

CINEMA WORKSHOP PRE-PRODUCTION OUTLINE

Original guidelines created Fall 2004

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1. SCHEDULE PITCH.

Pitches must be scheduled with the president at the meeting prior to the one at which you plan to deliver your pitch.

2. PITCH.

Members pitching a project must bring to the meeting:

- a. A one-page synopsis of the story and an overview of the project containing as many details as the filmmaker can provide about how he or she envisions the project unfolding. Multiple copies should be provided.
- b. A typed screenplay in standard format. One copy should be supplied for each speaking part plus one for the narrator. More copies may be supplied if the filmmaker wishes.

3. FEEDBACK FORMS

The member must pick up their feedback forms after the meeting or as soon as possible after they become available.

* If the project is greenlit, the filmmaker should proceed to STEP 4. The filmmaker is also expected to meet with the E-Board at the next E-Board meeting.

* If the project is not greenlit, the filmmaker may choose to work on the script and re-pitch, in which case he or she should start back at STEP 1.

4. HIRE PRODUCER.

If the filmmaker chooses, he or she may also produce their project. If they would like help bringing all the elements together on a potentially complex project, he or she should recruit a producer from within the club.

5. PRE-PRODUCTION PAPERWORK

The producer should obtain a copy of the script from the filmmaker and work with the director to complete the breakdown sheets, storyboards, budget outline, and rough shooting schedule. If the producer would like to do any of the paperwork during the general meeting, he or she should schedule that with the president.

6. CHOOSE DATES

Upon completion of pre-production preparations, the filmmaker will be expected to meet with the E-Board for approval and to choose their shooting dates. Dates are based on availability according to semesters, finals, special University events such as Homecoming, and other shoots.

Dates are provided first come first served and are based on completion of pre-production work, not the order of greenlighting.

7. SCHEDULE EQUIPMENT CHECK-OUT AND CHECK-IN.

Equipment check out should be scheduled several days in advance. Each crewmember is expected to be at checkout and should verify their equipment before signing off on checkout forms.

8. SHOOT.

If a filmmaker pitches the same project three times and the project seems to be at a standstill (no noticeable change and consistent negative feedback), the filmmaker should no longer schedule to re-pitch in the general meeting. Instead, the filmmaker should schedule an appointment to discuss the project with the advisors and the executive board. Appointments should be made with the president. The CW executive board meets regularly, however times vary by semester.

When a project is given the greenlight, deadlines will be set with the filmmaker for each step to be completed. The filmmaker is also expected to meet with the E-Board and provide updates on a regular basis. If a filmmaker misses a step, the GREEN light goes to a YELLOW light and a new deadline will be established. If the subsequent deadline is missed, the film loses the greenlight and the filmmaker must meet with the advisors and the executive board to discuss reinstatement of their greenlight.