



pUNK Films Presents

The Other Side of Porcupine Lake
Ingrid Veninger Makes a Movie

PRESS KIT

Canada, 2017

English, 85 minutes

DCP/HD, Color, Dolby Digital 2.0

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pUNK FILMS PRESENTS

The Other Side of Porcupine Lake: Ingrid Veninger Makes a Movie

A film by Julian Papas

One Line:

A behind-the-scenes documentary about acclaimed independent Canadian director, Ingrid Veninger, as she makes her sixth feature film, *Porcupine Lake*.

Short Synopsis:

The Other Side of Porcupine Lake follows Ingrid Veninger as she makes her sixth feature film, *Porcupine Lake*. From writing and casting through production and post, this documentary utilizes an observational style to reveal the intimate process of making an original female-driven feature film. *Porcupine Lake* tells the story of two pre-teen girls dealing with their volatile desires and the messy emotional lives of their parents and older siblings in Ontario cottage country.



About the Filmmakers

Julian Papas (Director, Cinematographer, Co-Editor, Co-Producer)

Julian Papas is a director and editor from Toronto and has been working in the Toronto film industry for the last five years. With a BFA Film Production degree from York University, he has directed and edited numerous short films, music videos and online content. Many of his films have screened at festivals nationwide including the Montreal World Film Festival, Reel Asian Film Festival, Air Canada EnRoute, NSI Short Film Festival, and CAAMFest. *The Other Side of Porcupine Lake* is his first foray into feature-length documentary filmmaking.

Ingrid Veninger (Producer)

Ingrid Veninger is a director, writer, and producer born in Bratislava and raised in Canada. She formed pUNK Films in 2003 with a 'nothing is impossible' manifesto. Awarded the 2011 Jay Scott Prize presented by the Toronto Film Critics Association, Ingrid executive produced five feature films with the cash award (\$5000), and launched the 1KWAVE in Toronto. Known as "the DIY queen of Canadian filmmaking," Ingrid has produced eight feature films in the past nine years, which have premiered at TIFF, Rotterdam, Locarno, Slamdance, Whistler, Rome OUTFest, MoMA, and Karlovy Vary, garnering awards and distribution worldwide: *Only* ('08), *Nurse.Fighter.Boy.* ('08), *Modra* ('10), *i am a good person/i am a bad person* ('11), *The End of Time* ('12), *The Animal Project* ('13), *He Hated Pigeons* ('15). In 2014, at the Whistler Film Festival, Ingrid initiated the pUNK Films Femmes Lab to foster feature films written and directed by Canadian women, sponsored by Academy Award winner Melissa Leo, which is where she wrote the first draft of *Porcupine Lake*. Currently, Ingrid is an MFA student in Cinema Studies at York University. *Porcupine Lake* is her sixth feature film as Writer/Director.



Director's Statement (Vision Statement)

In January 2016, I attended a micro budget panel, which featured Ingrid Veninger as a speaker. She was one of my professors while studying at York University and I respected her as a filmmaker. During the panel, Ingrid gave advice in response to a question about how to begin working with filmmakers you admire. She made the suggestion to contact filmmakers after an event where they spoke and establish a connection through email. I took Ingrid's advice and emailed her the next morning, complimenting her on the panel and asking if she was looking for any crew members for her next feature. Ingrid mentioned that she was interested in doing a making-of documentary for her next film and asked if I wanted to direct it. She had never been inclined to have her whole process documented before, but for this project she felt it was important to "archive the experience, especially for the young actors to look back on."

I was surprised that she presented this idea to me but I was also very excited. We had a meeting to discuss approaches for the film. I suggested an observational style, which Ingrid was keen on since she wanted to avoid interviews and other electronic press kit trappings. After doing a test shoot of a location scout, we began to pursue the project together.

With *The Other Side of Porcupine Lake*, I wanted to create a documentary that showed the process of making a fiction feature from beginning to end, through the details of filmmaking from moment to moment. I tried to focus on aspects of filmmaking that a regular viewer does not usually see in documentaries, like the editor assembling material, the craft person making a meal, or the crew bonding over a joke. To me, those moments are just as important as the director working with actors on set. The process of making any film is transient and these moments are usually forgotten once the film is completed. Personally, I find that the often forgotten work can sometimes be the most interesting part — the how you got there rather than the result at the end. The work is the magic, and preserving how *Porcupine Lake* became a film for others to view was important to me. I personally love learning about how something is made and I had never seen a making-of documentary that fully accomplished showing the making of a film with a strictly observational approach. Working from 120 hours of footage, we have crafted a film that conveys the experience of making *Porcupine Lake* within an 85-minute time frame.



The cinematography of the documentary was influenced by the works of Frederick Wiseman and the film, *Ballet 422* (Jody Lee Lipes, 2014). I wanted to do what those filmmakers did with an observational approach to their subjects, but for filmmaking. I find watching people work, especially when they're good at their job, to be utterly captivating. In order to capture long handheld takes, I needed a lightweight camera that I could film with for extended hours. I used the Sony a7s ii for the majority of the shoot and a 24-105 zoom lens to be able to catch plenty of moments on the fly, in addition to being easily mobile. The camera choice informed the film's style and helped me accomplish my approach.

The difficulty with an observational style is that it's impossible to capture absolutely everything and important moments are going to be missed. I had a hard time with that, as I would worry constantly that I was not capturing the best material, especially since I was the only cinematographer. In production, I would be torn between filming on set or at the cabins where we were staying, and I would film constantly so I would not miss a beat. For my own mental health, I could not continue that way. I decided that I needed to make peace with the fact that great moments would slip through the cracks and that was okay. That decision liberated me to film whatever I found interesting on the day, instead of worrying if I was missing something better. This new approach allowed me to feel comfortable leaving set when I felt the urge to film elsewhere. I figured that if I found it to be interesting, then hopefully that would transfer to the viewer. The best feeling was shooting a scene that I knew would go into the final cut of the film—there's no feeling like it.

While I was the sole crew member for production on the documentary, I had a wonderful team of collaborators during the post-production phase. My co-editor was Jesse Wyatt, sound designer was Jakob Thiesen, sound mixer was Eric Apps and my colourist was Chris Blacklock at Deluxe Post Production. They helped make post-production the easiest stage of making the documentary.

In terms of schedule, the documentary shoot was beholden to the production of *Porcupine Lake*. This was a huge positive because there was a set schedule in place which allowed me to easily plan when and what I would shoot. I started filming in February 2016 and finished a year later in February 2017. Post-production for the documentary began in October 2016 and the documentary



was finished completely in June 2017. The whole process took a year and four months.

During production of the documentary, I was given complete freedom and access to all aspects of Ingrid's process during her prep, production, and post. Trust is paramount in a situation like this and it took time to build. It would also fluctuate and change with each new stage of the documentary's production. Even though I was given complete access, I tried to stay out of the way as much as possible in order to capture the cast and crew at their most comfortable. Regardless, there were still times where I felt like I was invading Ingrid and the crew's space. They seemed to become more comfortable with me over time as we hung out and got to know each other. Trust seemed to be gained by pushing boundaries and then seeing where those lines stood. An example of this was when I asked Ingrid to wear a lavalier microphone in production. She felt uneasy with the proposition, as she did not want her actors to feel as if they were being constantly monitored, on top of being filmed behind-the-scenes. I was worried that I would not get clean sound for her, but I understood her position in the end, and because I did not push her on this point, our trust developed.

A unique aspect of making this documentary was that the main subject is a filmmaker and also the producer of the documentary. As a producer, Ingrid brought her years of filmmaking experience to the project, especially in post-production, as we shaped the film. But we did have disagreements at times regarding what would be best for the documentary. For example, Ingrid was disappointed that her parents, who did craft service for part of the film were not included in the final cut. To me, that footage was not very interesting. In our early edit room meetings, I realized that there was a stark contrast between what Ingrid would have filmed and what I had actually captured. I'm much more of an introverted documentary filmmaker, preferring to observe from the sidelines, while Ingrid would likely have had a different approach. If she had directed the documentary, she might have followed her subject 24/7, capturing more intimate solitary moments. I'm just not that kind of person or filmmaker who likes to invade the personal space of others. This difference also extended to how we chose the film's title. We went through about 20 different possibilities through the course of post-production, as we would pitch each other ideas. From early on, I wanted to call the film *Ingrid Veninger Makes a Movie* but Ingrid was not comfortable with having her name in the title. The disagreement spurred various incarnations that we tested with friends and



colleagues until we came upon *The Other Side of Porcupine Lake*. We went back and forth as we both felt strongly about what the film should be called. In the end, we settled on *The Other Side of Porcupine Lake with Ingrid Veninger Makes a Movie* as the film's subtitle. The title issue was a microcosm of how we collaborated. We tried to meet in the middle where our approaches could overlap and allow us to finish the best possible film we could make from what I had shot.

Credits

Directed and Photographed by
Julian Papas

Produced by
Ingrid Veninger

Co-Produced by
Julian Papas

Executive Producer
Randi Kirshenbaum

Edited by
Julian Papas & Jesse Wyatt



Featuring in Order of Appearance

Ingrid Veninger	Sally Armstrong
Hallie Switzer	Lucinda Armstrong Hall
Shant Joshi	Chris Mutton
Keri Bailey	Michael Maddeaux
Shauna Bailey	Aliisa Lehto
Doug McLean	Cassandra Sloan
Mika Amonsén	Grace Cowden
Jean Gendron	Brad Linton
Ingrid Berto	Jane Siberry
Benjamin Lichty	Emilio Chino Ramirez
Braden Sauder	Oliver Whitfield-Smith
Harrison Tanner	Maxime Robin
Walker Fournier	Pam Martin
Delphine Roussel	Tracey Devine
Charlotte Salisbury	Kerri Rutledge
Randi Kirshenbaum	Perry Gendron
Christopher Bolton	Jocelyne Lehto
Gwyllym Siberry	Eric Lehto
Tony Cauch	Jakob Thiesen
John Switzer	Carlin Nicholson
Frank Veninger	Michael O'Brien
Jennifer Salisbury	Eric Apps

Sound Design

Jakob Thiesen

Sound Assistant

Matthew Thibideau

Location Sound Recording

Julian Papas

Additional Location Sound Recording

Braden Sauder

Re-Recording Mixer

Eric Apps, c.a.s.



Colourist

Chris Blacklock

Publicity

Ingrid Hamilton, GAT PR

Titles

Imaad A. Bhatti

Deluxe Post Production

Project Manager

Natalie Segreti

Sarah Riley

Manger, Picture Operations

Gary Brown

Manger, Customer Service

Mike Paterson

Senior VP, Post Production

Nick Iannelli

Additional Appearances by

Jacob Switzer
Helen Kozlowski
Kwest Shaganash
Skyler Shaganash
Laura Carter
Tessa Bailey
Fiona Murray
Melissa Bush
Holly Couturier
Alistair Hepburn
David Sparrow
Andrew Cox
Dennis Xoz

Dempsey Bryk
Brenden Nasr
Erik Bell
Gavin Grennan
Max May
Kristi Woods
Michelle
D'Alessandro Hatt
Alexander Bush
Shawntel Lewis
Sadie Bush
Chloe Bush
Calleigh Bush

Stevie Jay
Alex Loubert
Arden Grier
Brody Alouache
Melanie Leon
Dr. George
Karasmanis
Thom Zimerle
Anais Granofsky
Krista Pettipas
Dylan Posgate
Eric Amonsens
Nigel Belanger



Brooke Geere
Kayleigh Lalonde
Bella Roden
CJ Sloan
Cara Harris
Jenice Mun
Alina Kassam
Hannah St Louis
Laila Atkinson

Jenna Hirji
Isis Vella
Sydney Sheppard
Samantha Barbon
Kieran Winkler
Ben Fry
Carter Miller
Will Pace Bolton
Joe Bolton

Clayton Saunders
John Farrugia
Katherine Rametta
Mia Salisbury
Brian Salisbury
Arturo Fuenmayor
Natalie Segreti

Music

Renegade

Written and Performed by Zeus
Produced by Zeus
Courtesy of Arts and Crafts © 2010

Poor Jimmy

Written and Performed by KENTW
Produced by Kent Wang
Courtesy of Kai Li Wang © 2016

Wish On

Written by Nicholson/O'Brien
Performed by Krista Nicholson, Carlin Nicholson, Michael O'Brien
Produced by Nicholson/O'Brien
Courtesy of Illeagle © 2016

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