



**Importance of pre-production to the efficiency of a reality TV production –
Case Banijay Finland**

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ABSTRACT

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The thesis was made for a TV production company Banijay Finland. Banijay Finland came up as a case study company to study pre-production and its effects on the rest of the production.

This thesis handles pre-production and its effects on four aspects of a reality TV production. Four questions were raised in the study to examine what a good pre-production is like, whether it influences the efficiency of the rest of the production, what the challenges in pre-production are, whether employee satisfaction can be taken into account in pre-production, and whether more strain is put on employees if pre-production is lacking for any reason.

To answer these questions various research methods were used. As quantitative research a questionnaire was answered by Banijay Finland employees. Qualitative research included interviews and personal experience of the author and also desk research was done utilizing the internet, books and other thesis.

As a result the above mentioned four questions are answered and issues and factors found are collated into a table showing pre-production in terms of its effects on filming and edit.

Key words: pre-production, tv production, reality, efficiency.

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GLOSSARY

Call sheet	Daily shooting schedule
Call time	Employee's start of work day
Cast	Persons shown on camera
Casting	The process of finding persons to be filmed
Channel	TV channel
Comedy	A genre of TV
Content	Content of a TV program
Crew	All employees working off camera
Drama	A genre of TV
Footage	Filmed material
Format	A technical term meaning the setup the program is being filmed to
Leading person	A person, who is the main character on camera
Location	Area where filming is taking place
Location scout	The process of finding locations to film at
Logging	Sorting out filmed material and labelling what is where
Reality TV	A genre of TV
Shoot	Filming
Studio entertainment	A entertainment program that is mostly filmed in a studio
Talent	Hosts and other on camera talent
Trailer	A TV series commercial
TV format	A pre-existing TV program that already has an overall concept
TV production/production	The whole project of filming a TV series

1 INTRODUCTION

1.1 Starting Point of the Thesis and Thesis Objectives

After discussing the importance of pre-production with the Head of Production at Ban-ijay Finland the following issues came up to be researched:

TABLE 1: Reasons or points of view for the research

One	does pre-production affect the efficiency of the other stages of the production
Two	what are the greatest challenges in pre-production
Three	how a well thought pre-production will affect issues such as employee satisfaction and time spent on the other stages of production
Four	will lack of pre-production put more strain on certain employees

When thinking of a reality TV production, there are many things that need to be considered. What makes the rest of the production efficient?

The goal for this study is to find factors why pre-production is as important as it is made out to be. When finding these factors, two example productions and various employees' ideas will be looked at. This research is to answer the question: Why is pre-production important in a reality TV production?

The goals for the thesis are as follows:

- Finding factors of a well thought out pre-production plan
- Finding and reporting challenging areas in pre-production
- Finding factors to encourage employee satisfaction
- Producing a table on the results of the importance and influence of pre-production

1.2 Research Methods

Different methods of research were used in the thesis. The following explains in detail what has been done in order to collect all the information found in the thesis and why these methods were utilized.

In order to find out the qualitative aspects for the thesis, different methods have been used, and the following list shows them:

- Interviews with Banijay Finland employees
- Author's personal experience in Banijay Finland productions
- Discussions with other Banijay Finland employees

Reasons for using these methods lie in the fact that the thesis was completed in collaboration with Banijay Finland. Therefore, the interviews, discussions and the author's personal experience lean on Banijay Finland projects. The methods used let the author receive thorough information on the above mentioned two projects.

For quantitative research, the author asked for opinions from a sample of Banijay Finland production's employees regarding employee satisfaction. What do they consider the areas that have the most effect on employee satisfaction? The sample, that included employees of a certain example production, in which the author worked as well, were sent a questionnaire. 11 employees received the questionnaire and 7 answered, which is about 64% per cent of all potential respondents.

This method gave the opportunity to get anonymous information about what employees perceive as having an influence on their personal work satisfaction in a reality TV production.

Desk research was also used to find information for the thesis. Information was found and used from the Internet, a book and a thesis. This method was chosen to find theoretical information to support other methods of research.

Observation was also utilized as a method of research. Observing and the author's personal experiences working on reality TV productions were used in the analysis of the material.

1.3 Banijay Finland

The following is Banijay Finland's company introduction from their website.

"The Banijay Group is a content creation company for television and multimedia platforms. With leading production entities in more than a dozen territories, the Group is engaged in strategic partnerships with innovative creative talent around the world.

Banijay formats and programming, as well as acquired third-party content, are sold around the world by its global distribution arm, Banijay International.

Banijay is a confederation of entrepreneurs relying on Creativity, Innovation, and Professionalism. Banijay unifies talent and personalities, spreading ideas and formats all over the world.

Banijay Group's lead shareholder is LOV Group, the family holding company of Stéphane Courbit, alongside GroupeArnault, Exor, De Agostini and AMS Industries. Banijay Group operates under the direction of Marco Bassetti." (Banijay Group. About Us.)

"Banijay Finland was established in 2008 as a television subsidiary of leading Finnish feature film production company Solar Films. Today, as part of the Banijay Group and with Nordisk Film TV as a major shareholder, Banijay Finland is one of the country's leading production companies, specialising in entertainment programming, game shows, reality and factual entertainment.

Since 2013, Banijay Finland has progressed under the leadership of Joonas Hytonen, formerly Head of Entertainment at Finland's largest independent producer Moskito Television Oy.

Alongside own-devised formats such as studio entertainment show Battle the Chef (Nelonen's Jim) and intimate celebrity series Ordinary Famous (SBS Discovery), Banijay Finland has produced thousands of hours of top third-party formats for Finnish broadcasters, including The Voice of Finland and The Voice Kids, The Weakest Link, The Biggest Loser, Top Chef and Lost Without a Trace.

Banijay Finland is part of Banijay Nordic Group, led by CEO Jacob Houliind, CCO Peter Hansen and COO Karoline Spodsberg" (Banijay Group. Finland.)



Banijay
Finland

A Banijay Group Company

2 PROJECT MANAGEMENT AND STAGES OF A PRODUCTION

This part of the thesis concentrates on different stages of a project and a TV production. In this part a link between project management and a TV production will be shown.

2.1 What Is Project Management

"Project management is a carefully planned and organized effort to accomplish a successful project. A project is a one-time effort that produces a specific result, for example, a building or a major new computer system." (Trelles-Duckett)

TABLE 2: *Characteristics of a Project (Kumar. 2010)*

1. Any project has a start date and end date
It is the main feature of a project that it has a start date and end date. Increase the time of completing of any business project, the cost of the project will increase.
2. Project for results
All projects are made for obtaining some kind of result.
3. Projects differ from operations
Operations are different from projects. Operations are day to day work; project is a plan for doing any major changes or upgrades.
4. A project usually needs resources to deliver its results
Without having enough resources for completing a project, it will be very difficult to come up with any kind of results.
5. Major projects can be divided into subprojects
All major projects can be divided into subprojects.

2.2 Stages of a Project

According to Trelles-Duckett (All About Project Management) there are several stages or phases of project management to start with when coming up with a project plan. The project plan includes defining and agreeing on the project goals and objectives, finding what tasks need to be completed and how the agreed goals are going to be achieved, figuring out the resources needed, and drawing up budgets and timelines for the completion of the project. Following that comes the managing of the application of the project plan, along with working the usual controls to ensure that there is accurate and ob-

jective information on performance when it comes to the implementation of the plan, and the tools to implement recovery actions if they, for any reason, are needed.

“Projects usually follow major phases or stages (with various titles for these), including feasibility, definition, project planning, implementation, evaluation and support/maintenance.” (Trelles-Duckett)

FIGURE 1: Phases in project management (adapted from Maylor, H. 2003, p.52)



2.3 Stages of a TV Production

The following section examines the different stages of a production. These stages are valid not only on a TV production but also in film. However, some processes that are commonly executed in a film production and other types of TV (e.g. script read-throughs and pick-up shoots) are irrelevant or rare in a reality TV production, on which this study focuses. According to the Head of Production at Banijay Finland there are three types or sizes of production in reality TV. These are:

- Spectacles that include live content and a great amount of employees
- Medium sized productions that have multiple cameras and shooting days with quite many employees
- Small productions that are usually docusoap or lifestyle or similar with one camera, sometimes documented by the leading persons themselves

2.3.1 Pre-production

According to MediaCollege Glossary (Read 13 March 2015) pre-production is a loose term that means all tasks that are completed before the actual filming commences. In the end many of the pre-productional tasks depend on what kind of a situation is at hand and what medium is used.

MediaCollege Glossary states that the differences in pre-production have much to do with the size of the production and the size of the company. Pre-production for small video company may mean everything that happens before shooting begins, for example, meeting with the client, research, storyboarding, location scouting, but is not limited to them.

According to them pre-production on a feature film is clearer and only begins after steps such as financing, screenplay, casting and major staffing have been completed. In feature film pre-production includes:

- Location scouting
- Prop and wardrobe identification and preparation
- Special effects identification and preparation
- Production schedule
- Set construction
- Script-locking (semi-finalisation of the script)
- Script read-through with cast, director

On top of the above, in this research, also factors such as budgeting, scriptwriting and scheduling etc. that are done before the filming starts and issues that need preplanning even during filming are included in the concept of pre-production.

2.3.2 Production / Filming

MediaCollege glossary (Read 13 March 2015) also talks about the production or filming stage. In the glossary it is said that this stage, when talking about film and video, means the process of recording the footage or material. This stage is known by the name of principal photography as well.

“In large feature films the beginning of the production phase marks the "point of no return", i.e. the point at which it is no longer financially viable to cancel the project. At this point it is almost always cheaper to continue until the project is finished than to deal with the financial fall-out of canceling.” (MediaCollege glossary)

According to MediaCollege glossary the objective of the filming stage is to record all required shots and material needed in order to complete the next phase of a project. It is, however, not rare to have to later go back and take pick-up shots if any mistakes has been noticed, the footage is not up to the expectation when finally seeing it on the editing table or if a script has still been changed after the actual shoot.

Again, reality TV productions are different in this sense. It is very rare to do any pick-up shooting, all material and shots are to be filmed in the scheduled time.

2.3.3 Post-production

“Post-production is the third and final major phase of the production process. It is often referred to simply as post, e.g. "We can sort that out in post".” (MediaCollege glossary, read 13 March 2015)

MediaCollege glossary explains that post-production has many issues that are worked on during the stage. These tasks include but are not limited to:

- Editing video material
- Editing sound, adding sound effects, music, etc.
- Adding titles and graphics
- Colour and exposure correction
- Adding special effects

- Doing a pick-up shoot if required

Sometimes post-production is quite direct, only the choosing and arranging the material to a certain sequence is what needs to be done. In most cases however, post takes a great deal of time and effort and often lasts even longer than the production, or the filming phase itself.

2.4 Commonalities between a Project and a TV Production

According to the interviews with Banijay Finland employees and the author's personal observations these attributes between a project and a production were found:

- A production is a project, all of the characteristics of a project are there (see table 2)
- Phases are the same: defining the project, designing the process, scheduling the project/production, organization/teaming up, budgeting, assessing risks, controlling costs, implementing the project and documenting (see chart 1), however, in a reality TV production the order or redundancy of these is varied
- Coming up with a project idea or taking a format into a practical level, which means characterizing what needs to be done in order to achieve the end product
- Dividing the project into smaller pieces and setting goals
- Calculating risk in advance and during all stages of production
- Performance review is always done from the financial point of view
- Keeping the budget as a guideline during and before the project
- Appointing a team with different specialities for all parts of the project
- Outside partner (usually a TV channel) has plenty of influence on the production including its content and cooperation partners
- Many of the reviews and assessments (risk) are not written but talked through; however, sometimes some reviews are not completed at all, for the simple reason of lack of time. Many a time employees are freelancers and move on to a new production sometimes in another company

A TV production is a project. According to the above, a production fulfils all of the characteristics of a project. Hence, a production is a project. This takes us into the conclusion that, since all productions are projects, a reality TV production is one as well.

All stages of a TV production are important. So, why do we talk so much about pre-production?

3 INITIAL PLANNING AND PRE-PRODUCTION

Initial planning in a project is equivalent to pre-production on a TV production. The following will show the steps in a project compared to the planning of a production. There will be a theoretical examination of the different stages of a production. There will also be a discussion on the importance of each one based on the interviews of Ban-ijay Finland employees.

3.1 Planning a Project

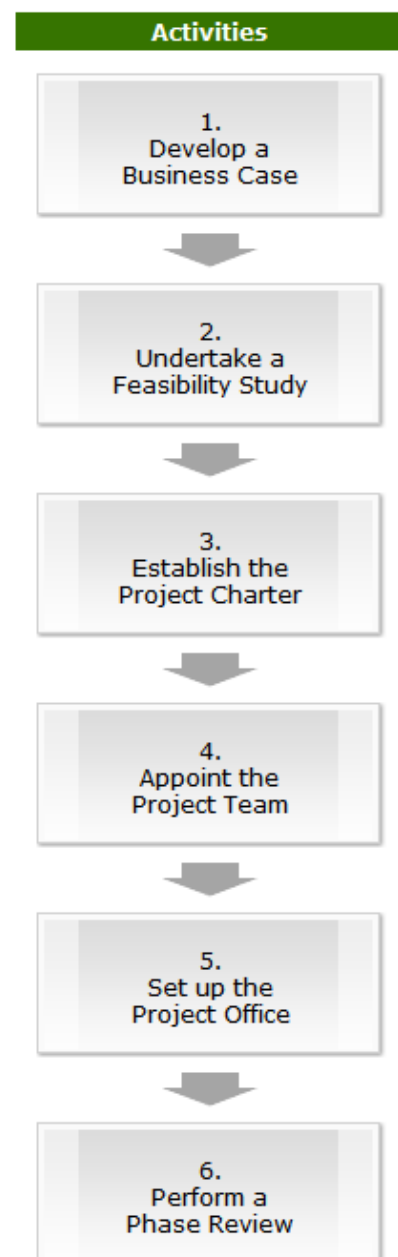
CHART 2: Steps in planning a project (Method 123)

There are six steps in planning a project according to the Method 123 website (Read 8 April 2015). When starting a new project the first phase: the planning phase (includes all of the six steps) contain defining the objectives, scope and purpose of the new project. In this phase also the hiring of the team and setting up a project office happens.

The first two steps in project planning are there to identify the problems or opportunities and finding a set of solutions on which more detailed information is researched. In the end these two steps produce a recommended solution as well as costs and risks for all solutions. (Method 123)

It is also stated on the Method 123 website that during the third step, establishing the project charter, of the planning process project's vision, objectives, scope, key roles and responsibilities are identified. After that comes the appointment of the team, meaning that the right team with the right specialties is hired and also setting up the project office.

The sixth step is to review that the planning has taken into account all relevant information and



actions. The review then shows the final result of the project's possibility to succeed. (Method 123)

3.2 Importance of Planning - Pre-production

According to Daiwon Hyun (Introduction to TV Production) there are people who question thorough planning and consider it to be an unnecessary obstacle that is keeping them from the more interesting parts of a TV production. He also says that no matter how tempting skipping the planning phase is, it has many important details that can only be perfected if time for planning is reserved. The permits, securing locations, scheduling and logistics need to be gone through as well in order to make the complete production cost effective.

There are many things that need to happen during planning, according to Daiwon Hyun. First there is the idea or the concept which may originate from almost anyone or is inspired or triggered by anything: a set of music, a story or even just a comment. No matter where the idea comes from, the production will start there. When there is an idea it can start developing into a more substantial form – into a story. Then the development process starts. This process is usually made easier by including and agreeing on specific goals and objectives.

“The Target Audience - Another important aspect of production is identifying the target audience. Determining who the target audience is will help you tailor the production more effectively. “ (Daiwon Hyun)

Working out the budget is a vastly important part of pre-production, Daiwon Hyun says. Expenses need to be kept under control and the budget is there to help do this. Budget lists all exact costs of a production and that way it is possible to keep track of what is spent and where.

He also concludes that planning has its limitations. There are factors that are going to affect the production that cannot be planned for or limits the planning. These factors are for example the weather conditions, budget, the availability of a shooting location, the type of equipment available and the work schedule of the talent may limit the time that can be used on certain areas of the production.

3.3 Reality TV Pre-production – Banijay Finland and Observation

According to the interviews made with Banijay Finland employees, it is clear that, even though, the pre-production is made with most likely the fewest employees comparing with the whole production, it is still one of the most important stages. Most resources and money go to the production phase: the shooting of the episodes, but the shoot will not go as smoothly if there is a lack in planning. With a well laid plan there will be less organizing during the shoots, which then means less hassle. All interviewees confirmed that the more emphasis can be put on pre-production the better. It was also said that pre-production is primarily a thought process that takes into account all upcoming stages of the production; and for this reason it is done with only a few employees.

During the past few years there has been a change in the TV field towards having less and less time for pre-production, according to the director interviewed. Her workload has increased from two productions a year to four or even five productions a year which means that sometimes she has to work on more than one production simultaneously. This also means that she has less and less time for planning.

Pre-production is the time when crucial decisions about the complete production are made, whether it is the filming plan, script or collaborations. Some directors may even decide to work without a script when filming a reality production. Also such decisions as booking the talent, booking the team and calculating risks are done at this stage, all of which are easily subject to error. It was said that almost all the time potential upcoming risks are people related, so risk analysis will most likely include analysing the crew, the cast and other talent.

There was a mutual agreement among all interviewees that having the right team with the right attitude in a production is the lifeline of the shoot. Even one person with the wrong attitude can poison the atmosphere for the whole team.

Even though pre-production is its own phase, it is common that production and pre-production overlap. If filming ten episodes in a program, pre-production is usually completely done for the first few episodes when the filming commences, while the pre-production for all other upcoming episodes still continues. There are situations that happen relatively often when a previous plan for one reason or another falls through. The worst case scenario in these cases may mean that a complete section in the episode is cancelled; however, very rarely this means cancelling the shoot. A quick planning session is held and a fast pre-production for the fallen through plan starts. If worse comes

to worst a new plan (or changes) are still made in the morning of the shoot. Usually these kinds of cancellations have not got anything to do with the production crew but an outside force, someone cancels etc.

Pre-production consists of but is not limited to:

- Coming up with an idea or brainstorming on an existing format – coming up with numbers, a budget
- Casting talent, hosts or in reality TV productions casting main characters that is based on applications etc.
- Scheduling
- Technical choices for filming but also keeping post-production in mind
- Finding the right team
- Finding filming locations
- Insurances
- Cooperation e.g. company cooperation
- Risk assessment (casting, technical)

Banijay Finland has its own post-production department and the following is based on this fact. Post-production also does its own planning. Its pre-production is mainly completed during the pre-production of the whole project/production. There are always issues that affect the level of planning that is put in; these are factors such as filming location or schedule. If a TV production is filmed abroad or the schedule is really tight for example for the reason that the channel has decided to air the episode e.g. in three weeks of filming the material, extra planning needs to be put in. Factors in the extra planning include technical issues; what cameras are used, which format is the best, as well as traffic; how the filmed material is going to be delivered to the edit and how often. These are things that are always essential but never more crucial than in an abroad shoot or a tightly scheduled edit.

Budget also plays a role in the planning of post-production, entailing such things as how much time there is for the edit which then influences issues such as how particular the format of the shot material needs to be and how many workers need to be hired. The most work in post-production is completed during the actual edit. However, the planning and especially the budget specifies how many workers; in this case editors, edit assistants, loggers etc. are needed to carry out the edit.

Unplanned work also comes up for the edit department e.g. ad trailers are commonly not scheduled but asked for. These, however, are not unexpected.

For a Reality TV series, Edit Assistant plays a strong part. Since the filmed material can differ from the script or there is a great deal of material, the assistants make sure that the editor receives a version of the material that is already cut with rough time estimates of the scenes in the episode. Hiring the right number of assistants is thus an important part of pre-production.

As previously mentioned by other interviewees also Head of Post-production concluded that the most important part of the pre-production is the hiring. To hire the right people is essential - they need to be able to work as a team and be right for the type of the production that is at hand. This is mainly where the risk assessment for post-production is made: recruitment. Risks also occur in technical issues, such as whether a certain type of edit can be made with the equipment available at the time, or if there is a need for new purchases to avoid the occurrence of the risk. Material can be lost or damaged – thus also questions regarding what is done if and when that happens and how it can be avoided need answering when completing a risk assessment.

Pre-production for post-production is done in collaboration with the Producer, Director and Head of post-production. For the edit, the script and script supervisor's reports (show what has been filmed and when) make it easier for the edit to start the cut. These need to be taken into account during the pre-production of the whole project. Lack of or unclear disk labels or filming reports take more time out of the edit.

There are many things that can be overlooked (not on purpose) during the production's planning that may result in putting more strain on the edit. Not having a script or many script changes make the edit use more time on logging and finding the bearings to get started. Miscommunications are fairly common and can also put strain on not only the edit but also the other employees of the production.

As mentioned many times before, all interviewees believe that the team is the greatest thing that needs to be done right when thinking about the smoothness of the filming phase. Along with hiring the right team casting also came up to be an issue for careful planning. Since no dialogue or lines are given in a reality shoot, it is crucial to find the persons who, on camera, are able to produce speech on their own and say meaningful things. When thinking about the content of the reality series, casting is a crucial part of the pre-production.

Even though, casting and picking the right team came up the most during the interviews all interviewees concluded that no part of pre-production is insignificant. A well thought out plan eases the following stages of the TV production.

Plenty is taken into account during the pre-production stage. How great a part of that is budget?

4 BUDGETING IN THEORY AND IN A TV PRODUCTION

This section of the thesis handles the budgeting of a project and a TV production. Two different budgeting methods are introduced. These are then compared to the budgeting of a TV production.

4.1 Budgeting Methods and Preparation of a TV Program Budget

According to Vili Hänninen's (2013, 6) research budgeting is not required by law and there are no regulations how a budget should be completed. There are many issues that affect how a budget is constructed, these include the organization's structure, its operations and even the managerial philosophy of the company.

Hänninen's research also states that the most commonly utilized budgeting method is to base the budget on previous year's figures. They are then adjusted to what this year's goals are. It is called traditional budgeting.

Zero-based budgeting is similar to traditional budgeting but it is not based on historical figures. This type of budgeting forces a manager examine their operations more thoroughly and take into account the possibility of operating on a more efficient level. Zero-based budgeting utilizes more resources and is thus heavier and more costly to the company (Hänninen, 2013, 7).

4.2 Budgeting a Project

"Initial budgetary estimates are often based on availability of funds. This parameter may or may not coincide with the actual funds needed to perform the project." (CIOArchives. 1997).

For this reason, states CIOArchives (1997), a budget is still just an estimate until the project starts. After the start of the project there might still be a need to revisit the plan of the project to figure out whether there is a need for the scope, budget or schedule to be adjusted.

Budgeting a TV project has its own unique factors that are always related to the type of production that is undertaken.

4.3 Budget of an Actual Reality TV Production

According to the interviews with Banijay Finland employees, the most commonly used method of drawing up a budget is relying on the previous experience of the person drawing up the budget, which means using the knowledge of previous budgets of similar productions (size and genre). However, it was said that if there are any previously done versions of the program e.g. made in another country, watching these episodes also give a basic idea of what needs to be included in the budget such as number of cameras and filming days per episode.

First the budget is developed by the Head of Production. The Head of Production will draw up the budget by using her own experience of previous budgets of similar productions and often receiving a guideline from the channel concerning the range within which the budget needs to be in. Sometimes the guidelines from the channel are too tight and a new proposed budget is presented instead.

Usually, once the pre-production starts, the budget will change. Numbers will not be changed but money will move from one block to another when areas of production are seen more clearly also prioritizing is made concerning the TV production. Sometimes some things end up being sponsored (e.g. usage of cars) and money drawn up in the budget for that can be used for something else instead. However, this is not always the case and unexpected costs do arise as well.

Below is the actual budget of a Reality TV production. The division of the budget is shown as percentages, in which the total budget equals to 100%.

TABLE 3: Division of Budget – total budget equals to 100% (Example Budget - Unknown Production of Banijay Finland)

CREW	52,22 %
Production	23,38 %
Executive Producer	4,02 %
Producer	5,62 %
Script Writer	3,37 %
Production Manager	4,50 %
Production Coordinator	1,57 %
Production Assistant	1,35 %
Other Production Crew / Reporter	2,95 %
Directing	5,62 %
Director	5,62 %

Camera	6,03 %
Director of Photography	2,25 %
Camera Operators	2,02 %
Camera Assistant	1,41 %
Other Camera Crew	0,35 %
Sound	3,93 %
Recordist / Mixer	3,93 %
Costumer, Make-up, Hair	3,21 %
Costumer	1,20 %
Make-Up Artist	1,20 %
Hairdresser	0,80 %
Talent	10,04 %
Talent/Host	6,02 %
Guest starring	4,02 %
PRODUCTION	27,71 %
Transportation, Travel and accommodation	3,81 %
Car Rentals	1,20 %
Travel / Flight, Train and Bus tickets	2,01 %
Taxis	0,30 %
Fuel	0,30 %
Set and Props	8,03 %
Set	4,02 %
Props	4,02 %
Costume	0,80 %
Costumes	0,80 %
Studio and Location Facilities	5,52 %
Studio and Location Rentals	5,02 %
Cleaning	0,50 %
Technical Equipment	8,03 %
Camera Equipment	4,82 %
Sound Equipment	1,81 %
Lighting Equipment	1,20 %
Special Equipment	0,20 %
Materials	0,20 %
Discs	0,20 %

Catering and Other Crew costs	1,30 %
On Location Catering	0,90 %
Post Mortem	0,40 %
POST-PRODUCTION	17,37 %
Edit and Image Processing	9,47 %
Editor	3,60 %
Edit Assistant	2,36 %
Series Theme	1,00 %
On line edit / mastering / coloring	1,10 %
Other Edit and Image Processing Costs	1,41 %
Post-production Sound	0,71 %
Sound Edit	0,11 %
Voice over	0,60 %
Music	7,18 %
Subscription Music	1,08 %
Music Rights (Teosto. Gramex)	6,10 %
Other	2,71 %
Marketing	0,60 %
Press Pictures	0,60 %
Miscellaneous	2,11 %
Insurance	0,10 %
Other Miscellaneous Costs	2,01 %
Contingency	4 %
PRODUCTION TOTAL	100,00 %

The greatest part of the budget is the production crew. According to the answers received from Banijay Finland employees, the budget can hugely affect everyone's work load. Many said that if the budget, and thus the resources are sufficient the work load remains at a level which employees are able to handle. However, sometimes, the budget being too low, the work load increases to inhumane levels. This happens because of the content: the TV program still needs to be up to par and no shortcuts can be taken in terms of it.

There are three types of reality TV productions:

- Spectacles that have live content – huge budgets
- Medium sized productions that have multiple cameras and shooting days with quite many employees – medium budgets
- Small productions that are usually docusoap or lifestyle or similar with one camera, sometimes documented by the leading person themselves – small budgets

It is given that the budget works as a tool and defines what the possibilities in the production are. (Banijay Finland Interviews).

In the following there are two tables to show on which of the three production stages most of the crew's salaries are spent and when certain employees are present during a TV production.

TABLE 4: Salaries spent on different stages of a production (based on Banijay Finland Example Budget)

	Preproduction	Shoot/post	Post
Producer	40,00 %	40,00 %	20,00 %
Screen Writer	33,33 %	66,67 %	
Production Manager	40,00 %	50,00 %	10,00 %
Production Coordinator		100,00 %	
Production Assistant		100,00 %	
Reporter	33,33 %	66,67 %	
Director	20,00 %	40,00 %	40,00 %
Director of Photography		100,00 %	
Cameraman		100,00 %	
Camera Assistant		100,00 %	
Editor		50% (post)	50,00 %
Edit Assistant		53,33% (post)	46,67 %
Total:	19,88 %	62,01 %	18,11 %

Pre-production starts with just the producer, who is then joined by the director, production manager and screen writer and in this particular production the reporter also, did

pre-production. All employees were working during filming and again for the post-production only three employees, excluding the edit staff, were left to work. Even though the budget (see table 3/budget) is not constructed for seeing the different stages of the production, according to an interviewee when comparing the stages from the perspective of the budget an estimated 65-70% of the total budget is spent on the production/filming stage. As seen above and below the time and money spent on pre-production is a small amount, but all the more important according to the interviewees.

TABLE 5: Time spent on stages of a production and post-production overlapping with filming (based on the Banijay Finland Example Budget)

	1 month	2 month	3 month	4 month	5 month	6 month
Producer	Pre-production	Pre-production	Shoot	Shoot	Post-production	
Screen Writer		Pre-production	Shoot	Shoot		
Production Manager	Pre-production	Pre-production	Shoot	Shoot	Post-production	
Production Coordinator			Shoot	Shoot		
Production Assistant			Shoot	Shoot		
Reporter		Pre-production	Shoot	Shoot		
Director		Pre-production	Shoot	Shoot	Post-production	Post-production
Director of Photography			Shoot	Shoot		
Cameraman			Shoot	Shoot		
Camera Assistant			Shoot	Shoot		
Editor			Post-production	Post-production	Post-production	Post-production
Edit Assistant			Post-production	Post-production	Post-production	Post-production

Budget acts as a guideline during all stages of production. All employees are aware of the restraints of the budget, but only a few know the budget and work with its numbers in mind.

TABLE 6: Budget's meaning to certain employees

Head of Production	Draws up the budget, hands it down to the production's producer
Producer	Knows the budget inside out, knows all aspects of it including crew, technical and other blocks
Production Manager	Knows most of the numbers, works closely with the technical rentals, call sheets and other non-crew areas within the budget
Director	Is aware of the restraints, makes plans without the limitations of a budget but always approves all plans with producer and changes the plans accordingly to fit the budget
Other Production crew	Are aware of the restraints, do not know numbers
Technical crew	Are aware of the restraints, do not know numbers
Head of Post-production	Works with producer on the post-production aspects within the budget, knows numbers relating to post-production

Half of the budget is being used on employee salaries. Almost 21% of that goes to salaries during pre-production.

So, is it possible to take employee satisfaction into account when working on pre-production?

5 EMPLOYEE SATISFACTION

This section discusses found factors of aspects that have an influence on job satisfaction as well as employee engagement based on other research done on the topic. Based on these factors a questionnaire was made to discover what the factors are in a reality TV production.

A revised and more modern version of the Maslow's hierarchy of needs also serves as a base for the questionnaire.

5.1 Maslow's Hierarchy of Needs

Hierarchy of Needs model was developed in 1940-50s in the United States by Abraham Maslow. The hierarchy is considered to be as valid nowadays as it was when it was first developed. Over the years it has also been implemented in workplaces and been used to guide employers to help employees reach their full potential. (BusinessBalls. Read 15 June 2015).

Maslow's Hierarchy of Needs started out as a five-stage model, which is the original version of the hierarchy:

1. Biological and Physiological needs - air, food, drink, shelter, warmth, sleep
2. Safety needs - protection from elements, security, order, law, limits, stability
3. Belongingness and Love needs - work group, family, affection, relationships
4. Esteem needs - self-esteem, achievement, mastery, independence, status, dominance, prestige, managerial responsibility
5. Self-Actualization needs - realizing personal potential, self-fulfillment, seeking personal growth and peak experiences.

However, later versions, as seen below, include additional motivational stages to reflect the more fulfilled basic stages of human beings. These later versions have been revised by other people from Maslow's work. (BusinessBalls. Read 15 June 2015).

TABLE 7: Revised Maslow's Hierarchy of Needs (Wikispaces. Read 15 June 2015)



“Maslow's Hierarchy of Needs states that we must satisfy each need in turn, starting with the first, which deals with the most obvious needs for survival itself. Only when the lower order needs of physical and emotional well-being are satisfied are we concerned with the higher order needs of influence and personal development.” (Business-Balls. Read 15 June 2015). This means that if the first or the lowest motivational needs are not satisfied a person is not interested in the other, higher levels of self-fulfillment.

5.2 Employee Engagement

Employee engagement is not equal to employee satisfaction. Employee engagement has more to do with the employee's connection and commitment to the organization that they are working with: its tangible workplace conditions including the working environment and the work itself. (The Society for Human Resource Management. Read 13 March 2015)

A research about the factors that make an employee the most engaged with their company was made in 2013. Here are a few results of that research, which were also used to build the questionnaire:

- 73% of employees said they were satisfied with their relationships with co-workers.
- 70% of employee said they were satisfied with their relationship with their immediate supervisor, and 70% also said they were satisfied with the opportunities to use their skills and abilities in their work.
- 68% of employees said they were satisfied with the work itself (their work is interesting, challenging, exciting, etc.).
- 79% of employees said they were determined to accomplish their work goals and were confident they could meet them.
- 69% of employees said they frequently feel like they were putting all their effort into their work. (The Society for Human Resource Management. Read 13 March 2015)

5.3 Employee Satisfaction Taken into Account during Pre-production – Banijay Finland Employee Interviews

There are many ways that employee satisfaction is taken into account when thinking of pre-production. When asked, all the respondents said that the most important part of ensuring employee satisfaction are first and foremost picking the right team and having the team's basic needs met, which can mean as basic as how lunch is arranged. This is really where it all begins but is not limited to, such as too tight of a schedule, lack of communication, attitude of team members and respect received from others all have an impact on the satisfaction of the employees. All factors have a great influence on how a worker views the production or project.

So in the end it all comes down to pre-production - almost everything can be put to drawing board during that point. Schedule can be made tight or loose and right team can

be chosen. A well planned schedule makes the employees trust the production, they will be able to know when they have breaks and when they are working, and it will also help when planning catering and other time relative issues. Also a plan for keeping up the communication during filming is something to take into account. Good communication helps employees calculate their need to do certain things and ensure that they do them well and at the right time. Some said there is nothing worse than unclear instructions or communication.

Attitude can have an impact, good or bad, and other team members will most likely pick up on the attitude of others. One can create positivity by example. All employees need to be respected. Giving respect to some over others will have a negative effect and may even influence the motivation, effectiveness and job satisfaction of the person in question. There is no need to make some feel lesser than others - again fairness is key. Everyone needs to be equal.

A well thought of pre-production decreases hassle during filming. It also decreases dissatisfaction among employees, because they do not have to wait for a problem to be solved or solve the problem themselves.

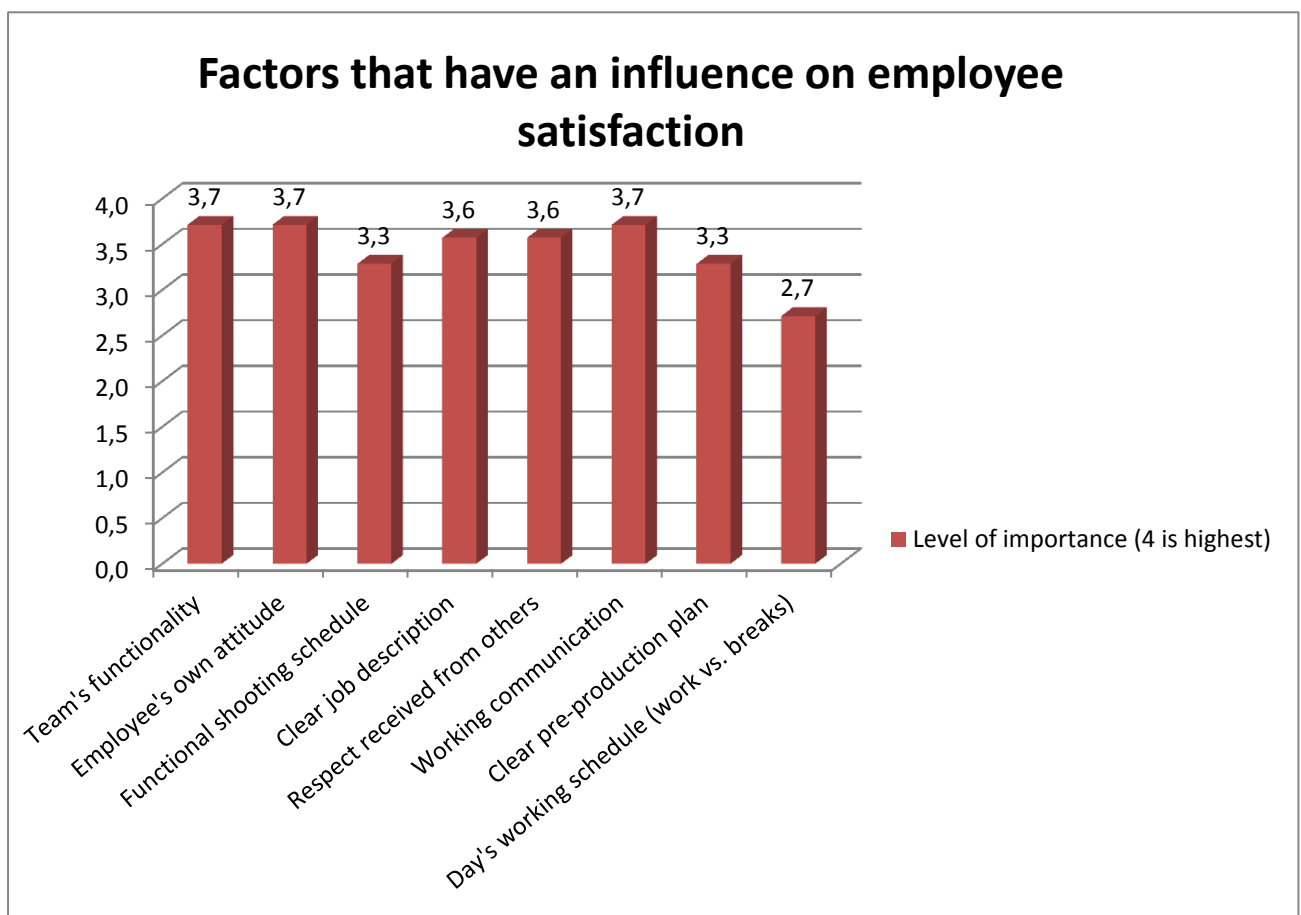
In post-production, employee satisfaction is taken into account with planning and encouragement, Head of Post-production also stated that respect needs to be given in order to receive it. There needs to be enough resources to ensure that no employee is overworked. Also clear instructions and job description are needed, as well as having enough time to finish what is expected.

Fairness towards employees is critical. How a person is treated is important, and it is equally important to make sure that the employees have what they need to complete their work, meaning the necessary equipment as well as a positive work environment. In some cases giving an employee the chance to develop, or learn makes them feel satisfaction towards their work. Also extracurricular activities or doing something as a team ensures the unity of the team. Of course, all employees are different and satisfaction arise from different things, but the above mentioned are the beginning of ensuring it. If possible, the supervisor will try to find this out when it comes to each employee.

5.4 Employee Satisfaction According to Employees – Questionnaire

A questionnaire was made to find the factors that contribute to employee satisfaction in a certain production. These questions were based on Maslow's hierarchy of needs, employee engagement and the author's personal experiences in the production. The questions were designed to find out what the employees' expectations were and how they were fulfilled in this particular production. The questionnaire was sent to 11 employees, who worked on this production. The response rate was 64%.

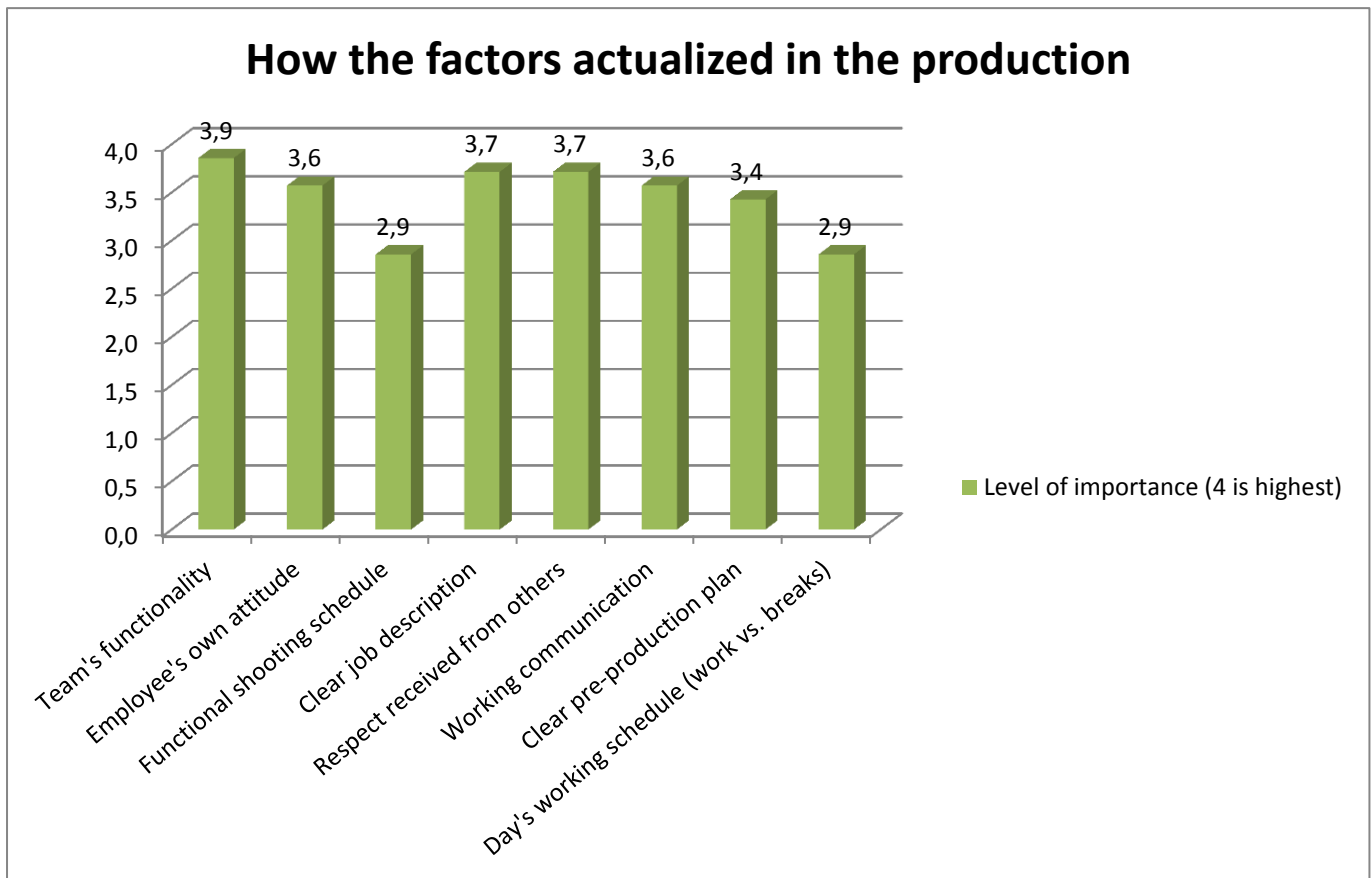
FIGURE 2: Factors that influence employee satisfaction (based the on questionnaire conducted by the Author)



As seen above, there are many things that are important for an employee. Almost all aspects asked were ranked very high. However, the team's functionality, the employee's own attitude towards work and a working communication between employees were considered to be the most important.

The following figure (figure 3) shows how the above mentioned aspects came true during an example production.

FIGURE 3: How the above mentioned factors actualized in a production (based the on questionnaire conducted by the Author)



This particular production's three top working factors were the team's functionality, which was higher from expectations, the clarity of job description and respect received from other production's employees. Two of these were different from the highest expectations.

Functionality of the shooting schedule was 0.4 percentage points less from expectations, which makes it the lowest of all expectation-actualization comparisons.

6 DISCUSSION AND RESULTS

If pieces of the production are left out or they are poorly implemented, it may have a serious consequence when considering the end product. A thorough plan needs to be there, the shoot well executed and edit thoroughly carried out. When the pre-production is well made, chances are, so is the filming and the post as well.

6.1 Summary of Pre-production and Its Effects

The following table shows what needs to be taken into account during pre-production. All that are mentioned in the table are essential to a well-planned pre-production, the earlier and the more thoroughly they are taken into account the easier the transition from pre-production to filming is.

TABLE 8: Pre-production and its effects on filming in short

PRE-PRODUCTION (Order of the completion of tasks varies between productions) Factors Influencing Production/Filming	
Idea / format	<i>Usually a preproduction starts with an idea that is put to paper or a format that is analyzed</i>
Budget	<i>Budget guides everything that follows from preproduction to hiring to equipment etc.</i>
Target Audience	<i>Factoring in the target audience guides the scripting process and other <u>productional</u> choices such as casting</i>
Story / script	<i>A script is put to the drawing board keeping some limitations in mind such as budget, target audience and time of the year, can't go skiing in the summer</i>
Team	<i>Picking the right team with the right skills and attitude is essential and it affects everything from employee satisfaction to the quality of the end product</i>

Casting	<i>Casting has to go right. Reality TV casting poses many challenges, since no lines are given and there is no acting involved. Casted persons need to be interesting and without being too nervous be able to say interesting things on camera</i>
Technical Issues	<i>Choosing the right cameras, lighting and sound equipment within the limits of the budget and still have the quality and the opinions of the director and post kept in mind</i>
Schedule	<i>Production schedule for the entire project, including pre-production, filming dates, edit and airing dates, gives a guideline to production. Filming days may change due to talent's wishes or other issues. Airing date rarely changes. Daily schedules for filming days include detailed information for all <u>employees</u>. These are call times, shooting times and locations, employee phone numbers and strike time. Daily schedules are called call sheets</i>
Locations	<i>Location scout is a huge part of pre-production and usually it overlaps with filming. The earlier the locations are scouted the less hassle during filming</i>
Permits	<i>Sometimes locations need a filming permit. In these cases early start to the scouting is very crucial</i>
Insurance	<i>Producer needs to make sure all employees and equipment are insured. Sometimes extra care will need to be taken if for example a filming permit requires a certain type of insurance</i>
Cooperation	<i>A lot of cooperation and sponsorships are handled by the TV channel. However, some smaller cooperation and deals are made by the production staff</i>

Logistics	<i>The number of cars available to transport the employees and equipment needs to be assessed</i>
Communication	<i>It is good to predetermine the means of communication, which makes it easier during production and post-production to find the right information at the right time</i>
Calculating risk	<i>For filming most risks are human related and casting relate. If these are eliminated or diminished during pre-production they are easier and less time consuming to deal with at the present</i>
Employee satisfaction	<i>Some employee satisfaction issues can be addressed during pre-production such as meeting the crew's basic needs, getting the right crew and resources etc.</i>
Miscellaneous production specific things	<i>All TV productions are different, some may need a huge house where contestants live, and some may need practice areas or gyms. These are all issues that come up in pre-production</i>

The above table concludes issues that should come up in the pre-production stage and have an influence on the production or filming stage. The last issue in the table is somewhat more unique to the reality production at hand and the issues handled are always related to the needs of the production. All other issues mentioned in the table can be carried out from production to production.

The table below shows issues taken into account during pre-production that have affect the post-production phase.

TABLE 9: Pre-production and its effects on post-production in short

PRE-PRODUCTION (Order of the completion of tasks varies between productions) Factors Influencing Post-Production	
Traffic	<i>The way the filmed material is delivered to the edit</i>
Budget	<i>Budget determines how many edit employees can be hired and what kind of equipment can be used and what the schedule is going to be like</i>
Target Audience	<i>Target audience helps figuring out in what way the material is to be edited, what kind of graphics and music is best keeping the target audience in mind</i>
Story / script	<i>Script is a guideline to the edit and having the script when making plans does influence the hiring etc.</i>
Team	<i>Again picking the right team with the right skills affects everything from employee satisfaction to the quality of the end product. It is also important to ensure a positive working environment and functional team work</i>
Technical Issues	<i>Agreeing with the other production staff on what the best cameras and formats to be used in order to get the expected results are</i>
Schedule	<i>Post-production also has its own schedule in editing the material in time for the director and producer to give opinions and in time for airing. Edit is usually scheduled to start when first material has been filmed</i>
Resources	<i>Post-production needs to preplan the number of employees, technical equipment, traffic (is there a need for a new platform) etc. Resources need to be sufficient to complete everything in time and in the best possible quality</i>

Communication	<i>Communication with the production staff facilitates having the right material in the right place at the right time, the format is going to be right etc. Plan for communicating between production and edit staff should be agreed upon</i>
Calculating risk	<i>Human and technology related risks are taken into account. What is going to be done if material is lost or damaged</i>
Employee satisfaction	<i>Some employee satisfaction issues can be addressed during pre-production such as meeting the crew's basic needs, getting the right crew and re-sources etc.</i>
Miscellaneous unplanned work	<i>It is good to include the extra unplanned work in the schedule for example trailers may be asked for</i>

Many of the issues in the above table are considered at the same time as the issues in the previous table (table 8). Head of Post-production works on many of the issues in cooperation with the producer/production staff. Many, however, are considered separately such as the satisfaction of employees: Producer considers production staff's satisfaction and Head of Post-production the satisfaction of the edit staff.

6.2 Discussion on Pre-production

In this section of the thesis the found factors are summed up, discussed and analysed. The research questions are answered below.

6.2.1 Pre-production's Effect on Efficiency on Other Stages

Considering the previous parts of the thesis, it is easy to come to the conclusion that pre-production is vastly important and a well planned pre-production will make the rest of the production smoother, whereas a poorly executed pre-production slows down filming. In a poorly executed pre-production the schedules are not kept and the employees may need to wait and do more problem solving on location, which then affects team work and employee satisfaction.

Also the better the pre-production is made the less organizing there will be during filming. Thus less overlapping is needed and the focus can be placed on the issues naturally arising at that stage. Again the right team and the crew size relevant to that production are essential - too tight a schedule or too large of a workload affect the smoothness, and it all comes down to making timely and well educated choices during pre-production.

During production, communication is key and the better it is planned the easier it is to execute.

6.2.2 Challenges of Pre-production

There are issues that happen without being able to plan for them. It is very common on a TV production for filming days to be long and that means that there are limitations to what can be planned and some things may not go according to plan for unknown reasons. Here are some of the limitations that are not easy to plan for:

TABLE 10: Limitations in pre-production

Weather / day light – it does happen that after having made plans to film outside it rains cats and dogs and a quick change of location is in order. Sometimes it is possible to make a plan B, but not always. Day light also needs to be taken into account and sometimes it may pose a problem if the shoot is e.g. late
Budget – It guides what can be done and often certain steps need to be taken to keep costs lower
Locations – A production is not able to obtain the location wanted, when an alternate maybe visually worse location is selected
Equipment available – The choices made in pre-production may later prove to be not sufficient to film certain footage
Schedule / time – A schedule is easily made too tight
Talent/casting – Even if enough time is spent on casting, it is sometimes not easy to predict how talent and cast handles certain situations
Primarily a thought process – Pre-production is often a thought process and many aspects are gone through by one person and things can accidentally be overlooked
Most crucial decisions are made during pre-production, but there is always the chance of them being the wrong decisions

6.2.3 Pre-production's Effects on Employee Satisfaction

Many issues came up during the study that affect employee satisfaction and that can be taken into account during pre-production:

- Meeting the basic needs of the production crew and the edit
- Picking the right team – they need to have the right attitude towards work and the team
- Communication – coming up with a plan for departmental communicating during production
- Unclear instructions during shoots can end up in obtaining the wrong footage, so giving enough time to explanations etc. can be planned
- Schedule can be made too tight – needs to be taken into account during pre-production
- The less hassle and problem solving during the filming the better
- Extracurricular activities give the team a feeling of unity and a common goal

6.2.4 Lack of Pre-production Puts Strain on Employees

Many things can happen during pre-production and sometimes the employees experience more strain due to the lack of pre-production:

- Production staff need to handle more pre-productional issues during filming and it takes focus out of the usual tasks in the stage at hand
- Edit may need to use more time and energy on extra work excluding editing itself such as logging
- Due to lack of pre-production technical staff may need to solve occurring problems or wait around doing nothing in order for other people to solve them

“If pre-production is lacking for any reason, it brings about dissatisfaction among employees during the shoot!” -Head of production/Banijay Finland

“In an ideal situation the pre-production has been so thorough that when the filming is started, the producer is able to sit back and take it easy.” –Producer/Banijay Finland

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APPENDICES

Appendix 1. Actual Budget

Tuotannon nimi		X							
Tuotantokausi:		1							
Jaksojen lukumäärä:		10							
Jakson kesto:		45min							
Tyyppi:									
Asteke:		kaupallinen							
Tuotantonumero:									
Koodi	Nimi	Lisäbeto / Selvennys	Työsuhte	Amount	Unit	x	Price	Yhteensä	Muuta tietoja
10	OPTIOT, OIKEUDET JA MUU TUOTANNON VALMISTELU							-	
11	OPTIOT, OIKEUDET JA MUU TUOTANNON VALMISTELU					1		-	
119	Muut tuotannon valmistelukulut					1		-	
20	TYÖRYHMÄ								
21	TUOTANTO								
211	Vastavaa tuottaja		1		Fee	1			
212	Tuottaja	€	5		Month	1			
213	Käsitöryhtijä	€	3		Month	1			
214	Tuotantopäällikkö	€	3		Month	1			
215	Tuotantokoordinaattori	€	2		Month	1			
216	Tuotantossitointti	€	2		Month	1			
217	Catering-henkilö					1			
219	Muut tuotantohenkilöt / toimittaja	€	3		Month	1			
22	OHJAUS								
221	Ohjaaja	€	5		Month	1			
222	Apuohjaaja					1			
223	Kuvausohjaaja					1			
224	Koreografi					1			
229	Muut ohjaus					1			
23	KUVAUS								
231	Valaiseva kuvaaja	€	2		Month	1			
232	Kameransuunnittelija	€	2		Month	1			
233	Kamera-asiantuntija	1/3 kamera				1			
234	Steadicam-kuvauja	€	2		Month	1			
235	UI-Auton henkilökuunta					1			
239	Muut kuvaus	1/3 kamera pistepäivän / casting		5	Days	1			
24	VALAISU								
241	Valaisija					1			
242	Kraanaperaattori					1			
243	Valonlehdet					1			
244	Valo-ohjelmointi					1			
249	Muut valaisu					1			
25	ÄÄNITYS								
251	Äänittäjä	€	2		Month	1			
252	Äänissäntäjä					1			
259	Muut äänitys					1			
26	GRAFIKKA								
261	Graafinen suunnittelija					1			
269	Muut grafiikka					1			
27	LAVASTUS								
271	Lavastaja				Fee	1			
272	Lavastusavustaja					1			
273	Rekvisiittori/Rekvisiittori					1			
274	Muut lavastus					1			
28	PUVUSTUS, MASKEERAUS JA KAMPAUS								
281	Puvustaja		10		Epa	1			
282	Maskeeraaja		10		Epa	1			
283	Maskeerausohjelmointi					1			
284	Kampaajat		10		epa	1			
285	Kampaajajohtajat					1			
289	Muut puvustus, maskeeraus ja kampaus					1			
29	ESIHINTYJÄT								
291	Tähdet/juontajat		10		Epa	1			
291	Tähdet/juontajat					1			
292	Vierailijat esintyjät		10		Epa	1			
293	Auutajat / yleisö					1			
299	Muut esintyjät					1			
30	TUOTANTO								
31	KULJETUKSET, MATKAT JA MAJOITUS								
311	Auton vuokraus		30		Days	1			
312	Matkat/ lento-, juna-, bussipäät		1		Fee	1			
313	Majoitus					1			
314	Päivärahat					1			
315	Kilometrikorvaukset					1			
315	Kilometrikorvaukset					1			
315	Kilometrikorvaukset					1			
315	Kilometrikorvaukset					1			
316	Matkavakuutukset					1			
317	Taksi		10		Epa	1			
318	Polttoaine- yms. ylläpitökulut		10		Epa	1			
319	Muut matka- ja majoituskulut					1			
32	LAVASTEET JA REKVISIITIT								
321	Lavasteet		1		Fee	1			
322	Rekvisiitit		10		Epa	1			
322	Rekvisiitit					1			
323	Varasto/hyönteis					1			
324	Erikoisohjeet					1			
329	Muut lavasteet ja rekvisiitit					1			
33	PUVUT								
331	Puvut		10		Epa	1			
332	Puhdistus- ja pesukulut					1			
339	Muut puvustuskulut					1			

34 MASKEERAUS JA KAMPAUS							-
341	Käsitösvuokrat (suuili, pöydät, peilit yms.)				2		-
342	Väliseet ja tarvikellet				2		-
349	Muut Maskeeraus ja kampaus				2		-
35 STUDIOT JA KUVAUSPAIKAT							-
351	Studio- ja kuvauspaikkavuokrat		1	Fee	2		-
352	Kuvauslautat				2		-
353	Palkoitus ja liikennejärjestelyt (politi ja varoitot)				2		-
354	Sähkö				2		-
355	Silvout		10	Fee	2		-
359	Muut studiot ja kuvauspaikat				2		-
36 TEKINEN KALUSTO							-
361	Kamerakalusto		30	Days	3,2		-
362	Äänikalusto		30	Days	2		-
363	Äänikalusto				2		-
363	Valokuvakalusto		30	Days	2		-
364	Ajokalusto				2		-
365	Eriytikalusto		10	Days	2		-
366	Animatiokalusto				2		-
367	UF-Auto				2		-
369	Muu kalusto				2		-
37 MATERIAALIKUSTANNUKSET							-
371	Diskit		10	Eps	2		-
372	Kovalevyt				2		-
379	Muut				2		-
38 RUOKAILU JA MUUT TYÖRYHMÄKULUT							-
381	Ruokailut kuvauspaikalla		10	Eps	2		-
382	Työryhmän aamiala- ja kahvikulut				2		-
383	Paivintolatarjoilut ja palaverit				2		-
384	Lounasrahoit				2		-
385	Karaoke		1	Fee	2		-
386	Lääke- ja sairaanhoitokulut				2		-
389	Muut ruokailu ja työryhmäkulut				2		-
40 JÄLKITUOTANTO							-
41 LEIKKAUS JA KUVAANNAKASITTELY							-
411	Leikkaaja		K	4	Months	2	-
412	Leikkauksenistot		K	3,5	Months	2	-
413	Grafiikka				2		-
414	Ohjelmatus		1	Fee	2		-
415	On line edit / masterointi / värinäkittely		10	eps	2		-
416	Edit- vuokrat				2		-
419	Muut leikkau- ja kuvankäsitelykulut		edit	toitit	2		-
42 ÄÄNEN JÄLKIKASITTELY							-
421	Äänityt		1	eps	2		-
422	Voice over		10	eps	2		-
429	Muut äänen jälkikäsitelykustannukset				2		-
43 MUSIIKKI							-
431	Musiikkisuottaja				2		-
432	Tilausmusiikki		5	Fee	2,2		-
433	Tecoten tekijänoikeudet (Teosto, Gramex, katalogi)		20	Fee	2,2		-
439	Muut musiikkikulut				2		-
44 MUUT OIKEUDET							-
441	Kuvatallenteliden, taideteosten yms. Oikeudet				2		-
449	Nettoimint				2		-
50 MUIT							-
51 KOPIOKUSTANNUKSET							-
511	Käännökset ja ajatus				2		-
512	Tekstit				2		-
513	Video/DVD kopiot				2		-
514	Muut kopiokustannukset				2		-
52 MARKKINOINTIKUSTANNUKSET							-
521	Pressi				2		-
522	Pressikuvat		1	fee	2		-
523	Puffit				2		-
524	Trailarit				2		-
525	Pii				2		-
526	Muut, meijitit ja takat				2		-
527	Euttelymateriaali				2		-
529	Muut markkinoituskustannukset				2		-
53 SEKALAISET KUSTANNUKSET							-
531	Vakutukset		1	fee	2		-
532	Vahinko- ja korjaukset				2		-
539	Muut sekalaiset kustannukset		10	eps	2		-
TUOTANTOKUSTANNUKSET YHTEENSÄ							-
Con Contingency		4 %					
KOKONAISTUOTOT							
Asikk	Kommentti / Liiketoiminta	Amount	Unit	Price	Total Budget		
			10	Fee			

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Appendix 2. Työtyytyväisyyskysely / Employee satisfaction questionnaire

Työtyytyväisyyskysely

Työtyytyväisyys

Mitkä seuraavista asioista vaikuttavat työtyytyväisyyteesi ja kuinka paljon? Asteikko 1 erittäin vähän – 4 erittäin paljon

	1	2	3	4
Tiimin toimivuus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oma suhtautuminen työhön	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aikataulun sujuvuus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oman työnkuvan selkeys	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Muilta saama arvostus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Toimiva kommunikaatio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Selkeä ennakkosuunnitelma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Päivän työrytmi (työnteko, tauot)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Miten nämä toteutuivat tuotannossa? Asteikko 1 erittäin huonosti – 4 erittäin hyvin

	1	2	3	4
Tiimin toimivuus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oma suhtautuminen työhön	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aikataulun sujuvuus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oman työnkuvan selkeys	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Muilta saama arvostus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Toimiva kommunikaatio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Selkeä ennakkosuunnitelma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Päivän työrytmi (työnteko, tauot)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Vapaa sana, haluatko lisätä jotain?

Appendix 3. Haastattelupohja Tuottaja / Interview questions for a Producer

Miten projektien työn kuormitus jakaantuu esisuunnittelun ja toteutuksen (tuotannon) kesken

* ajallisesti

* budjetin näkökulmasta

Minkälaisiin osatehtäviin, osa-alueisiin yleensä esisuunnittelun jaat? (käsisi, edit ...)

Onko jokin (jotkin) edellä mainituista osa-alueista muita tärkeämpi? arvotus asteikolla

* jos, niin miksi

Mitä etuja näet koituvan siitä, että jaat esituotannon osatehtäviin juuri esittämälläsi tavalla?

Kuinka tärkeä ohjaustyökalu budjetti on tuotannon edetessä?

Ketkä osallistuvat budjetin rakentamiseen?

Kun budjetoit tuotantoa, mitkä ovat tärkeimmät kustannusten arviointimenetelmät?

Kuvaa käyttämiäsi menetelmiä?

Kuinka usein tapahtuu, että budjettia joutuu muuttamaan tuotannon aikana?

Onko jokin/jotkut tuotannon osa-alue / osatehtävä(t) budjetoinnin näkökulmasta muita tärkeämpi?

* jos, niin miksi?

Miten arvioit ennalta tuotannon mahdollisia riskejä?

Teetkö riskiarvion jokaisen tuotannon osalta erikseen?

Onko jokin/jotkut tuotannon osa-alue/osatehtävä(t) riskien hallinnan näkökulmasta muita tärkeämpi?

* jos, niin miksi?

Miten valitset tuotantotiimin jäsenet? Mitkä ovat tärkeimmät kriteerit?

Onnistutko aina saamaan tuotantoon unelmatiimin?

Miten ajattelet tiimisi työtyytyväisyyttä esisuunnittelun aikana? Voiko esisuunnittelussa ottaa työtyytyväisyyden huomioon?

Jos ennakkotyö jää vajaaksi esim. ajan puutteesta mitä seurauksia siitä on?

Mistä asioista uskot tiimisi työtyytyväisyyden syntyvän?

Mitä asioita tulee aikatauluttaessa ottaa huomioon? Mitä jos aikataulu pettää?

Laaditaanko jokaisesta tuotannosta loppuraportti. Mitäs se sisältää?

Appendix 4. Haastattelupohja Ohjaaja / Interview questions for a Director

Miten projektien työn kuormitus jakaantuu esisuunnittelun ja toteutuksen (tuotannon) kesken

* ajallisesti

*bugjetti

Minkälaisiin osatehtäviin, osa-alueisiin yleensä esisuunnittelun jaat? (käsis, edit ...)

Miten arvioit ennalta tuotannon mahdollisia riskejä?

Teetkö riskiarvion jokaisen tuotannon osalta erikseen?

Onko jokin/jotkut tuotannon osa-alue/osatehtävä(t) riskien hallinnan näkökulmasta muita tärkeämpi?

* jos, niin miksi?

Miten ajattelet tiimisi työtyytyväisyyttä esisuunnittelun aikana?

Mistä asioista uskot tiimisi työtyytyväisyyden syntyvän?

Rajoittaako ennakkosuunnittelu luovuutta kuvauksissa?

Voiko virheitä ennaltaehkäistä ennakkotyöllä?

Mitä jos aikataulu pettää?

Jos ennakkotyö jää vajaaksi esim. ajan puutteesta mitä seurauksia siitä on?

Appendix 5. Haastattelupohja jälkityö / Interview questions for a Head of Post

Miten projektien työn kuormitus jakaantuu esisuunnittelun ja toteutuksen välillä?

Miten kuvausten ennakkosuunnittelu näkyy editille?

Tuottajan ja editin yhteistyö ennakkosuunnittelun aikana?

Ohjaajan ja editin yhteistyö ennakkosuunnittelun aikana?

Mihin tuotannon vaiheeseen editin ennakkosuunnittelu sijoittuu?

Miten arvioit ennalta editin mahdollisia riskejä?

Teetkö riskiarvion jokaisen tuotannon osalta erikseen?

Miten ajattelet tiimisi työtyytyväisyyttä esisuunnittelun aikana?

Mistä asioista uskot tiimisi työtyytyväisyyden syntyvän?

Voiko virheitä ennaltaehkäistä ennakkotyöllä?

Jos ennakkotyö jää vajaaksi esim. ajan puutteesta mitä seurauksia siitä on? Koko tuotannon suunnittelu ja editin suunnittelu?

Onko parannusehdotuksia tuleviin tuotantoihin?

Appendix 6. Haastattelupohja tuotantoassistentti / Interview question for Production Assistant

Mitkä ovat ne tekijät, jotka ovat sinusta tärkeitä tuotannon sujuvuuden ja henkilökohtaisen tyytyväisyyden kannalta? Mainitse ainakin viisi asiaa.