



evaluation of the netherlands film production incentive 2014 - 2017

questionary

- the appeal of the netherlands as a production destination
- the activity of film professionals and companies
- the development of talent and diverse content

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NSC - investigation

we questioned all members of NSC = about 150 people and associated companies.

this ended up with 30+ pages of results and remarks. both general and specific.

our inquiry targets 2 major regulations of the dutch filmfund;

1. "more money goes to less projects" to get better results = films.

HOD's should be involved earlier in the process to improve the production;

for better distribution of money, people and to improve the content.

2. production incentive

money injection for projects and more connection with international projects.

the results of this inquiry center around the next questions ;

. is there a significant change in preptime, shootingtime and post-time for the DP and other crew.

. is there a change in approach of the workflow.

. is there a change in getting involved in projects coming from abroad.

is the position of the DP improved and how is the relationship with the producer and lineproducer.

especially since the filmfund considers producers as their most important sparring partners.



in general :

1

NSC-members and production-offices ;

a large number of producers and lineproducers seem not trained to a decent level or at all qualified to do the job. this often results in confusion which is timeconsuming.

among them there is not enough understanding of how a set works. each film needs a different approach. budgets from earlier films are being used as blue prints for the current one.

there is too little knowledge of equipment and needed crew. DIT's do not exist here...

basically; deadlines and availability of money dictate the whole process and construction of a project.

the script and the approach to it have to fit the available time and money instead of the other way round.

2

NSC-members and the dutch filmfund ;

is there enough knowledge of practical filmmaking at the dutch filmfund ?

there is this dutch 'genetic' problem : a tendency to aim for rules and regulations.

same goes for the filmfund; too many rules. filmmakers (directors and scriptwriters) follow these rules too literally instead of following their own dreams and passion.

because of this, necessity is disappearing. 'follow the rules and get -the- money to make your film'.

too much interference from one side and too little ambition and perseverance from the other side.

conclusions

1. essentially the initial plans are good. but they are lost in the combination of the two facts above.
2. the filmfund should have much more interaction with the work floor instead of with producers only.
3. cinematographers (and others) cannot fully exploit their work artistically.



experience of cinematographers and cameracrew

prepdays

the majority of cinematographers sees a decrease in preparation.

in general they spend twice as much time as they get paid.

there's hardly any time to do proper testing (both technical and specific for the project).

with the increase of tools on set there should be more time for this.

with a decrease of shootingdays there should be an increase of prepdays.

there is hardly any time to figure out style and look for the project.

prep with director and other HOD's is always too short.

shootingdays

the majority of our members see a decrease in shootingdays.

by the time a DP enters a project, everything is already planned and scheduled.

which makes it difficult to change the amount of shooting days and makes it even more difficult to change the budget to the specific needs.

result :

- there's not enough time to practice your profession in a good way.
- it's more about problem solving as it is about artistic achievement.
- a lot of times rehearsals are being shot as takes. due to lack of time.
- DIY solutions for difficult set ups. with an unsatisfying result.

fee

there has been no change at all. it even became more difficult to get normal rates. most of the time a producer offers a flat fee which is always out of proportion = not equal to the number of actual working days.

rates have not changed for 10 years or more.

experience is not a bech mark. young people grow fast towards the standard rates and after that there's no difference in 5 or in 25 years of experience.



miscellaneous

spending obligation within coproduction-projects often results in a mandatory cooperation with crew and rental companies. this can be a nice surprise (a great gaffer one didn't know before).

but this also means that you cannot work with the people and companies you know very well, which would save time and money.

are we losing connection with other countries since our budgets are always very low ?

investment in equipment and knowledge is under alarming pressure because of this right now.

we should be better able to promote our assets ; flexibility, speed and problem solving.

which all comes from our dutch way of filmmaking :-))

experience of rental companies

the production incentive also attracts foreign rental companies to the netherlands.

but, for instance, dutch companies are being denied or being targeted by belgian authorities, sometimes because of shadowy reasons. this makes it difficult to get a level playing field.

conclusions

1. we see no change in numbers of working days and in rates since the incentive was introduced.
2. almost every film goes too early in production. the script is not ready yet or prep needs more time.
3. DP's often are the most experienced people on and around a filmset. please, use that given fact !!

details make the difference.

finetuning the script, finding the right people (cast & crew), finding the specific location....

that is the only way to distinguish the film. please...give us more time...please !!!

on behalf of all members of the Netherlands Society of Cinematographers