

Questionnaire

Production Managers, Production Coordinators, 1st AD's

TITLE OF PRODUCTION: Playhouse

SHOOT DATES: February 6th-10th.

YOUR NAME: Peter Howie

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.

6 Weeks to shoot	<ol style="list-style-type: none"> 1. Script locked. (On-time.) 2. Major crew locked (On-time.) 3. Shane started using an off-brand CastingWorkBook (I can't remember what it was called.) (On-time, I guess.) 4. Location decided. To my knowledge, it was decided before I was brought on. (On-time.) 5. Production meeting. (On-time) 6. Budget made. (Early, given the nature of the grants.) 7. Payment decided. (On-time)
5 Weeks to shoot	<ol style="list-style-type: none"> 1. Casting process initiated. Booked casting sessions for a few weeks later, as it was near Christmastime. (A little early.) 2. Other crew positions locked. (On-time.) 3. Art meeting. (On-time.)
4 weeks to shoot	<ol style="list-style-type: none"> 1. Started casting. (On-time) 2. Production meeting. 3. Art meeting. 4. Camera meeting. 5. Whites/SIMDigital grants submitted. (On-time, to my knowledge.)
3 weeks to shoot	<ol style="list-style-type: none"> 1. Both grants accepted. (On-time.) 2. Re-tooled budget. (Late. I should have seen the grants coming and been prepared.) 3. Production meeting. 4. Camera meeting. 5. Gaffing meeting. 6. Equipment booked at CSV/Whites/SIM. (On-time.)

	<ol style="list-style-type: none"> 7. Shot-list made. (On-time? Not sure we could have realistically made it sooner.) 8. Actors decided. (On-time.)
2 weeks to shoot	<ol style="list-style-type: none"> 1. Equipment demo at SIM (a little late.) 2. Another art meeting. (Late. Should have had much more.) 3. Production meeting. (On-time. One many this week.) 4. Camera meeting. 5. One-line schedule made. (Late.) <p>Note: During this period, I was shooting my own film. I was regrettably away for a longer time than I should have been.</p>
1 week to shoot	<ol style="list-style-type: none"> 1. Truck rented. (LATE LATE LATE.) 2. Rides decided. 3. Had to retool the budget again. (LATE LATE LATE.)

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

DoP and AD were signed up before I was – they’re both friends with the director. I was signed up in October, I suspect they were in the summer.

What was division of labor between you and PC?

We didn’t have a PC.

What was the best thing you did in prep?

Forced a shot-list, and how specific the shot list had to be. Jon (the AD) and I went through in specific detail how it had to look, and what information it had on it. I have absolutely no idea how it could have happened without that. (I’m sure you could say that about most films.)

What did you forget to do in prep?

Garbage bags. Garbage bags. Garbage bags. I didn’t buy those the nights before and I regret it. I didn’t check up with Guillermo on the craft meal-planning. Lots of money was wasted there. Plan the budget accordingly, in case we did get the grants. That would have just saved me time.

PRODUCTION MANAGEMENT

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

Excel.

What templates did you use?

I found a few online – googled “unit production management” and I found a few useful ones. Tweaked them for our uses and boom.

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

Surprisingly, no. We were remarkably thorough.

Any specific insurance issues?

No.

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

Location	Equipment	Comments
PS	All equipment other than cameras.	The more specific your question, the more they can help you. If you’re unsure of what equipment you’d need, tell them your problem and they’ll tell you what you can use. <i>EX: I need a light over here, but no light here, in this kinda space.</i> Have your location scouting information so you can answer every question they may have to help you.
Charles Street Video	Camera support and lighting.	You need a membership to rent their equipment. That said, things are <i>dirt cheap</i> . They’re a small

65 Bellwoods 416-603-6564		production house. Friendly people and easy to work with.
SIM Digital 416-979-9958	Camera.	I love working with SIM. They're relaxed. They're friendly. They're more than happy to answer questions. They even demo equipment with you if you call in advance. They love dogs. I love SIM.

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)

TELEFILM CODE	DESCRIPTION	BUDGET	SPENT 2 DATE ENTER RECEIPTS HERE!!!	(OVER)/UNDER VARIANCE
02.00	SCENARIO			
02.01	WRITER	0	0	0
02.00	TOTAL SCENARIO	0	0	0
03.00	DEVELOPMENT COSTS			
03.60	TRAVEL/SCRIPT EXPENSES	0	0	0
03.00	TOTAL DEVELOPMENT	0	0	0
04.00	PRODUCER			
04.05	PRODUCER	0	0	0
04.00	TOTAL PRODUCER	0	0	0
05.00	DIRECTOR			
05.01	DIRECTOR	0	0	0
05.00	TOTAL DIRECTOR	0	0	0
	TOTAL "A" (above-the-line) N/A	0	0	0
07.00	PRE-PRODUCTION COSTS			
07.01	PREP Meetings / LOCATION Scouting/Casting	0	0	0
07.00	TOTAL PRE-PRODUCTION	0	0	0
10.00	CAST			
10.01	LEADS	0	0	0
10.05	PRINCIPALS + ACTORS	0	0	0
10.76	REHEARSAL EXPENSES	0	0	0
10.00	TOTAL CAST	0	0	0
11.00	BACKGROUND			
11.10	GENERAL BACKGROUND	0	0	0
11.00	TOTAL BACKGROUND	0	0	0
13.00	DESIGN LABOUR			
13.01	PRODUCTION DESIGNER	0	0	0
12.00	TOTAL PRODUCTION STAFF	0	0	0
20.00	MAKEUP/HAIR LABOUR			
20.01	MAKEUP/HAIR ARTIST	0	0	0
20.05	OTHER (ie. FX MAKEUP)	0	0	0
20.00	TOTAL MAKEUP/HAIR LABOUR	0	0	0
22.00	CAMERA LABOUR			
22.01	DIR. OF PHOTOGRAPHY	0	0	0
22.05	OTHER CAMERA CREW	0	0	0
22.00	TOTAL CAMERA LABOUR	0	0	0
25.00	PRODUCTION SOUND LABOUR			
25.01	MIXER/SOUND RECORDIST	0	0	0
25.05	BOOM OPERATOR	0	0	0
25.00	TOTAL PROD. SOUND LABOUR	0	0	0
28.00	PROD. OFFICE EXPENSES			
28.20	CELL PHONE	0	0	0
28.30	SUPPLIES	0	0	0
28.40	OFFICE CRAFT	0	0	0
28.00	TOTAL PROD. OFC. EXPENSES	0	0	0
31.00	SITE EXPENSES			

28.00 TOTAL PROD. OFC. EXPENSES		0	0	0
31.00 SITE EXPENSES				
31.05 SITE RENTALS		0	0	0
31.07 SITE POWER		0	0	0
31.42 SITE CLEANING		0	0	0
31.50 SITE SECURITY		0	0	0
31.95 OTHER - LOCATION SUPPLIES (ie. OUTHOUSE + TP)		0	0	0
31.00 TOTAL SITE EXPENSES		0	0	0
32.00 UNIT EXPENSES				
32.10 LUNCH CATERING		0	0	0
32.15 CRAFT SERVICE (incl. SUBS)		600	724	-124
32.45 FIRST AID	Already purchased		0	0
32.00 TOTAL UNIT EXPENSES		600	724	-124
34.00 TRANSPORTATION AND TRAVEL				
34.30 GAS		300	128	172
34.45 PARKING		0	0	0
34.55 TTC or TAXIS		108	21	87
34.00 TOTAL TRANSPORT EXPENSES		408	0	408
37.00 SET DRESSING				
37.10 SET DRESSING RENTALS + PURCHASES		350	323	27
37.00 TOTAL SET DRESSING EXPENSES		350	323	27
38.00 PROPS				
38.50 PROPS RENTALS + PURCHASES		0	0	0
38.00 TOTAL PROPS EXPENSES		0	0	0
41.00 WARDROBE SUPPLIES				
41.10 WARDROBE RENTALS + PURCHASES		0	0	0
41.00 TOTAL WARDROBE SUPPLIES		0	0	0
42.00 MAKEUP/HAIR SUPPLIES				
42.10 MAKEUP RENTAL (ie. KIT)		50	50	0
42.12 MAKEUP PURCHASES		0	0	0
42.00 TOTAL MAKEUP/HAIR SUPPLIES		450	350	100
45.00 CAMERA EQUIPMENT				
45.10 BASIC CAMERA PACKAGE RENTAL		800	613	187
45.30 CAMERA PURCHASES		0	0	0
45.00 TOTAL CAMERA EQUIPMENT		800	613	187
46.00 ELECTRICAL EQUIPMENT				
46.10 BASIC ELECT. PACKAGE RENTAL		0	0	0
46.30 ELECTRICAL PURCHASES		0	0	0
46.00 TOTAL ELECTRICAL EQUIPMENT		0	0	0
47.00 GRIP EQUIPMENT				
47.10 BASIC GRIP. PACKAGE RENTAL		0	0	0
47.30 GRIP PURCHASES		0	0	0
47.00 TOTAL GRIP EQUIPMENT		0	0	0
48.00 SOUND EQUIPMENT				
48.10 BASIC SOUND PACKAGE RENTAL		0	0	0
48.30 SOUND PURCHASES (ie. BATTERIES)		0	0	0
48.00 TOTAL SOUND EQUIPMENT		0	0	0
50.00 VIDEOTAPE STOCK		0	0	0

50.00	TOTAL VIDEOTAPE STOCK	0	0	0
	TOTAL PRODUCTION "B" (Below the line)	2,608	2,159	449
60.00	EDITORIAL LABOUR			
60.10	EDITOR	0	0	0
60.20	DIALOGUE EDITOR(S)	0	0	0
60.24	SOUND EFFECTS EDITOR(S)	0	0	0
60.30	MUSIC EDITOR(S)	0	0	0
60.40	FOLEY ARTIST	0	0	0
60.42	RE-RECORDING MIXER	0	0	0
60.00	TOTAL EDITORIAL LABOUR	0	0	0
61.00	EDITORIAL EQUIPMENT			
61.01	EDIT ROOM RENTAL/EQUIPMENT RENTAL	0	0	0
61.30	PICTURE EDITING SUPPLIES PURCHASES	0	0	0
61.40	POST PROD. OFFICE EXPENSES	0	0	0
61.00	TOTAL EDITORIAL EQUIPMENT			
62.00	VIDEO POST PROD. (PICTURE)	0	0	0
62.15	ON LINE COLOR CORRECTION	0	0	0
62.64	DISTRIBUTION COPIES	0	0	0
62.95	QUALITY CONTROL	0	0	0
62.00	TOTAL VIDEO POST PROD. (PICTURE)	0	0	0
65.00	FILM POST PROD. SOUND			
65.15	SOUND TRANSFER	0	0	0
65.30	ADR	0	0	0
65.45	PRE-MIX and MIX	0	0	0
65.55	PRINT MASTER	0	0	0
65.52	M & E TRACK	0	0	0
65.00	TOTAL FILM POST SOUND	0	0	0
66.00	MUSIC			
66.10	COMPOSER	0	0	0
66.70	MUSIC RIGHTS	0	0	0
66.00	TOTAL MUSIC	0	0	0
67.00	TITLES/OPTICALS/STOCK FOOTAGE			
67.01	TITLES	0	0	0
67.00	TOTAL TITLES/OPTICALS/STOCK FTG.	0	0	0
68.00	VERSIONING/CONTINUITY-SPOT LIST			
68.90	CLOSE CAPTIONING - TRANSLATIONS	0	0	0
68.95	OTHER - CONTINUITY/SPOTTING LIST	0	0	0
68.00	TOTAL VERSIONING/CONTINUITY	0	0	0
	TOTAL "C"	0	0	0
70.00	UNIT PUBLICITY			
70.05	PUBLICITY EXPENSES	0	0	0
70.40	PROMOTION (Website, Poster, Postcards)	0	0	0
70.00	TOTAL UNIT PUBLICITY	0	0	0
71.00	GENERAL EXPENSES			
71.01	INSURANCE	212	212	0
71.10	LEGAL FEES	0	0	0
71.20	PRODUCTION ACCTING	0	0	0
71.30	BANK CHARGES	12	0	12
	TOTAL "C"	0	0	0
70.00	UNIT PUBLICITY			
70.05	PUBLICITY EXPENSES	0	0	0
70.40	PROMOTION (Website, Poster, Postcards)	0	0	0
70.00	TOTAL UNIT PUBLICITY	0	0	0
71.00	GENERAL EXPENSES			
71.01	INSURANCE	212	212	0
71.10	LEGAL FEES	0	0	0
71.20	PRODUCTION ACCTING	0	0	0
71.30	BANK CHARGES	12	0	12
71.00	TOTAL GENERAL EXPENSES	0	0	0
72.00	INDIRECT COSTS			
72.01	CORPORATE OVERHEAD	0	0	0
72.95	OTHER	0	0	0
72.00	TOTAL INDIRECT COSTS	0	0	0
	TOTAL "D"	224	212	12
80.00	CONTINGENCY	500	186	314
	GRAND TOTAL (A+B+C+D+Contingency)	3,332	2,557	775

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!”)

Not much to add – There is no official overage, though. The overage is from budgeting pre-grant money.

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

It was mostly all the little things:

1. Tennis balls for C-stands.
2. **Garbage bags.**
3. Batteries (specifically, C-batteries.)
4. Cleaning supplies.
5. Coffee. I don't drink it, so I forgot other people did. (The world revolves around me, naturally.)

Biggest regret, budget-wise?

Giving craft a relative free-reign. He had a budget, but I didn't monitor *what* he was spending on, which is nearly just as bad.

Budget thing you're most pleased about?

Camera had everything they needed.

With parking tickets by cast/crew, who paid?

There weren't any!

With damages/accidents/losses, who paid?

No damages and costs, other than the art director who ruined a bit of a wall. Thankfully, he's also dating the DoP... whose house we were shooting in.

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

None.

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	Shane Preston
PM	Peter Howie
AD	Jon Elliot
DoP	Maria de Sanctis
1AC	Megan Berg
2AC	Steele Fernandes
2AD	Emma Thornley (brought in late out of necessity.)
Art Director	Dmitry Lopatin
Art Director	Dustin Dyer
Gaffer	Abdul Malick
Craft	Guillermo De La Rosa
Craft PA	Emma. I don't know her last name. Jon's girlfriend. She was only around for the first shooting day. Lovely person.
Art PA	Erica Oh
Key Grip	Ardian Kieda (First two days, couldn't make the final two.)
Grip	Will Kristiansen
Grip	Andrew Morel
Grip	Andrew Arnill

Which crew positions were hardest to fill?

Craft. No one wants to do craft, and at York, people think it's a throwaway roll.

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

Emma Thornley. I can't recommend anyone else. She's a stellar 2AD and has an unreal bedside manner. She just *gets it*. If she makes a mistake, she apologizes. She solves problems. She's a generally likeable person. There were mistakes that I didn't know I'd made and she'd solved them without telling anyone – even me. She does what she does because she's happy to do it. *Emma Thornley*.

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...
None that I can think of, our crew was entirely York, aside from M/U, who were alright, but nothing special.

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

Across the board, we could have used a second craft and a single unit driver. If I had those two, then 55% of my issues would have disappeared in an instant.

In hindsight, which crew members were you missing?

UNIT DRIVER.

Which departments were strong? Which were weak?

Grip team was solid. Craft needed help. Camera team was alright – our 2AC had a tendency to lose track of things (Megan, 1AC, was lovely.)

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. There was a constant level of reality-checking Jon and I had to do with the DoP. We constantly had to, either silently or vocally, deny things she demanded. As the shoot went on, we had to become humorously silent in how we would take away things.
2. 12-on, 12-off was disrespected every night. I don't know how I would have solved it in hindsight, as the director was so hard-lined on wanting more time. I did everything I could. In the end, all I could do, and could have done, was keep morale up.
3. The Gaffer would make demands that were simply unnecessary. At first, I caved because I felt pressure to get everyone what they needed. I learned to take a minute and actually evaluate what the request was.

What made the crew efficient?

1. Coffee
2. Good music – particularly Kanye West. Honestly.
3. Being able to dance-break. Again, honestly.
4. Making their day with the small things: remembering what *that* grip likes in his coffee, bringing extra food to *that* crewmember because you know they have an appetite... Those kinds of things.
5. Being generally pleasant, especially when the pressure is on. 90% of the time, people thank you for taking stress so well.

What made the crew slow down?

Lack of discipline. Know when you've crossed the line from having fun, to having too much fun. *Always* shut down the party right when it's at its peak.

What made the crew grumpy?

Lack of coffee and sleep.

What made them happy?

I found there was a direct relationship between happiness of crew and efficiency of crew, so all of the previously said.

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:	CSV	SIMDigital
<ol style="list-style-type: none"> 1. Diva kit 2. Double diva kit 3. 5 c-stands 4. 8 AC 5. 4x flag kit 6. 8x flag kit 7. Pepper kit 8. 4 full apples 9. 5 half apples 10. 3 quarter apples 11. 4 pancakes 12. Dolly (In case Peewee sucked.) 13. 2 lengths of straight track 14. 1 length of curve track 15. Full tripod (can't remember name.) 16. Baby tripod (can't remember name.) 17. Walkie kit 18. Sound recorder 19. 4 Lav kits 20. Boom mic 21. Sandbags (I think 8) 22. ND filters 	<ol style="list-style-type: none"> 1. Chimera kit. (Something made it special to warrant renting.) 2. Sticky-light kit. (small lights designed to be taped to walls.) <p>PS</p> <ol style="list-style-type: none"> 1. 4x4 Kinoflo 2. 1x Kinoflo Barfly-double kit 3. Arri Locaster LED double-kit 4. Shadowmaker Flicker generator 5. Pipe Boom kit 6. Milk crates 7. 1 8' track 8. 1 4' track 9. 45 degree curved track 10. 90 degree curved track 11. Laundry cart 12. 10 sandbags 13. 5 c-stands 14. Peewee dolly and all associated attachments 	<ol style="list-style-type: none"> 1. Arri AMIRA kit 2. 4 64gb CFAST cards 3. Mattebox kit 4. Shoulder mount 5. S-video cable 6. 3 batteries 7. 1 charger 8. AC for charger 9. Filter kit

Best equipment decision. Worst equipment decision.

Best: Arri AMIRA. Light camera. Very user-friendly.

Worst: The Peewee Dolly. *No one ever needs this dolly on a York set. I don't care what the scenario is. It's too heavy, it's too dangerous. It takes too long to set up. Without a grant, it's too expensive. Make the artistic sacrifice.*

What got broken? Lost? Stolen?

Apparently the DoP's Canon 5D Mark III was stolen. I'm not entirely certain, but she believes so. Currently, the blame is on H/M/U, but no one can be certain.

Night exteriors: equipment advice?

Don't try to convince your crew that you can, "guerilla-style" shoot outside, in front of someone's house, with a full crew, using a dolly, on a street, in the middle of the evening rush hour.

Small interiors: equipment advice?

You can do *so much* with the Pepper kit – 50s, 150s, and 300s, can be your workhorse lights if you get over the fact they're York lights. Less is more.

Car rig: advice?

Non-applicable.

Steadicam: advice?

Non-applicable.

Dolly: advice?

Set up the night before. If you can't, set up the shot before. If you can't, consider the need of the dolly at all. A slider can be just as effective 80% of the time, and takes 40% of the setup time and crew.

Genny: advice?

Non-applicable.

HMI's: advice?

Non-applicable.

Favourite new toy!

Despite everything I said, the Peewee dolly. It's a great dolly, especially with the pneumatic head. The *Arri AMIRA* is my spirit camera. It's one of the lightest cameras I've ever seen, uses Arri colour space, is hugely user-friendly, and even built to be entirely operated by one person. Frankly, it's a camera designed for documentarians, and York fiction students need that more than they need some hulking Red Epic Dragon that weighs 40lbs all-in.