

# Questionnaire

Production Managers, Production Coordinators, 1st AD's

TITLE OF PRODUCTION: Pizzo

SHOOT DATES Friday December 5th - Sunday December 7th, 2014

YOUR NAME Christian Harrison

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.

- 4 WEEKS:
- Get your Production Binder Ready
  - Start Credit List
  - ~~SCRIPT~~ Treatment
  - TITLE SEARCH (Too late)
  - ~~Post-Getting-Breakdown~~ Post An Art List if possible
  - Find Locations
  - Prep Budget/CR template
  - Grant Application
  - ~~Register with ACTRA~~ Start contacting interviewees
  - Apply for Insurance
- 3 WEEKS:
- ~~Call out Auditions~~ Continue contacting interviewees
  - Lock in the Keys: Gaffer / Key Grip / AD / 1stAC / Sound / Makeup
  - Book rentals outside of equipment (ex. vehicles/walkies) (Too late)
- 2 WEEKS:
- ~~Audition & Cast~~ Continue contacting interviewees
  - ~~Script~~ Paperwork to AC/PA/ Lock as many interviewees as possible (Too late)
  - Lock all locations and get Location Agreements Signed
  - ~~Location Created/locked~~ Make interviewee list
  - Location / Tech Scout (with all keys possible) (if possible)
  - Production Meeting (with all keys possible / review schedule)
  - Get CREW Deal Memos Signed -- Find out who has CARS and Allergies
  - Send locked equipment list to rental house (A bit too late)
  - Lock in the whole crew! (PAs, 3rds in departments est.)
- 1 WEEK:
- Create Complete Cast and Crew Lists with Cell/Email/Addresses
  - Lock the Budget
  - FINANCE DEAL SIGNED
  - Lock the Schedule
  - Lock Equipment with Rental house
  - Create Pick-Up/Transport Schedule
  - Call sheets prepped
  - Releases prepped
  - All Location Permits into the City
  - Completed shotlist (reviewed by Director, DP and AD) (did previous week)
- DAY BEFORE SHOOT:
- Pick up equipment
  - Send out Day 1 Callsheet -- Get confirmations from everyone!
  - Call All Crew & All Actors with calltime and location information
  - Make sure everyone can get to the location -- Assume nothing.

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

There was no need for a PC. The DOP and the 1st AD were signed back on July 2nd of 2014. Peter and I wasted no time and held several production meetings during the summer.

What was division of labor between you and PC?

N/A

What was the best thing you did in prep?

Start so early. Peter and I were very aware that one of the downfalls of student films is their lack of time for planning and script writing. Starting in the summer lets us book all of our crew and build a sense of momentum before we even stepped onto York campus.

What did you forget to do in prep?

To give our Production Assistant Peters credit card information for when he went to pick up the rental equipment from Charles Street Video. A detail simple enough to forget. Luckily it was easily solve over the phone.

## PRODUCTION MANAGEMENT

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

-There was an excel document running back and forth between me and the 1st AD for the schedule.

-In terms of budgeting, besides the formal template in excel we kept most of our planning and estimates in Evernote.

A document sharing software that is highly effective for such group work.

-Could not do script breakdowns due to the film being a documentary. But there was a shot list and art list both made in Evernote as well.

What templates did you use?

Everyone Ingrid provided. I was not at a point where I trusted making my own.

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

No. We covered everything. Our 'Pizza Reel' was an elaborate and unique setup that much deliberation was given to its execution and preparation.

Any specific insurance issues?

No. Part of that may have been because I was the third year insurance coordinator. It certainly made things run smoother.

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

Supplier	Contact info	Equipment
<b>Vistek</b>	(416) 365-1777	Metabones E to EF Adapter
	sales@vistek.ca	Cinevate Atlas 10 w/502 Video Head
	496 Queen St E, Toronto, ON M5A 4G8	Canon EF 100/2.8 Macro Lens
		Lowepro Nova 160 AW Bag
No problems, but not the cheapest prices. We knew that going in though.		
<b>Charles Street Video</b>	(416) 603-6564	HMI - Joker 1600 Kit
	csv@charlesstreetvideo.com	HMI - Joker 400 Kit
	65 Bellwoods Ave, Toronto M6J 3N4 Canada	
When I forgot the credit card information they were quite patient and worked efficiently to get the equipment into our hands.		
<b>Jacke Weisman</b>	(476) 461-7765	Cannon C300
	weisman.jack@gmail.com	Cannon Lenses
Was a good friend who let us borrow several essentials from time to time. There was a fair bit of bargaining and favours, but in the end the discounted prices were worth it.		

TELEFIM CODE	DESCRIPTION	BUDGET	SPENT 1 DATE ENTER RECEIPTS HERE!!	OVER/UNDER VARIANCE	TELEFIM CODE	DESCRIPTION	BUDGET	SPENT 1 DATE ENTER RECEIPTS HERE!!	OVER/UNDER VARIANCE
81	SCENARIO				81	SCENARIO			
82	TOTAL SCENARIO				82	TOTAL SCENARIO			
83	DEVELOPMENT COSTS				83	DEVELOPMENT COSTS			
83.01	TRAVEL SCRIPT EXPENSES				83.01	TRAVEL SCRIPT EXPENSES			
84	TOTAL DEVELOPMENT				84	TOTAL DEVELOPMENT			
84.00	PRODUCER				84.00	PRODUCER			
84.01	PRODUCER				84.01	PRODUCER			
84.02	TOTAL PRODUCER				84.02	TOTAL PRODUCER			
85	DIRECTOR				85	DIRECTOR			
85.01	DIRECTOR				85.01	DIRECTOR			
85.02	TOTAL DIRECTOR				85.02	TOTAL DIRECTOR			
	<b>TOTAL "M" (above-the-line) N/A</b>					<b>TOTAL "A" (above-the-line) N/A</b>			
87	PRE PRODUCTION COSTS				87	PRE PRODUCTION COSTS			
87.01	PRE PRODUCTION LOCATION (Scouting/Casting)				87.01	PRE PRODUCTION LOCATION (Scouting/Casting)			
88	TOTAL PRE PRODUCTION				88	TOTAL PRE PRODUCTION			
88.00	CAST				88.00	CAST			
88.01	LEADS				88.01	LEADS			
88.02	PROFILES + ACTORS				88.02	PROFILES + ACTORS			
88.03	TRAVEL EXPENSES				88.03	TRAVEL EXPENSES			
88.04	TOTAL CAST				88.04	TOTAL CAST			
89	BACKGROUND				89	BACKGROUND			
89.01	GENERAL BACKGROUND				89.01	GENERAL BACKGROUND			
89.02	TOTAL BACKGROUND				89.02	TOTAL BACKGROUND			
89.03	GENERAL LABOUR				89.03	GENERAL LABOUR			
89.04	PRODUCTION DESIGNER				89.04	PRODUCTION DESIGNER			
89.05	TOTAL PRODUCTION STAFF				89.05	TOTAL PRODUCTION STAFF			
89.06	MANAGERIAL LABOUR				89.06	MANAGERIAL LABOUR			
89.07	PRODUCTION ASSISTANT				89.07	PRODUCTION ASSISTANT			
89.08	OTHER ON SET MANAGER				89.08	OTHER ON SET MANAGER			
89.09	TOTAL MANAGERIAL LABOUR				89.09	TOTAL MANAGERIAL LABOUR			
89.10	CAMERA LABOUR				89.10	CAMERA LABOUR			
89.11	DIR. OF PHOTOGRAPHY				89.11	DIR. OF PHOTOGRAPHY			
89.12	OTHER CAMERA CREW				89.12	OTHER CAMERA CREW			
89.13	TOTAL CAMERA LABOUR				89.13	TOTAL CAMERA LABOUR			
89.14	PRODUCTION SOUND LABOUR				89.14	PRODUCTION SOUND LABOUR			
89.15	MANAGERIAL SOUND LABOUR				89.15	MANAGERIAL SOUND LABOUR			
89.16	TOTAL MANAGERIAL SOUND LABOUR				89.16	TOTAL MANAGERIAL SOUND LABOUR			
89.17	ROOM OPERATOR				89.17	ROOM OPERATOR			
89.18	TOTAL PROD. SOUND LABOUR				89.18	TOTAL PROD. SOUND LABOUR			
89.19	PROD. OFFICE EXPENSES				89.19	PROD. OFFICE EXPENSES			
89.20	TRAVEL				89.20	TRAVEL			
89.21	OFFICE SUPPLIES				89.21	OFFICE SUPPLIES			
89.22	OFFICE GROUP				89.22	OFFICE GROUP			
89.23	TOTAL PROD. OFF. EXPENSES				89.23	TOTAL PROD. OFF. EXPENSES			
89.24	WIRE EXPENSES				89.24	WIRE EXPENSES			
89.25	WIRE SPECIALS				89.25	WIRE SPECIALS			
89.26	WIRE POWER				89.26	WIRE POWER			
89.27	WIRE CLEANING				89.27	WIRE CLEANING			
89.28	WIRE SECURITY				89.28	WIRE SECURITY			
89.29	WIRE - LOCATION SUPPLIES (w. OUTHOUSE + TR)				89.29	WIRE - LOCATION SUPPLIES (w. OUTHOUSE + TR)			
89.30	TOTAL WIRE EXPENSES				89.30	TOTAL WIRE EXPENSES			
89.31	WARRANT EXPENSES				89.31	WARRANT EXPENSES			
89.32	UNEMPLOYMENT				89.32	UNEMPLOYMENT			
89.33	TRAVEL SERVICE (incl. SUBS)				89.33	TRAVEL SERVICE (incl. SUBS)			
89.34	FREIGHT				89.34	FREIGHT			
89.35	TOTAL UNIT EXPENSES				89.35	TOTAL UNIT EXPENSES			
89.36	MANIPULATION AND TRAVEL				89.36	MANIPULATION AND TRAVEL			
89.37	CAST				89.37	CAST			
89.38	TRAVEL				89.38	TRAVEL			
89.39	TOTAL TRANSPORT EXPENSES				89.39	TOTAL TRANSPORT EXPENSES			
89.40	SET DRESSING RENTALS + PURCHASES				89.40	SET DRESSING RENTALS + PURCHASES			
89.41	TOTAL SET DRESSING EXPENSES				89.41	TOTAL SET DRESSING EXPENSES			
89.42	PROPS				89.42	PROPS			
89.43	PROPS RENTALS + PURCHASES				89.43	PROPS RENTALS + PURCHASES			
89.44	TOTAL PROPS EXPENSES				89.44	TOTAL PROPS EXPENSES			
89.45	WARDROBE SUPPLIES				89.45	WARDROBE SUPPLIES			
89.46	WARDROBE RENTALS + PURCHASES				89.46	WARDROBE RENTALS + PURCHASES			
89.47	TOTAL WARDROBE SUPPLIES				89.47	TOTAL WARDROBE SUPPLIES			
89.48	MAKEUP SUPPLIES				89.48	MAKEUP SUPPLIES			
89.49	MAKEUP RENTAL (w. KIT)				89.49	MAKEUP RENTAL (w. KIT)			
89.50	TOTAL MAKEUP SUPPLIES				89.50	TOTAL MAKEUP SUPPLIES			
89.51	CAMERA EQUIPMENT				89.51	CAMERA EQUIPMENT			
89.52	TRAVEL CAMERA PACKAGE RENTAL				89.52	TRAVEL CAMERA PACKAGE RENTAL			
89.53	CAMERA PURCHASES				89.53	CAMERA PURCHASES			
89.54	TOTAL CAMERA EQUIPMENT				89.54	TOTAL CAMERA EQUIPMENT			
89.55	ELECTRICAL EQUIPMENT				89.55	ELECTRICAL EQUIPMENT			
89.56	BASIC ELECT. PACKAGE RENTAL				89.56	BASIC ELECT. PACKAGE RENTAL			
89.57	ELECTRICAL PURCHASES				89.57	ELECTRICAL PURCHASES			
89.58	TOTAL ELECTRICAL EQUIPMENT				89.58	TOTAL ELECTRICAL EQUIPMENT			
89.59	GROUP EQUIPMENT				89.59	GROUP EQUIPMENT			
89.60	TRAVEL GROUP PACKAGE RENTAL				89.60	TRAVEL GROUP PACKAGE RENTAL			
89.61	GROUP PURCHASES				89.61	GROUP PURCHASES			

### 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!”)

We found it cheaper not to rent a huge u-Haul truck but a trailer for our travels down to Windsor. Although there is a lack of accessibility, all equipment did fit. In addition, once we arrived we had access to a minivan. So we moved all of the equipment. Many points of entrance to grab equipment.

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

-Travel costs for a documentary can be more expensive than a fiction if there are continual trips to the location. There were several more than anticipated due to the story not being entirely found or captured.

-The deposit at Vistek was not expected. They do not require insurance, but instead a deposit that they keep if you break the equipment. It can easily go over a grand, but it depends on what equipment you get and how much. This is not reflected in the budget because we didn't break anything.

Biggest regret, budget-wise?

-If someone buys something, have them write their name on the receipt! Seems like common sense, but it is so easy to forget and makes for a difficult time later.

Budget thing you're most pleased about?

Food was so cheap! It typically requires so much money, but when in a small town you can find some great deals! People just gave us free food! Like \$80 worth of free food.

With parking tickets by cast/crew, who paid?

Its Windsor.....they aren't strapped for free parking. Having lived there before, I knew the good spots.

With damages/accidents/losses, who paid?

Person who caused the accident paid. They took full responsibility.

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

Doc's are not favoured for grants. That was our biggest problem.

## 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.

Peter Howie...Director/Producer (worked anyway everyday)

Logan Arnold...Director Of Photography (was there for almost everyday. Only wasn't for the last minuet trips Peter decided to go on.)

Christian Harrison...Production Manager (I was completely involved up until it continued past second semester. I could no longer afford to spend more effort and time due to other commitments. I took more of a backseat, consulted with on some decisions.)

Marileina Pearson...1st Assistant Director (Only there for our big shoot from Dec 5th-7th. The Doc didn't need more from here after that time.)

Connor Johnstone...Editor/Sound Designer/Location Sound/Creative Consultant (He has a lot of hats to wear, he has been involved almost more than Logan.

Alex Brock...Production Designer (Art was only needed from Dec 5th-7th)

Robert Murdoch...Gaffer/1st AC/Tech Consultant (Only needed from Dec 5th-7th)

James Fagan...Assistant Sound Designer

Hope Lindsay-Garvey...Research Assistant (Help with research was only needed for one day)

Linda Harrison...Catering (Only needed from Dec 5th-7th)

Nona...Catering (Only needed from Dec 5th-7th)

Which crew positions were hardest to fill?

Research Assistant. We pretty much new the crew before Peter even wrote a treatment for the Doc. But finding an extra pair of hands to go to Windsor last minuet was tough. Luckily Hope was from Windsor, and is also a York student. Super lucky.

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

I would recommend anyone from the crew. I would gladly work with anyone of these people again. No doubt about it. Although my mom and Peter's Nona live in Windsor.....could be tough for the future.

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...

Entire York crewed. Sorry.

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

Our pre-production crew was a bit too small. We underestimated how much work would go into a Doc even with such a small crew. I also have never been in charge of organize a crew trip out of town before.

It was never too big. We were so small as it was.

In hindsight, which crew members were you missing?

Pre-production assistant. Maybe a PC.

Which departments were strong? Which were weak?

Camera and Lighting team was amazing. They had never done high-speed shooting before and they pulled it off almost flawlessly.

I honestly can't isolate a department. There was no weakest chain. Any improvements as a whole.

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.

-One crew member got in a accident and hit a pedestrian.....who happened to be a dancer. They were fine, but we were not there in person and were only getting limited information over the phone. The situation eventually worked itself out. The Firemen and Police showed up and made sure everyone was fine. The crew member still decided to press on. But I demanded she take a break and go get food that would be covered by the budget. Not too much I could do different. Staying calm was definitely the most important thing.

-Forgot to give Charles Street Video the credit card information. Luckily they were very understanding and patiently waited as I gave them the information over the phone. In the future I would have loved to get an assistant who could help me manage all the details. Someone to follow behind me and pick up anything little I might have dropped. I should have asked.

-Interviewee dropped last minuet once we were all down there. We ended up using the time to gather B-Roll. I would have made the team make a more consolidated list for B-Roll. We did not fully anticipate the interview to drop and our plan B was not scheduled or organized enough.

What made the crew efficient?  
High moral

What made the crew slow down?  
No food....aka moral

What made the crew grumpy?  
No food.

What made them happy?  
Food and gorgeous shots.

## 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.

Supplier	Contact Info	Equipment
<b>Visteck</b>	(416) 365-1777	Metabones E to EF Adapter
	<a href="mailto:sales@vistek.ca">sales@vistek.ca</a>	Cinevate Atlas 10 w/502 Video Head
		Canon EF 100/2.8 Macro Lens
		Lowepro Nova 160 AW Bag
<b>Charles Street Video</b>	(416) 603-6564	HMI - Joker 1600 Kit
	<a href="mailto:csv@charlesstreetvideo.com">csv@charlesstreetvideo.com</a>	HMI - Joker 400 Kit
<b>Jacke Weisman</b>	(476) 461-7765	Cannon C300
	<a href="mailto:weisman.jack@gmail.com">weisman.jack@gmail.com</a>	Cannon Lenses
<b>Duraid Munajim</b>	Private	Sony FS700
<b>York University</b>	416.736.2100 ext. 22163	C-Stands
	<a href="mailto:marriaga@yorku.ca">marriaga@yorku.ca</a>	Babby C-Stands
		Flags/Floppies
		AC
		Mantis Shoulder Rig
		Cannon Lens kit #2
		Gels/Diffusion
		Dimmers
		Apple Boxes
		Mombo Stands
		Auto-Pole
		Sand Bags
		Cardellini Clamps
		Avenger Stands
		Boom Pole
		XLR Cable
		Mic
		Headphones
		Tascam HDP2

Best equipment decision. Worst equipment decision.

Best: finding someone who has a membership at Charles Street Video.  
Worst: We could have found better deals than Vistek.

What got broken? Lost? Stolen?  
Nothing!

Night exteriors: equipment advice?  
N/A

Small interiors: equipment advice?  
Minimize equipment. If you can't, try to minimize crew.

Car rig: advice?  
N/A  
Steadicam: advice?  
N/A  
Dolly: advice?  
N/A  
Genny: advice?  
N/A  
HMI's: advice?  
N/A

Favourite new toy!  
FS 700. Not necessarily new but super great high speed stuff. My biggest piece of advice when it comes to highspeed stuff is to get the right lights. Regular lights won't work due to a flier that can be seen when the clip is slowed down. You need square wave ballasts. That's all I know. You gotta look up more for your self. Just make sure its square wave.

## FIRST AD'S

### PREP

Post your one-line schedule, plus call sheets for each day of the shoot.

Did your call-sheets include: names, roles and contact info of cast/crew? (important to ensure everyone knows who is doing what, including your actors); map, directions, parking info; weather info and specific clothing advice (assume your crew needs to be reminded about practical things like good boots, rain gear, mittens); joke/cartoon of the day?

How many days before shooting did you lock your schedule? Was it soon enough? What caused the delays?

Tech survey: detailed schedule – what day, who attended, how much time per location.

Did you review blocking/coverage of each scene with DOP, 1st and Director?

Review all art dept logistics?

Solve all unit issues (power, green room, washrooms, parking)?

Production meeting: Date? How many days from going to camera?

Should it have been earlier/later? Who attended? Who was missing who should have been there?

Did you do a script reading? Was it useful?

One-line: did you thoroughly discuss each scene/production day?

Most productive thing about the production meeting?

Least productive thing?

Things you'd change about the production meeting next time?

## ON SET

For each shooting day, list the following (this is essentially the info a DPR - Daily Production Report - contains):

Day & Date;

Your timing of each call sheet (when you hoped to finish each scene) vs. when you actually finished it.

For each scene, record how many set-ups your director planned vs. how many were actually shot.

Call time – was cast/crew on time?

Time the first blocking actually started;

When wrap was called; when everyone actually wrapped out;

Was crew able to secure set/equip and walk away – or did crew have to wrap out of location?

Length of time for each unit moves and set shift (include start and end times);

Time you got first shot;

Length of time to shoot each scene; number of set-ups that were shot in each scene (reminder: set-ups are camera angles – so popping a lens isn't a new set-up – moving the camera is)

What caused your day to go overtime/undertime?

What did you compromise on?

Best thing that happened on set each day...?

Blocking: What was the longest blocking, and why? What was the quickest blocking?

Any scenes where you didn't start with a blocking? Why? (This should be extremely rare!)

Did you, your director, your DOP and crew follow SPLURTS for every scene? (Set dec, Private block/block, Lighting, Update, Rehearse, Tweak, Shoot)

Walkies? How many? Where'd you get them from? Was your 3rd AD in charge of the walkies? Did you use proper sign-out sheets?

Daily lunch meetings to revise the sched? With DOP and PM? Meetings at wrap? Meetings before call?

Describe 3 specific bad moments on set that you experienced as 1st AD – and identify solution.

Describe 3 specific good moments – and make recommendations based on same.

How did you control crew chatter?

## ACTORS

3 happy anecdotes about AD's and actors on set.

3 'difficult moments' on set involving actors and ADs.

Smart tips about working with your 3rd AD's and actors.

Smart tips about AD's working with walkies.

Smart specific advice about blocking background performers. Could touch on: cueing, choreographing action, entrances, exits, 2nd and 3rd cues, giving succinct direction to background performers...

What you'd do differently next time with your actors and 3rd AD...

## PRODUCTION COORDINATORS

### VEHICLES

List each vehicle, and function of each. Include: Where did you rent/source them from? (Name, location, contact person, phone #, cost, advantages, disadvantages compared to other suppliers e.g. age of drivers allowed, insurance, mileage)



What would you change now, with hindsight? Did you need another vehicle?

Who was the driver for each vehicle (name role on set)?

Any accidents?

Advice on prevention of accidents?

Parking issues on location?

Picture (on-camera) vehicles: specific anecdotes/adventures?

Car insurance: any specific advice?

#### CATERING & CRAFT

What did you budget for lunches? (# of people X cost per person X # of days)

Lunch: For each shooting day, list the detailed, specific menus served – include recipes if available – and actual budget for each lunch.

Who cooked lunch? How did they shop? How did they get the food to set? How did they keep it hot?

Any pre-cooked lunches? (e.g. Loblaws frozen lasagna)?

Was there vegetarian option? Was there salad?

Was there dessert?

Best lunch you served your crew:

Worst lunch:

What did you provide for breakfast?

Did you have one dedicated person doing craft? Or was it your catering person?

List their detailed shopping list for craft, budget (cost per person per day) and the places they shopped at.

Smart places to shop for craft?

Top 3 craft snacks on your set: rate in terms of cost, healthiness, popularity, germs (the flu factor – e.g. hands reaching into same bowl), messiness (greasy? Crumbly? Leaky?) – can they be taken around to crew, or just stay at craft table.

Top 3 craft beverages (besides coffee): rate in terms of cost, healthiness, eco (bottles/cans/glasses)

Top 3 Bad craft ideas:

Craft table: did crew members have their own 'named' cups?

For each day, list your Substantials: ingredients/recipes, budget (cost per person)

Note: substantial's are served at the 3 hour mark -- once in morning, once in afternoon -- this should be budgeted in craft, not in 2nd meals.

Coffee all day or just at meals?

Second meal (this is served at the 12th hour mark – 6 hours after lunch—usually crews opt to do this meal 'on-the-run' – and it's often fast food – burritos, etc.: Did you have any second meals?

#### LOCATIONS, STUDIO & UNIT

List each of your locations, and with each, itemize the following info:

General description (e.g. house, apartment, church, garage, park, marina...)

Address/phone/contact person:

Cost?

Good parking?

Good washrooms/green room?

How did you find it?

How soon before shooting did you book it?

Any logistical/practical problems? (e.g. no bathroom, narrow staircase, no where to store equipment)

Any creative problems? (e.g. too small to hang lights)

Sound issues?

Best thing about the location?

Worst thing about the location?

In hindsight, what would have been solutions?

Would you recommend this location to other shoots?

York locations: list which York locations you used (and what they were standing in for)

Aesthetically, did they work for the needs of the story/script?

How did you access them (through TUUS/Marco Sestito?)

Best thing about each York location.

Worst thing about each York location.

Would you recommend for future shoots?

York studios: list which York studios (104, 115, 130) you used, and for which sets.

For each set, itemize the following:

What was the set? (bedroom, 9th ring of hell, etc.)

Scale (2 walls, 3 walls, 4 walls, limbo, etc.)

How much time/labour to build and set dec? How much would have been ideal?

Cost of building and set dec?

Any logistical/practical problems? (e.g. can't shoot a reverse)

Any creative problems? (e.g. couldn't afford enough set dec)

Best thing about each studio set?

Worst thing about each studio set?

## UNIT

For each location, list your solution for: green room, washrooms for cast/crew, lunch room, kitchen facilities, make-up room (share with green room?), costume room (share with green room?), unloading-off-the-truck storage for equip, AD/PM office (share with green room?)...

List each Unit rental item (these could include tables, chairs, traffic cones, porta-potties, tents, heaters, green boards, plywood sheets, etc.), followed by: cost, supplier (name, address, phone, email)...

List Unit purchase items, cost and supplier: these could include Caution tape, pylons, disposable booties, etc.

How did you protect floors in your locations (greenboard, booties, cardboard, etc.)?

Hand warmers: brand (e.g. Hot Snapz), source (e.g. Costco), price, how many did you buy for your crew?

On set safety: what did you have? (Fire extinguisher, caution tape, etc.) What should you have had?

Night shoots: any special unit items? Flashlights?

## ACTORS

List name/role who was ACTRA. List name/role who was non-ACTRA.

Any advice/anecdotes about working with ACTRA?

Rehearsal: list your rehearsal schedule in terms of dates, hours and with which actors.

What worked best in rehearsal? What didn't work?

In rehearsal, what was efficient, what wasted time?

On set, did director rehearse with actors while DOP was lighting?

Directing them on set, did Directors use motivations/action verbs, adverb adjustments, as-ifs – or were there scenes/ shots where there was result-based direction? (sometimes you have to!)

Describe 3 times where director gave an effective direction and it really helped the scene/performance.

Describe 3 times where director got stuck, and couldn't communicate what they wanted (or where the actor wasn't understanding) – and describe the solution.

In production, how did your actors travel to set?

What made them happy/grumpy on set?

How will you treat them different next time?

What slowed things down? What was efficient?

Did they feel like meat puppets or were they allowed to create/invent/play on set?

## CASTING

Casting director? Consultant? Include contact info if they're interested in working on other films.

List each where you posted (Casting Workbook, Mandy, etc)

With each, detail: how many actors applied for each role, and how many you booked for auditions.

What space did you use for your casting? List address, cost, contact info, dates and times you booked/used – and summarize your experience – what was good and bad about the space (e.g. noise, accessibility, waiting area, etc.)

Any nightmares/headaches? Parents of child actors?

Practical issues: how did you get your actors the sides/script?

Session: how many actors?

How many showed up / didn't show up? Do you know why?

How much time scheduled per actor? Did you run late?

How many takes per actor? Did you redirect using Weston method? (motivations/adverbs/as-ifs)

Did you do callbacks?

## DESIGN SETS & PROPS

Where did you find your designer?

How many people on the art dept crew (list positions)?

How many would have been best?

Where did you get your props/set dec? (%): Your own \_\_, Borrowed \_\_, Rented \_\_, Bought \_\_.

Where did you rent/buy your set dec/props? (List names of suppliers, phone, email, contact person, street address)

Favourite art dept stories: at least one happy and one sad.

Favourite clever art department tricks

Things which didn't work technically.

Things which didn't work aesthetically.

## COSTUME, HAIR & MAKEUP

List each crew member for these roles, and specify the roles (were parts doubled up?)

Where did you find them? Include contact info if they want to work on other sets.

Did you need more? Less?

Costumes: where did you get your rentals?

Where did you purchase any costumes?

Best tip for sourcing costumes:

Did you create/build any costumes? Details please.

What sort of change room on set?

Hair/makeup: did you do camera tests before shooting?

Any hair/makeup/costume triumphs?

Disasters?

Continuity mess-ups?

Describe 2-3 occasions where things got held up of hair/make-up/wardrobe – and describe the solutions you found.

ANY OTHER THOUGHTS OR COMMENTS?