

# Questionnaire

Production Managers, Production Coordinators, 1st AD's

TITLE OF PRODUCTION: Reunion

SHOOT DATES February 20, 21, 22 and March 8 2015

YOUR NAME Kristina Wong

ROLE Producer

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.

POST this questionnaire (with your answers) online in FILM-411 site. Post with your last name and 'questionnaire' and date e.g. Veninger-Questionnaire-01-26-15 –also include in your final delivery BINDER with documents as requested e.g. call sheets, budget/cost reports, DPR's, contact lists, one-line schedules, menus, stills! etc.

## 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.

**Week 4** – finalized + locked script (with the exception of grammar changes later on), posting cast breakdowns on casting workbook, started to scout locations online, prepared paperwork files, registered with actra in case we wanted to use actra members

\*I strategically setup everything I had to do in my calendar and did it on those specific days to ensure everything would run smoothly. Casting had to be precise because you must shoot within 2 weeks of casting. But other things, I scheduled leeway for just in case – i.e I registered for the actra # as soon as I could because I wasn't sure how long it would take or if there would be any issues

**Week 3** – setup auditions, locked in key crew members, announce at crew fair, look into more script oriented details – i.e art department needed to start making custom labels, blood had to be made, etc.

\*I thought casting workbook would be enough to find actors but it didn't give us enough options so I wish at this point I had also sent out the casting call to different schools and agencies to ensure we had a lot to chose from.

**Week 2** – casted 3 of the main characters, had trouble casting one of the characters due to people's availability for night shooting, lock location by signing all agreements and making arrangements to pick up the key, crew meeting to sign deal memos/financial agreement and talk about logistics, book equipment, create final online and draft call sheets

\*we could have went back for an additional tech scout with more of the crew and did an equipment test to ensure every crew member was prepared for principle photography

**Week 1** – completed days out of days, final crew/cast contact list, rehearsals, found sponsors, confirmed last actor, confirmed equipment and crew, made a plan for craft/meals, reviewed logistics of location, made backup plans, discussed windows of opportunity.

\*we should have started looking for sponsors a month ago, as well paid more attention to the weather and made advanced plans to deal with the cold weather. As mentioned before, we should have reached out to more agencies because we casted one of the leads super late leaving less time to prep wardrobe and rehearse.

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

I opted not to crew for a PC because I wanted to have the opportunity to experience everything myself and had the time to do so. The DOP was signed on when the film was first written because she is a good friend of the director (so September). The 1<sup>st</sup> AD was signed on January 27 2015.

But they were not officially locked (signed the deal memo) until a production meeting held Feb 4 2015.

What was division of labor between you and PC?

Again, no PC.

What was the best thing you did in prep?

I did a lot of research in advance for things I knew I'd need, i.e catering, audition rooms, transportation which gave me a lot of options to chose from and negotiate the best price when it came time to make decisions.

What did you forget to do in prep?

I didn't contact restaurants soon enough to ask for food donations, lucky we did get donations for the film but our choices were limited because other places needed a 30 day notice.

## PRODUCTION MANAGEMENT

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

I used Exel for budgeting, my calendar on my computer for scheduling and a facebook group for communicating with crew and extras.

What templates did you use?

The ones given out in class because they were most effective.

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

I could have asked to see if they had enough forks and knives for us to use to save money when it came to lunch instead of assuming it – however I was lucky that there were indeed enough.

Any specific insurance issues?

None, did not have to use it.

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

The only equipment we got outside of york were from a classmate. He was super helpful because he was willing to teach our DOP how to work certain camera gear and rented it to us for free.

## 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)

Grant total was about 1500.

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!”)

Anything you forgot to budget for? This is crucial – make this a definitive list.  
Yes – did not budget for taxi rides home since for days we went later than expected.

Biggest regret, budget-wise?  
Not applying for grants.

Budget thing you're most pleased about?  
Getting gift card and free food! All you have to do is ask.

With parking tickets by cast/crew, who paid?  
There were no parking tickets because we had enough space on the driveway for 9 cars.

With damages/accidents/losses, who paid?  
We damaged a follow focus and had to replace it, which the entire key crew paid for.

Any issues with Whites/PS grants, in terms of \$\$\$?  
Nope, we did not apply for grants.

#### 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.

Director: Meghan Harper

Producer: Kristina Wong

Cinematographer: Jordan Penny

Assistant Director/Sound Recordist: Tom Rabin

Assistant Camera: Ros MacDonald  
Key Grip: Dan St. Pierre

Gaffer: Logan Arnold

Location Sound: Tom Rabin

Production Designer: Catherine Hannaford

Script Supervisor: Josiah Joseph

Makeup Artist: Sarah Al-Zahrani

Production Assistant: Mateo Castaño-Suárez

Production Assistant: Hollie Sabourin

Which crew positions were hardest to fill?  
AD, Production designer, extras

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

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...

I would love to work with more non-unionized actors again – I wasn't aware until talking to them that it's a lot more freeing as an actor to not be with actra (who have tons of rules and apparently don't find you a lot of work) despite the misconception that if you're a good actor you should already be in the union.

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

There were 3 student films shooting our weekend and we did not get any replies from the crew fair from 1<sup>st</sup> and 2<sup>nd</sup> year students so it felt like we were always a small crew but in this situation where the house was small in the first place I think our crew was perfectly sized.

In hindsight, which crew members were you missing?  
A key grip would have been nice to have.

Which departments were strong? Which were weak?  
Art was very strong, our production designer spent time making original logos to avoid any copyright issues.

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. We we're not given our lights from york so we had to take a trip back to pick them up which wasted valuable time
2. We didn't have time to pickup the ronin because it was so far away and we only had 1 car
3. People came late despite a hard call time

What made the crew efficient?  
Communication – making sure everyone who needed help got it even though it wasn't their job to help them.

What made the crew slow down?  
General nervousness – we wanted things to be perfect so we took extra time to check the frame, lighting and do rehearsals.

What made the crew grumpy?  
Lack of milk for the coffee!

What made them happy?

Food! And good music when we weren't filming.

#### 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 University Film Department**

Contact: Marcos Arriaga

Phone: 416 736 2100 ext. 22163

Email: [marriaga@yorku.ca](mailto:marriaga@yorku.ca)

- Canon 7D, tripod, light kit, slider, dimmers, c-stands, sand bags, sound blankets, sound equipment, boom pole.

**PS Production Services**

Contact: Casey Sebert  
Phone: 416 466 0037  
Email: [CaseySebert@psps.com](mailto:CaseySebert@psps.com)  
Equipment Booked: Ronin  
Hours of operation: 7am – 6pm

**Basel Real Estate Brokerage – for location**

Contact: Tony Bassels  
Email: [tbassels@trebnet.com](mailto:tbassels@trebnet.com)  
Phone: 416 652 1040  
Address: 184 davenport road

**ACTRA**

Contact: Barbara Larose and Gail Haupert  
Email: [blarose@actratoronto.com](mailto:blarose@actratoronto.com)  
Email: [g Haupert@actratoronto.com](mailto:g Haupert@actratoronto.com)  
Phone: (416) 928-2278  
Address: 625 Church St #200, Toronto, ON M4Y 2G1

Best equipment decision. Worst equipment decision.  
Best = borrowing from Rany.  
Worst = not being able to get the ronin which would have been a good experience

What got broken? Lost? Stolen?  
Nothing – but we did accidentally use/eat some of the food in the house that didn't belong to us so we left extra cash.

Night exteriors: equipment advice?  
Lots of batteries, hand warmers, heat lamps.

Small interiors: equipment advice?  
Smaller camera – we shot on a 7d which you can sneak in anywhere and used a shoulder rig when sticks weren't useable.

Car rig: advice?  
N/A

Steadicam: advice?  
N/A

Dolly: advice?  
N/A for this film BUT for another film, make sure the location owners understand what a dolly is before you sign the agreement.

Genny: advice?  
N/A

HMI's: advice?  
N/A

Favourite new toy!  
No interest in gear but did discover a lot of companies willing to support local student productions.