cuts.

- N'Jeri

3:33:00 PM

There's another misconception that if you submit a full rough cut, then you're more likely to get funded.

- N'Jeri

3:33:02 PM

That is not true.

- N'Jeri

3:33:32 PM

We recently funded 8 films in this last round. And of those 8 films, only one was a full rough cut.

- N'Jeri

3:33:34 PM

Should the WIP start with any identification such as film title? Does it need contact info at end or anything else?

- Anonymous UTHX

3:33:49 PM

You ultimately want to submit the strongest example of your film.

- N'Jeri

3:34:05 PM

It seems many of the highlighted films have a serious subject matter; does it work out that a story like that is generally more successful than one who's subject that is not as weighty?

- Anonymous X9ZP

3:34:13 PM

If you have really strong 10-15 min sample and a sorta strong rough cut, go with the really strong, shorter sample

- N'Jeri

3:34:39 PM

As long as your title comes in at some point, you can put it anywhere.

- N'Jeri

3:35:10 PM

I've seen it at the top, the end, or sometimes a few minutes into the film. And all we really need is the title. Other stuff isn't required.

- N'Jeri

3:36:15 PM

That is not necessarily true. Ultimately, we want to find great films that feature untold stories, films that are about a viewpoint/perspective that isn't seen in mainstream media, something that's visual and innovative.

- N'Jeri

3:36:29 PM

So you can have a film that's lighter, but as long as it fits our mission.

- N'Jeri

3:36:35 PM

are you IN PRODUCTION before you complete a WIP or Rough? Please advise

- hakeem

3:36:35 PM

Which you can read at itvs.org/about

- N'Jeri

3:37:11 PM

When applying for Open Call, you have to be in production. That's why the work sample is mandatory.

- N'Jeri

3:37:17 PM

How do you feel it's best to craft a piece that leaves the panel wanting to see more, yet still gives enough sense of your story?

- Marlene McCurtis

3:37:28 PM

That being said, we've funded projects that range from early-production to late post-production

- N'Jeri

3:37:33 PM

Absolutely!

- N'Jeri

3:37:58 PM

If you submit at WIP that feels complete, the panel will say "I just feel like I saw the whole film in 10 minutes. Why should fund them for an hour?"

♥ 1

- N'Jeri

3:38:11 PM

I'm getting lots of questions about how finished the WIP should be.

♥ 1

- N'Jeri

3:38:50 PM

You should know that you are competing among hundreds of other films. You want your film to look polished (not complete).

♥ 1

- N'Jeri

3:39:02 PM

So that means make sure to add some music

♥ 1

- N'Jeri

3:39:15 PM

Make sure that you do some basic sound editing so we understand what everyone is saying

♥ 1

- N'Jeri

3:39:36 PM

If some footage is too dark, don't take it to a finishing editor to color correct it but you can do some minor adjustments

♥ 1

- N'Jeri

3:40:39 PM

I'm going to take a break from answering questions to give some quick tips on what we feel can lead to a successful WIP.

- N'Jeri

3:41:04 PM

You really want your WIP to complement your treatment.

- N'Jeri

3:41:23 PM

They should work together to show the reviewer that this is a great story and you're just the right filmmaker to do it.

- N'Jeri

3:41:28 PM

What do I mean by complement?

- N'Jeri

3:41:43 PM

Avoid making your WIP feel like a visual powerpoint of your treatment.

- N'Jeri

3:41:58 PM

Or don't write your treatment so it looks like I'm reading the text version of your sample.

- N'Jeri

3:42:03 PM

There's no surprise to that.

- N'Jeri

3:42:16 PM

Also, don't assume that the reviewer will have read the treatment before watching your work sample.

- N'Jeri

3:42:28 PM

Sometimes, they like to start with the work sample first.

- N'Jeri

3:42:46 PM

So make sure that your work sample is comprehensible without reading the treatment.

- N'Jeri

3:43:15 PM

As you could see with the three samples we screened today, you all were able to discern the story without having too many questions or needing to read the treatment first.

♥ 1

- N'Jeri

3:43:53 PM

As we have said earlier, leave the viewer wanting more

- N'Jeri

3:44:28 PM

♥ 1

Both in Before You Know It and Real Boy, the filmmakers used simple text at the end of the film to talk about what we'll see in the full film

- N'Jeri

3:44:49 PM

♥ 1

as a reviewer it makes us say: "hey, that sounds really compelling! I want to see what happens next."

- N'Jeri

3:45:04 PM

♥ 1

Your WIP should also be representative of the film that you want to make

- N'Jeri

3:45:26 PM

♥ 1

Give us a sense of the access to your characters, what's the tone of this film, what's the pace

- N'Jeri

3:45:45 PM

♥ 2

If you're proposing a nonlinear structure, let's see that! Don't submit a WIP that's very linear.

- N'Jeri

3:46:05 PM

♥ 1

If you're proposing a multiple character film, don't submit a WIP that features only one character

- N'Jeri

3:46:39 PM

♥ 2

I once had a filmmaker submit a WIP that was very experimental but said in the description of the WIP "the actual film won't be experimental."

- N'Jeri

3:47:03 PM

♥ 1

But then how would a panelist know what the final film will look like unless you show us? We can't go by your word alone.

- N'Jeri

3:47:27 PM

♥ 1

I also get a lot of questions about what type of WIP people should submit

- N'Jeri

3:47:58 PM

♥ 1

These are the most common type: trailer, extended trailer, scene selects, trailer and selects combo, or a full rough cut.

- N'Jeri

3:48:19 PM

♥ 1

Each of those types have been successful but have also had some drawbacks.

- N'Jeri

3:48:25 PM

How long can the rough cut be?

- Dan

3:48:50 PM

♥ 1

How would you characterize the 3 WIPS we saw today? Are they all "scene selects"?

- Anonymous NJDZ

3:48:55 PM

♥ 1

Sometimes, if you just submit a trailer or extended trailer, panelists will say "Well, I get a sense of the arc of the film but I don't know what the pace or tone of the film will be."

- N'Jeri

3:49:29 PM

♥ 1

If you just submit scene selects, panelists sometimes say "Well, now I know how their characters come off on screen, the pace and style but I don't know what the overall arc of the film will be."

- N'Jeri

3:49:51 PM

If you submit a full rough cut, make sure that it is indeed a rough cut and not an assembly.

- N'Jeri

3:50:06 PM

♥ 1

No one should watch your assembly accept you and your editor.

- N'Jeri

3:50:28 PM

♥ 1

Assemblies often aren't very polished, and they shouldn't be!

- N'Jeri

3:51:04 PM

But if you submit an assembly or a cut that doesn't have some polish, panelists will begin to doubt your ability to make a compelling, finished film.

- N'Jeri

3:51:20 PM

♥ 1

Whew! Lots of typing. Now, I'll go back to answering some questions.

- N'Jeri

3:51:58 PM

Is a rough cut of a 15 mins segment permitted?

- Steven Horner

3:52:17 PM

I would say that "No More Babies For Life" was more of an extended trailer. It hints at all of the layers of the story without doing a deep dive into them.

- N'Jeri

3:53:08 PM

I feel that Before You Know It and Real Boy are kind of hybrid WIPs.

- N'Jeri

3:53:41 PM

We get some scenes but none were fully fleshed out. It was almost like they were micro-scenes. But even with those shorter lengths, you get a sense of the characters

♥ 1

- N'Jeri

3:53:51 PM

and the pacing and tone

♥ 1

- N'Jeri

3:54:13 PM

They also both hint at the plot points to come so you get a sense of the characters arc.

- N'Jeri

3:54:27 PM

If you just submit scene selects, it's harder to get a sense of the full arc.

- N'Jeri

3:54:56 PM

Yes! I forgot to mention that some people submit a segment of a full cut as their work sample

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- N'Jeri

3:55:00 PM

And sometimes that work

♥ 1

- N'Jeri

3:55:21 PM

But you want to make sure that you are submitting a section of the film that it's easy to kind of parachute into

- N'Jeri

3:55:44 PM

if you submit a section that's in the middle of your film, with no setup or context, it may be very disorienting for the reviewer.

- N'Jeri

3:56:14 PM

Again, our new rule is that if you're submitting a rough cut, it has to be within 120% of your projected length

- N'Jeri

3:56:28 PM

So if you're submitting for a 30 minute film then your rough cut can be up to 36 minutes long

- N'Jeri

3:56:44 PM

If you're submitting for an hour long film, then your rough cut can be up to 72 min long.

- N'Jeri

3:57:06 PM

If you're submitting for a feature length film (which is say is 90 min), then your rough cut can be up to 108 min long.

- N'Jeri

3:57:31 PM

I think that math checks out. But if not, just know that I majored in film studies in college. Math is not my strong suit.

- N'Jeri

3:57:44 PM

Ok, I have time for one more question.

- N'Jeri

3:58:01 PM

What if you want to submit a cut that is indicative how your final cut will unfold emotionally and dramatically, thus some one of your characters is not introduced because of they don't enter the film until 20 minutes into the film....

♥ 1

- Ian Moubayed

3:58:44 PM

That's hard to answer without knowing more about your film.

- N'Jeri

3:59:03 PM

But I will say I think what's key is to that your WIP demonstrates how your film will unfold emotionally and dramatically

- N'Jeri

3:59:22 PM

especially if that's really the key to the style and structure of the film

♥ 1

- N'Jeri

3:59:46 PM

so if you don't include one of your characters in your sample then that may be fine as long as they aren't a main character

♥ 1

- N'Jeri

4:00:06 PM

but then you really need your WIP to translate that emotion and drama.

- N'Jeri

4:00:13 PM

So, I'm going to wrap it up here.

- N'Jeri

4:00:19 PM

Thanks so much for joining us.

♥ 3

- N'Jeri

4:00:26 PM

Thanks, N'Jeri!

♥ 1

- Shaleece Haas

4:00:30 PM

If you have a question that I didn't get to answer

- N'Jeri

4:00:38 PM

please feel free to email me at njeri_eaton@itvs.org

♥ 2

- N'Jeri

4:00:52 PM

Warning, I'm going on vacation for the next week so I may not answer you quickly.

♥ 1

- N'Jeri

4:01:10 PM

But I have my colleague, Programming Coordinator Alex Cantin who can also answer your questions.

- N'Jeri

4:01:17 PM

her email is alexandra_cantin@itvs.org

- N'Jeri

4:01:22 PM

And a bit of promotion

- N'Jeri

4:01:34 PM

We're having another webinar next week on Budgeting Basics.

♥ 1

- N'Jeri

4:01:52 PM

It is on July 24th at 11am.

- N'Jeri

4:02:02 PM

give me a minute and I'll chat out the invite link

- N'Jeri

4:02:20 PM

<http://www.eventbrite.com/e/basic-budgeting-for-itvs-tickets-12230494739>

♥ 1

- N'Jeri

4:02:26 PM

Wow!, there are only six tickets left!

- N'Jeri

4:02:39 PM

But don't worry if you can't make it. That webinar will be recorded and posted on our blog.

- N'Jeri

4:03:03 PM

We also have a live chat on July 31st to answer any of your burning questions regarding applying to Open Call.

♥ 1

- N'Jeri

4:03:16 PM

Keep an eye out for details about that on our blog.

- N'Jeri

4:03:31 PM

Again, to read more about the changes to Open Call, read this:

- N'Jeri

4:03:32 PM

<http://beyondthebox.org/attention-filmmakers-changes-to-itvs-open-call/>

- N'Jeri

4:03:45 PM

And if you missed our Treatment Writing Webinar, you can watch it here:

- N'Jeri

4:03:58 PM

<http://beyondthebox.org/ask-expert-writing-itvs-treatment/>

- N'Jeri

4:04:03 PM

Thanks!

♥ 4

- N'Jeri

4:04:17 PM

Thanks everyone!

♥ 2

- PJ Raval

4:04:37 PM

and best of luck!

♥ 2

- PJ Raval