

Questionnaire
Production Managers, Production Coordinators, 1st AD's

TITLE OF PRODUCTION: Night Windows

SHOOT DATES: January 30th, 31st, February 1st, March 12th - 2019

YOUR NAME: Cristina DiGiulio

ROLE(S): Production Manager

INSTRUCTIONS: Questionnaire below is divided into 4 sections. Fill out appropriate section for the role you played on each film you crewed (PM, 1st AD, PC). (You may not have played the hands-on role in certain categories listed under your role e.g. vehicles -- but you're responsible for gathering the information from your production colleagues, including your DOP, Designer, etc). The point of this is to collectively produce a catalogue of specific resources and advice that other students can use for their student films.

Answer in succinct point form (one word answers are sometimes appropriate). Most important: Be VERY detailed! Names, addresses, phone numbers in particular! DON'T generalize -- much more useful to have very specific stories of things that happened. KEEP IN MIND -- your colleagues are reading these, so be sensitive to everyone's feelings -- find ways to point out problems and solutions without assigning blame per se. Some of the info below might seem to duplicate what you've already presented in your production presentations -- but the point of all this is to post-mortem/review your choices -- summarize what actually happened.

PRODUCTION MANAGERS

PREP

Outline the week-by-week prep schedule you followed for your film. Must be very detailed schedule, and include all the stages of: Casting, location scouting, equipment booking, crewing, rehearsals, booking vehicles, tech survey, production meeting -- and other items? With each category, indicate whether you did this too early, too late, or neglected aspects/details.

Everything on the production should have been done a little bit earlier. The director wanted to enjoy his Christmas break and not work on anything during the break so that pushed us back a little bit. However, everything was completed on time and nothing was missing from the production.

Dec 19th -- The director, DOP and I had a meeting. We discussed, casting, locations, art, and budget. I found this was a fine time to do this however being right before the holidays made things a bit more complicated.

Jan 4th-10th – York University finally got access to Casting Workbook. Casting breakdowns were posted. Would have liked to do that earlier but we were waiting for our access codes. York equipment was booked out by DOP.

Jan 11th-17th – Found two possible locations for the apartment. I contacted both owners and they were willing to rent it to us. Called agents/actors to book auditions. I called at the time Casting Workbook advised I do it however I wish I did not listen and did it earlier! Registered with ACTRA (however it didn't go through till after auditions as the steward was on vacation).

Jan 18th -24th – Budget locked. Location scout. Chose which location that was preferred and locked it. Had a full crew meeting, got everyone's crew deal memos signed and the finance agreement signed. Also, had two days of auditions and casted after the second one. Would have liked to do this earlier however getting access to Casting Workbook so late pushed everything back. Locked our make up artist. Would have liked to do this earlier however had trouble doing so.

Jan 25th-31st - week before production: Actress bailed out and we had to change shoot dates in order to accommodate a different actress, one we had previously wanted. We had a rehearsal with the actors and they signed their releases. In this week I also locked craft, booked the van, and went grocery/location shopping.

When did you sign up your PC, DOP and 1st AD?

I did not have a PC for this film. The DOP was attached on the project before me, in the summer. The 1st AD joined the project in December, just before the Christmas break.

What was division of labor between you and PC?

I did not have a PC!

What was the best thing you did in prep?

I can't think of one thing but I was happy in prep because anytime the director asked me to do something, it was already done!

What did you forget to do in prep?

I'm sure there is something, I just cant think of anything!

PRODUCTION MANAGEMENT

What software did you use for scheduling, budgeting, script breakdowns?

All of my documents were created in Excel.

What templates did you use?

The templates used were the ones Ingrid gave the class. For the crew deal memos, I used a combination of Ingrid's and one I found on film 411.

Anything you should have done on the tech scout but didn't?

Got the right information for parking. The location owner told us the parking outside the building was 7\$ a day. However that was not correct. If we had checked ourselves we would have realized that there was no maximum in that lot and wouldn't have cost us 46\$ a vehicle the first day.

Any specific insurance issues?

N/A

Equipment: list all places you sourced equipment other than York – names, addresses, contact info (including names) – describe in terms of helpfulness, support, any deals, any mishaps

PS – 80 Commissioners Street, Toronto, ON M5A 1A8. Tel: 416.466.0037. Fax: 416.466.9612

Everything went smoothly. We received a grant and did not have to pay for the rental! When one of our shoot days was pushed to March they were very understanding with allowing us to save some of the money for later on. I gave them my credit card as in case any damages occurred and thankfully it was not used!

SIM DIGITAL – One Atlantic Avenue, Suite 110, Toronto, Ontario, M6K 3E7. Tel: (416) 979-9958. Fax: (416) 979-7770. E-mail: info.toronto@simdigital.com
Everything went smoothly here as well.

BUDGETS & COST REPORT

Post your final cost-report – budget template includes the column of actuals – actual amounts you spent – and variances (over or under spent). (If there are any figures that are confidential for you or your director, that's ok – just note as 'confidential' beside item, and mark \$0)

Post separate notes here to address each category – indicate budget number – e.g. “31–Site expenses” – and any smart advice you garnered from this production – (“Dollar Store on 1347 queen west at has mini Traffic cones for cheap!”)

07- pre-production costs- We did our casting at Casting Central. It was really nice to do it there. There is a student rate of 35\$/hour. Although York is free, we had everything all set up for us and it was easier to access to everyone. It also gave the impression that we were a very serious production.

31- Site expenses: The lady who we rented the apartment from charged us less than she usually would since we are students. Airbnb is good website to use if you are filming in a residence!

32- unit expenses: We are ordered from Molisana Café. Their food is really good and if you tell them your budget and how many people you have, they will work with that for you. I budgeted ten dollars a head and that included taxes and delivery to location. We had hot Italian catering everyday and it made everyone very happy. First aid also falls under this category. I had shared the first aid kit with a couple of productions I was on in order to save some money.

34- Transportation and travel – My biggest piece of advice is to be very careful with who you trust to drive the vehicles (our 1st AC added mileage to the van to go out with his friends). Also, when location scouting, check the parking lot prices yourself, don't trust what someone tells you!

37- set dressing, 38- props, 41- wardrobe supplies – For all these 3 art categories, my advice is giving the art department the money before hand, especially if the production designer is not contributing to the budget. Their priority isn't saving you money. Therefore if you give them the money before that, they know that anymore that they spend is coming from their own pocket.
42- Makeup/hair- Finding someone who can do both hair and makeup is great.
48- Sound equipment – All we needed to purchase was batteries. We mixed cheap batteries with the expensive ones to save money.
71- General expenses- just our insurance, which thankfully was not used
80- Contingency- My advice is to budget your insurance deductible just in case.

Anything you forgot to budget for? This is crucial – make this a definitive list.

I honestly don't think I forgot to budget for anything! However when I had made the budget it was with the intentions of only having one shoot. Therefore we had to re-rent or repurchase certain items for the second shoot.

Biggest regret, budget-wise?

The category that really upsets me is transportation. I wish we knew ahead of time how much parking outside the building was. We were told 8\$ however it ended up costing 46\$ a vehicle for a day. We learned for the rest of the shoot but it was already too late.

Budget thing you're most pleased about?

I am very pleased with my what I had estimated for each category. I had calculated the costs and then gave us a little more wiggle room. I am happy I did this because with having a second shoot, and problems with the van and parking, we still stayed almost right on budget.

With parking tickets by cast/crew, who paid?

The budget was split between the six key crewmembers. Parking tickets were only covered for cast and the uhaul.

With damages/accidents/losses, who paid?

The money was taken from the budget.

Any issues with Whites/PS grants, in terms of \$\$\$?

N/A

CREW

Post your final crew list – who actually worked on the film. Update the list, and be precise – if they only worked 4 of the 5 days, tell us why.

Which crew positions were hardest to fill?

Makeup artist! Especially one that will charge us a decent price. We also had difficulty finding crew for our last day of shooting because it was an overnight shoot and a lot of our crew from the other shoot days were no longer available.

York Crew: any specific crew members who you know are looking for other sets to work on, and who you'd recommend?

All the sets are done so no one is looking for work. However everyone was very talented! Especially our sound mixer, Pheobe Sequino.

Non-York crew: who are keen to work on other student/indie films, list their names and contact info here, along with details about their special skills: in particular, production designer, all art dept roles, steadicam, sound recordist, dolly grip, make-up, costume, animal wrangler, craft, stunts...

Paula Dajnarowicz – Make up artist/Hair Stylist – 647-680-0422 & beautybypaula92@gmail.com - She is looking for work to gain experience and will do it for a good price knowing its a student film.

Which days was your crew was too big? Too small? Give us details, in relation to production logistics e.g. size of location etc.

The crew size was good however our location for the first shoot was very small. Therefore although having a good amount of help/hands, we were still slowed down by our lack of space. After the first day, certain crew members (2nd AC, continuity) were told not to come back as they were either in the way or not doing anything. The second shoot in March the crew size was good to help set up and pack away however I found a lot of people sitting around while actually shooting.

In hindsight, which crew members were you missing?

N/A

Describe 3 specific crew/production conflicts/problems/mess-ups (major, minor) and how they were resolved? And... in hindsight, how you'd help to resolve it differently next time.

- 1) our 1st AC who was driving the U-Haul for us ended up using the van after production adding almost 200 km to the van and adding approximately another 100\$ to the cost as well as extra gas money. Next time I would make sure the van is parked at a key crewmembers house and take the keys and not be so trustworthy.
- 2) Three days before the shot we did not have a lead actress. The one we originally wanted was unavailable for the first day of our shoot so me asked our second pick. She had said yes however three days before her agent informed us he didn't know the shoot was four days and booked her another gig. Therefore we went back to our first choice and moved one of our shoot days in March. In the end it worked out because we got an extremely talented actress and the first shoot day was a night shoot and if that went as planned, we would have had less time to shoot.

What made the crew efficient?

Everyone on the crew was very talented. The shoot was planned pretty well that everyone had an idea of what they were doing prior to the shoot.

What made the crew grumpy?

VERY early call times! (They were good sports though)

EQUIPMENT

List EACH supplier and what you got from each (Whites, PS, York, etc). Be specific: number of HMI's, number of kinoflos, Peewee dolly, 20 feet of track, etc.

YORK:

Red Package 2:

- Red Camera Kit 2 w/ batt & charger (2 cases)
- Zeiss 18, 28,50, 85, 100mm (2 cases)
- Chroziel Mattebox
- Chroziel Follow Focus
- O'Connor Fluid Head 2065/Legs
- Baby Legs & Hi-Hat
- Mantis Shoulder Mount
- 4x4 Grad
 - Grad, ND 3, 6, 9
- 4x4 Filter Kit
 - ND 3, 6, 9, 85, Pola

Support

- Jib Arm
- Atlas Slider

Audio

- 744T
- Sennheiser Shotgun 416
- Sennheiser Wireless Lav EW 100 (3)
- Boom pole
- Headphones
- XLR cables (4)
- NPF Batteries (3)
- ¼ inch adaptor

Lighting & Grip

- Chimera Kit
- Arri Pepper Kit (small)
- Kino 140 w/ Skynet AC adaptor (2)
- Felloni
- Lumahawk
- JAB hurricane
- Large flag kit
- Medium flag kit
- Maffer clamps (4)
- Catolinis (5)
- Dimmers (2)
- Safety chains (10)

- Sand bags (15)
- Baby C-stands (2)
- C-stands (4)
- Avenger Light Stand (3)
- Auto Pole – Long, Medium, Short, EXT
- Apple Box – Full (3), Half (3), Quarter (2), Pancake (2)

Accessories

- Cables
 - AC (10)
 - BNC (2)
- Field Monitor HD
- 12V + Battery (Anton Bauer) (3)
- Walkie Talkie
- Slate
- 8x8 frame
- 4x4 frame

PRODUCTION SERVICES (PS):

- 1.2K LTM Par
- 4-Light Dedo Light
- Kinoflo Barfly 400 Head
- That Cat Overkeeper Linear Bed 3'

SIM DIGITAL:

- Zeiss prime 3 lens
 - 35mm
 - 50mm
 - 85mm

What got broken? Lost? Stolen?

N/A

Night exteriors: equipment advice?

N/A

Small interiors: equipment advice?

Be very organized. Only have what is needed. Know the equipment needed each day and keep what's not being used in the van/truck!

ANY OTHER THOUGHTS OR COMMENTS?

The role of a Production Manger on a student film goes beyond the above questions. As the PM you are also craft, a driver, casting agent and in a lot of cases still has creative input on the film. But I love it!