

# PRODUCTION VALUE

## The European Scheduling & Budgeting Workshop

### Survey on impact of 2007-2008-2009 editions

#### Index

1. What is PRODUCTION VALUE and how does it work?	p. 2
2. What has been the impact of the first three editions?	p. 2
3. Methodology	p. 2
4. Results	p. 3
5. Future developments	p. 10
Appendix: Questionnaire	

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## 1. What is PRODUCTION VALUE and how does it work?

Now going for its 5th edition in 2011, PRODUCTION VALUE is a seven-day residential Workshop on scheduling and budgeting European feature films with budgets ranging from 2,5 to over 10 million Euro. Working in teams of two, 12 Junior Line Producers and Junior Assistant-Directors from all over Europe are assigned 6 real projects in development, brought to the Workshop by their Directors and Producers. Teams are coached by 5 Senior top-level European Line Producers and First Assistant-Directors. Directors and Producers of the 6 projects play an important part in the process: they join the Workshop towards the end to discuss the various concepts, options and results. The Workshop is completed by plenary sessions dedicated to general topics related to line producing and assistant directing, as well as case studies by the Seniors.

The objectives of PRODUCTION VALUE are the improvement of best practice in Europe in the field of assistant directing and line producing, as well as the consolidation of a network of professionals sharing the same values and similar experience. A strong accent is placed on understanding different European working conditions. PRODUCTION VALUE is the only training program addressing this segment of the European film industry, and its working process is a unique training model.

## 2. What has been the impact of the first three editions?

In spring 2010, we conducted an online survey addressing the 70 film professionals involved in the first three editions of PRODUCTION VALUE (2007 – 2008 – 2009). The target group comprised 32 Juniors from 18 countries, 12 Seniors from 6 countries as well as 16 Producers and 10 Directors from 8 countries.

Our purpose was to evaluate the impact of the training program on the:

- A. Professional approach, career and understanding of European conditions by the Juniors;**
- B. State of the Projects brought to the first three editions;**
- C. Professional approach to scheduling and budgeting by the Producers & Directors of the aforementioned Projects;**
- D. Post-Workshop networking between Juniors, Seniors, Producers & Directors;**
- E. Use of results and information available on the PRODUCTION VALUE website;**
- F. Relevance of PRODUCTION VALUE with respect to the European Film industry.**

## 3. Methodology

The survey questions were drawn from the above-mentioned objectives. Each participant remained anonymous, though asked to state his/her nationality and position within the process, and the Workshop edition attended.

We also questioned the Seniors — our Tutors — because as top European professionals, they are in a privileged position to help us monitor the objectives and achievements

of the program. In their daily job, they recruit Juniors like ours and can therefore fully assess our results.

The questions differed for Juniors, Seniors, Producers and Directors. The questionnaire is available for consultation in the Appendix.

We used the online software “surveymonkey”, which is both flexible and cheap.

## 4. Results

83% of the people asked to answer did reply to the survey: 58 responses out of the 70 contacted, representing 20 European countries.

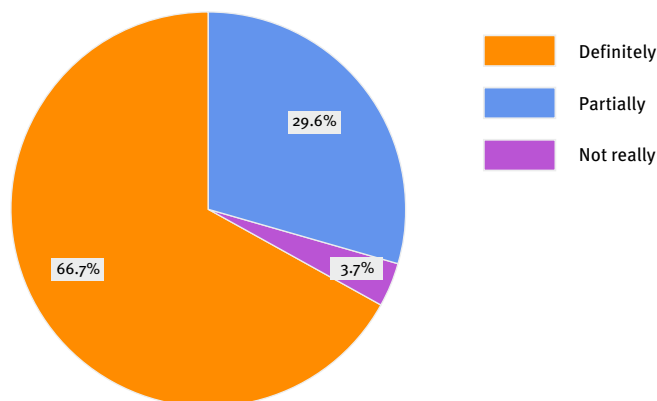
- **30 Juniors out of the 32 responded.**
- **All 12 Seniors responded.**
- **11 Producers out the 16 responded.**
- **5 Directors out of the 10 responded.**

*This high percentage is certainly a sign of the solidarity among most of PRODUCTION VALUE’s former participants.*

### A. Professional approach, career and understanding of European conditions by the Juniors

The first chart shows that more than 95% of the Juniors admit that having attended PRODUCTION VALUE changed their professional approach. Two out of three even qualified that as “definitely”.

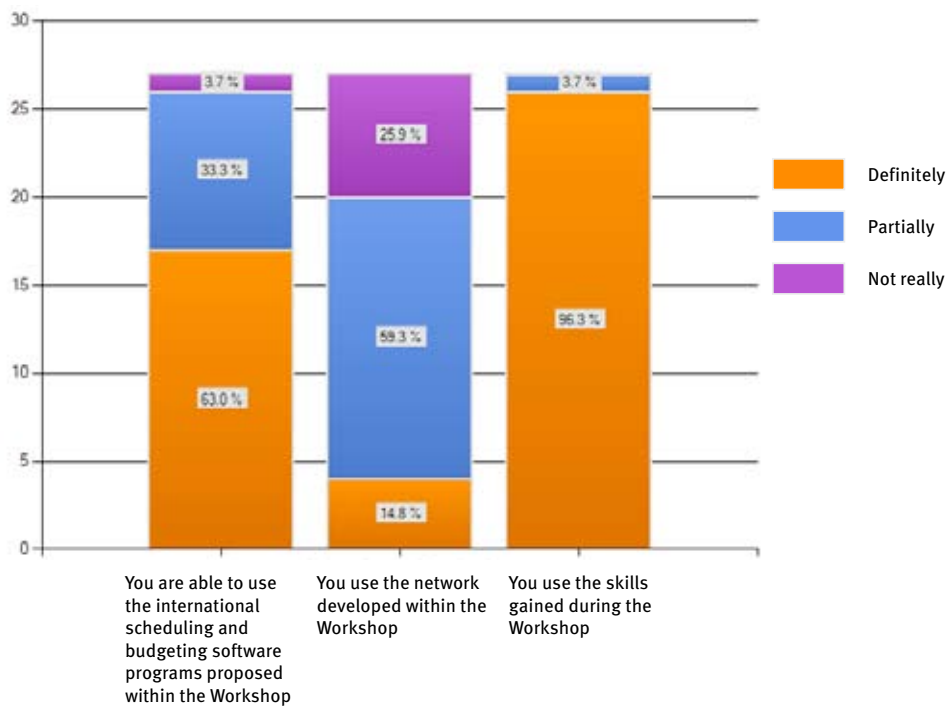
Chart 1 — Did PRODUCTION VALUE change your professional approach?



*This high percentage is satisfying, considering that best practice in scheduling and budgeting is our main objective.*

Chart 2 goes more into detail. 95% of the Juniors are still using the skills acquired during the Workshop. For two out of three, PRODUCTION VALUE was also the chance to discover or improve the use of international budgeting and scheduling software. On top of that, 75% of them admit to using the European network built up through PRODUCTION VALUE.

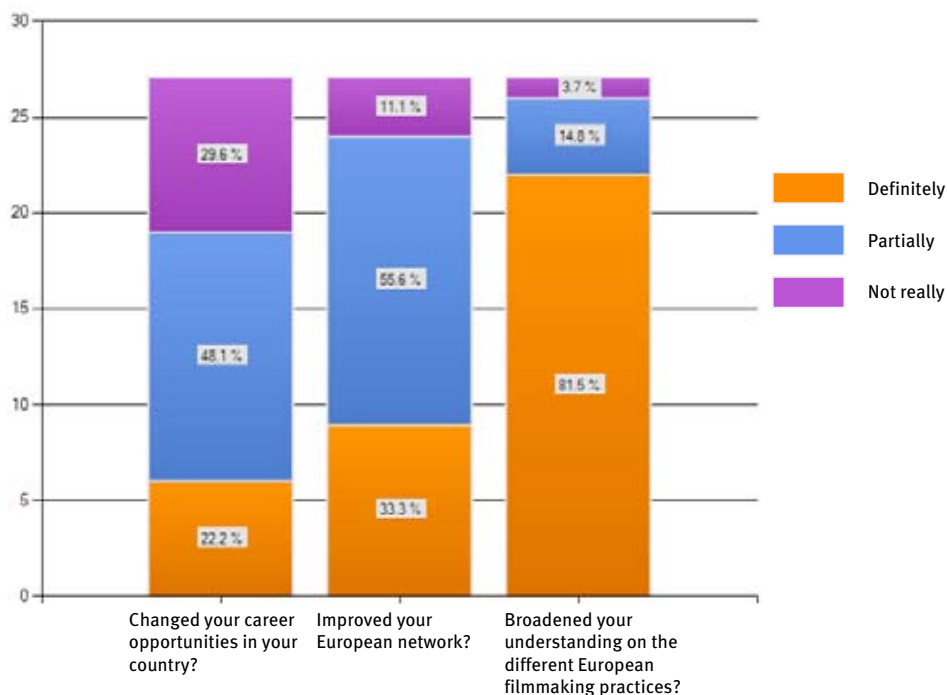
Chart 2 – If yes, in which way?



*These good results validate that the objectives of PRODUCTION VALUE in terms of the transmission of skills and networking are being reached.*

In terms of career moves, Chart 3 shows that PRODUCTION VALUE has “definitely” or “partially” changed their professional opportunities for 70% of the Juniors. Besides, over 90% have broadened their understanding of the different working conditions in Europe, and almost 90% use their network.

Chart 3 – Looking back, would you say that PRODUCTION VALUE...



*These results confirm the impact of PRODUCTION VALUE in terms of career opportunities and the objective of understanding different filmmaking traditions in Europe.*

More on networking under point D. below.

## B. The state of Projects brought to the first three editions

All Producers replied that their attendance at PRODUCTION VALUE was beneficial to their Projects.

Of the 16 projects taken up during the first three editions of PRODUCTION VALUE, only one (SENNENTUNTSCHI by Michael Steiner CH/DE/AUS) has been completed so far, though none of the 11 covered by the answers to the survey have been abandoned. 70% of the projects are still in development, out of which 20% are still in creative development.

Nota bene: Feasibility of the Projects is not a criteria for selecting them for the Workshop. On the contrary, we favor complex films to be made and to be financed because they are good case studies for our Juniors and Seniors.

Chart 4 – Whatever the stage of your project is, would you say that your participation at PRODUCTION VALUE had an impact on the future decisions and steps taken ?

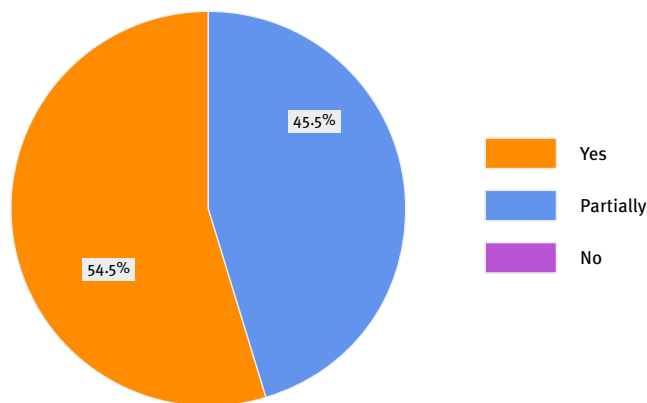
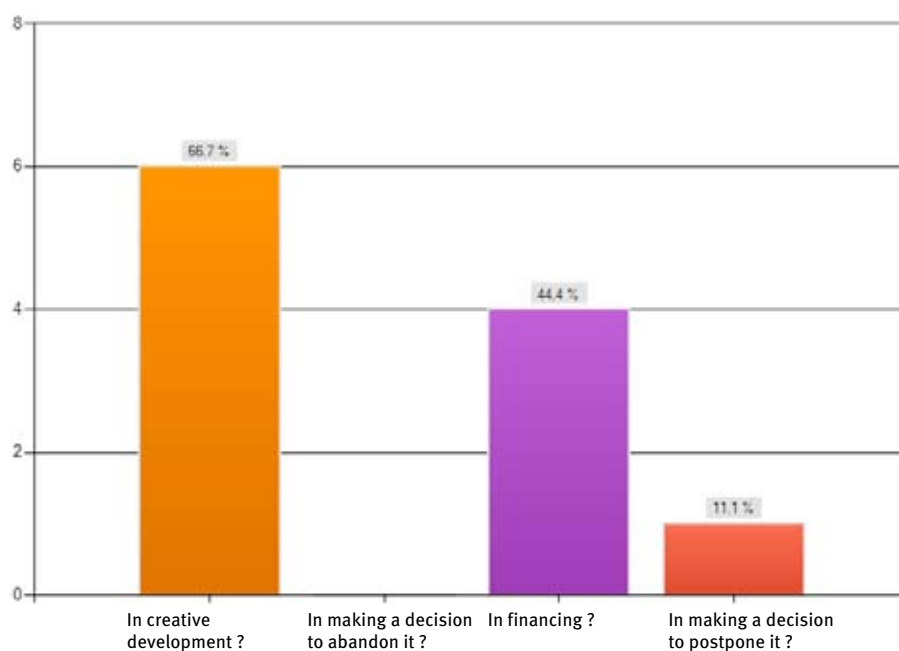


Chart 5 – If yes, was it...



*Following their attendance at PRODUCTION VALUE, the Producers have taken measures to improve their project in terms of rewriting and financing. This result validates the objective of PRODUCTION VALUE to offer a solid tool to further develop a complex feature film project.*

## C. Professional approach of the Producers & Directors of these Projects towards scheduling & budgeting

If one wants to improve the scheduling and budgeting culture in Europe, then its being understood by Producers and Directors is a crucial aspect.

### C1. Producers

Chart 6 shows that two out of three Producers admit that PRODUCTION VALUE has changed their professional approach towards scheduling & budgeting, with one out of four qualifying this with “definitely”.

Chart 6 – Did PRODUCTION VALUE change your professional approach towards scheduling & budgeting?

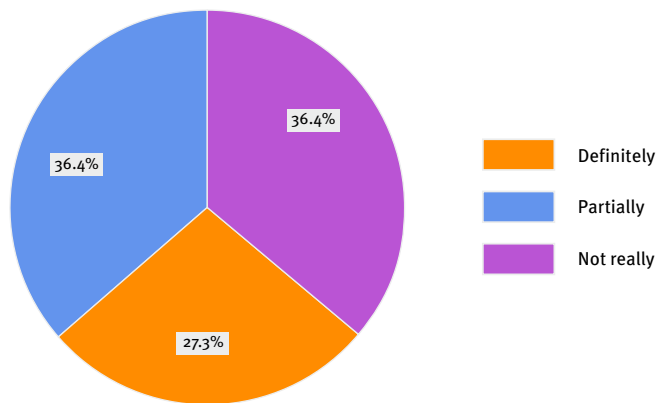
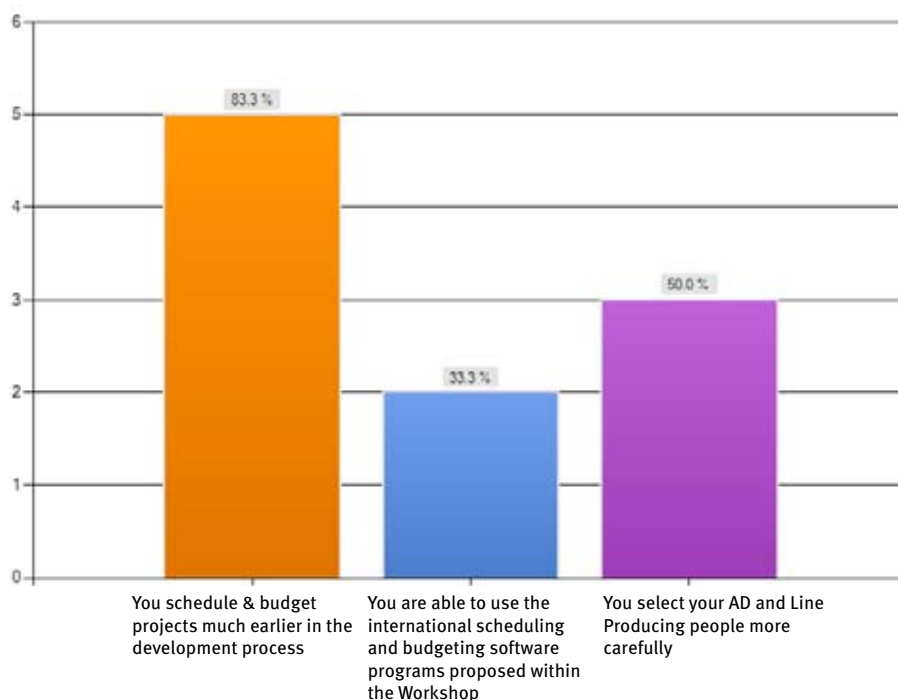


Chart 7 goes into more detail and shows that Producers consider all three measures to be relevant, with a clear emphasis on scheduling and budgeting projects earlier in the development process.

Chart 7 – Did PRODUCTION VALUE change your professional approach towards scheduling & budgeting?  
If yes, in which way?

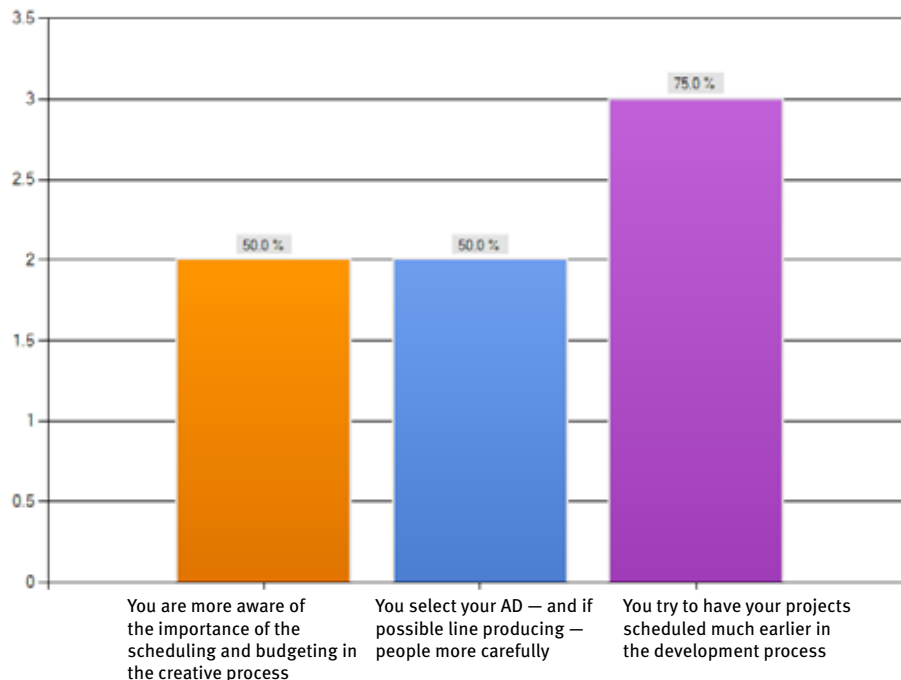


*The recognition of the importance of scheduling & budgeting within the production process, as promoted by PRODUCTION VALUE in contrast to the general approach within the European film industry, is validated by the Producers.*

## C2. Directors

Chart 8 shows that, even if the questions were slightly different, the Directors gave the same priority as their Producers to scheduling and budgeting projects earlier in the development process.

Chart 8 — Did PRODUCTION VALUE change your professional approach towards scheduling & budgeting?  
If yes, in which way?



## D. Post-Workshop networking between Juniors, Seniors, Producers & Directors.

A series of questions tried to establish the exact level of networking following the Workshop.

### D1. With respect to the Juniors

One Junior out of two tells us that he/she is regularly in touch with other Juniors, and one out of three that he/she is still in touch with some of the Seniors. No Junior has worked with another one since the Workshop, but five of them have worked with a Senior who hired them for a production.

*These results confirm that a community of professionals built up through PRODUCTION VALUE is gradually becoming active, although so far it has not fostered professional collaboration between Juniors (probably because each edition mixes so many nationalities).*

### D2. With respect to the Seniors

- **Two out of three are regularly in touch with their Juniors.**
- **60% of the Seniors admit to being in contact with other Seniors.**
- **More than 25% of the Seniors have stayed in touch with the Producers and Directors of their assigned Projects, and 20% have even worked with/for them.**

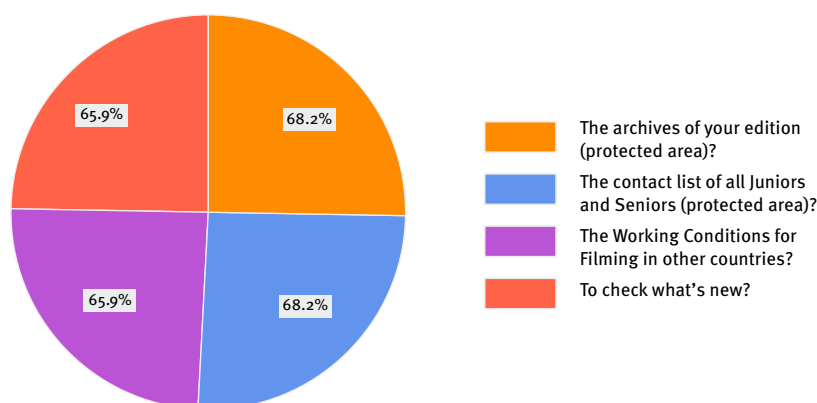
*The results show that the Seniors are “used” by the participants, and that the Seniors themselves “make use of” the network. Generally speaking, most participants are willing to stay in touch with each other to the benefit of their projects, both present and future.*

## E. Use of results and information available on PV website

The PRODUCTION VALUE website provides a restricted area where results of the Workshops and contact lists are available to participants of all editions. It also contains an open-to-all database of working conditions for filming in about 20 countries in the world, updated every year.

75% of the participants in the survey regularly check the PRODUCTION VALUE website, and it seems that all the data fields provided are consulted in equal measure, as shown on Chart 9.

Chart 9 – Since the Workshop, have you been consulting the PRODUCTION VALUE website?  
If yes,



Furthermore, the unique Working Conditions database has been recommended to colleagues by two out of three participants in the survey.

*All of the results and information disseminated through the PRODUCTION VALUE website are validated by the participants as equally useful and efficient.*

## F. Relevance of PRODUCTION VALUE with respect to the European Film industry

Combined replies to the same questions asked of Seniors and Producers result in the following final charts, providing a refined assessment from the industry as to the relevance of PRODUCTION VALUE:

The European film industry needs an average number of 250 highly qualified professionnals ADs and LPs. Over six years (2007 – 2012), PRODUCTION VALUE aims to train around 70 high level Junior ADs and LPs able to serve the industry.

Chart 10 – Do you agree with the figure of the 250 highly qualified professionnals ADs and LPs?

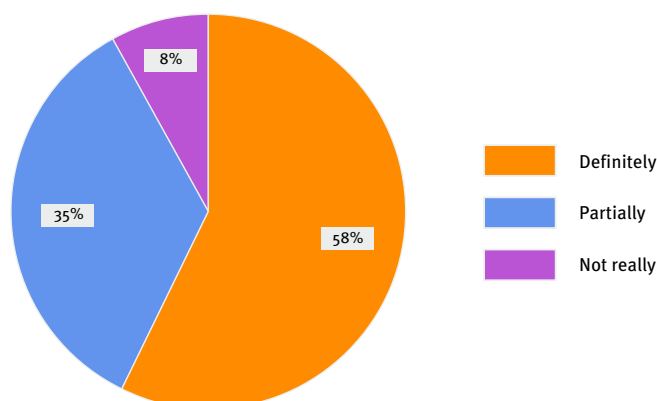




Chart 11 – Do you consider that PRODUCTION VALUE is a solid way to prepare highly qualified professionals ADs and LPs?

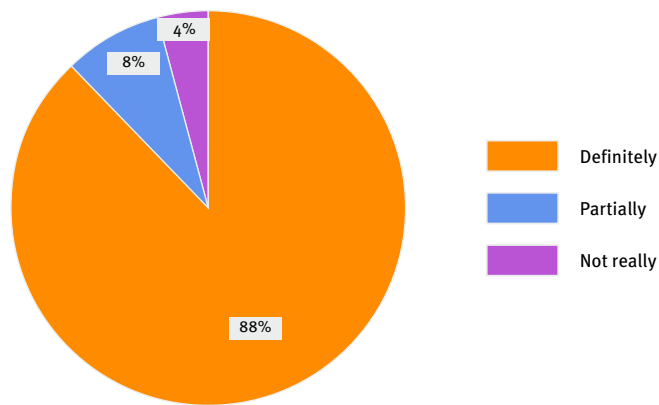
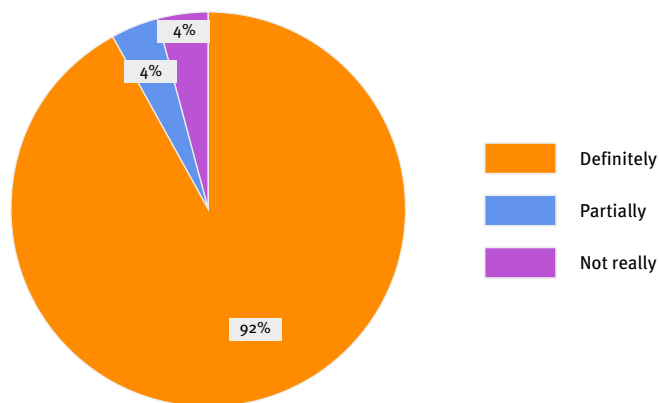


Chart 12 – Consequently, do you consider that PRODUCTION VALUE contributes to an improvement of the European film production?



The number of 250 highly qualified Assistant-directors and Line producers cited as necessary to the European industry is an assessment developed in the Global Action Plan 2009-2012 submitted to MEDIA TRAINING. The figure itself remains disputable since, in the last analysis, who can claim to have a global vision of the situation? However, the survey does show a majority in support of this assessment.

For around 90% of the Producers and Seniors, PRODUCTION VALUE is a valuable tool for preparing such highly-qualified professionals, and the initiative does make a contribution to the European film industry.

Finally, to the question "Is PRODUCTION VALUE an initiative you would recommend to your colleagues as a worthwhile Workshop to which to submit a project?", 80% of the Directors and 100% of the Producers answered positively.

*These results confirm the very first intuition on which PRODUCTION VALUE was based: a training programme for people in such positions was needed in Europe, in order not to waste the wealth of knowledge gathered over time by so many excellent film professionals.*

## 5. Future developments

The agreement with MEDIA TRAINING will end with the 2012 edition planned in Malta. By then, after six editions, PRODUCTION VALUE will have trained 68 Juniors from more than 15 countries, and scheduled and budgeted 34 projects by European Producers and Directors.

Throughout their career, not all 68 Juniors will help strengthen their national film industry but, hopefully, at least two thirds of them will. Reverting to the hypothesis that 250 professionals are needed for the European industry, the six editions of PRODUCTION VALUE will have contributed to this figure by 20%.

However it is only with the support of Producers & Directors that an effective culture of scheduling & budgeting will be implemented in Europe.

So what can we say about PRODUCTION VALUE's future?

The impact of PRODUCTION VALUE is both:

- **limited, because there are 900 feature films being produced every year in Europe and who knows how many get developed?**
- **and vital, because it is the only place where issues related to scheduling and budgeting them can be explored and transmitted.**

As we all experience it, filmmaking is always roughly the same process but by far not always with the same results.

Yet it takes only a few to set up new standards: in the field of scheduling and budgeting, it is our aim to prepare the way for such standards to emerge.

Denis Rabaglia,  
Head of Studies of 2007–2012 Edition

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 1. Introduction

Thank you for taking some time to fill in this survey.

Its purpose is to assess the impact of the PRODUCTION VALUE Workshop since 2007 on the participants and on the European film industry.

All data will be turned into figures and percentages.

Denis Rabaglia  
Head of Studies  
+ 41 78 722 76 74

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 2. About You

### 1. In which edition did you take part?

- PV07 in Switzerland
- PV08 in Germany
- PV09 in Norway

### 2. From which country do you come from?

- |                                  |                                      |                                      |
|----------------------------------|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Austria | <input type="checkbox"/> Germany     | <input type="checkbox"/> Poland      |
| <input type="checkbox"/> Belgium | <input type="checkbox"/> Italy       | <input type="checkbox"/> Portugal    |
| <input type="checkbox"/> Croatia | <input type="checkbox"/> Luxembourg  | <input type="checkbox"/> Spain       |
| <input type="checkbox"/> England | <input type="checkbox"/> Malta       | <input type="checkbox"/> Sweden      |
| <input type="checkbox"/> Finland | <input type="checkbox"/> Netherlands | <input type="checkbox"/> Switzerland |
| <input type="checkbox"/> France  | <input type="checkbox"/> Norway      |                                      |

Other (please specify)

### 3. Were you?

- A Junior Assistant Director
- A Junior Line Producer
- A Senior Assistant Director
- A Senior Line Producer
- The Producer of a Project
- The Director of a Project

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 3. For Junior Assistant Directors and Junior Line Producers

After the Workshop, have you been...

1. Regularly in touch with some of the other Juniors ?

Yes

No

2. Regularly in touch with a Senior ?

Yes

No

If yes, with whom ?

3. Working with another Junior ?

Yes

No

If yes, with whom ?

4. Working with a Senior ?

Yes

No

If yes, with whom ?

5. Informed by the Producer about the development of the Project assigned to you?

Yes

No

6. Working with a Producer who was present at the workshop ?

Yes

No

If yes, with whom ?

## PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

7. Attending another FOCAL training programme ?

Yes

No

If yes, which one?

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 4. For Junior Assistant Directors and Junior Line Producers

1. Looking back, would you say that PRODUCTION VALUE...

	Definitely	Partially	Not really
Changed your career opportunities in your country?	jn	jn	jn
Improved your European network?	jn	jn	jn
Broadened your understanding on the different European filmmaking practices?	jn	jn	jn

2. Did PRODUCTION VALUE change your professional approach?

jn Definitely

jn Partially

jn Not really

3. If yes, in which way?

	Definitely	Partially	Not really
You are able to use the international scheduling and budgeting software programs proposed within the Workshop	jn	jn	jn
You use the network developed within the Workshop	jn	jn	jn
You use the skills gained during the Workshop	jn	jn	jn

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 5. For Seniors

After the Workshop, have you been...

1. Regularly in touch with some of the other Juniors ?

Yes

No

2. Regularly in touch with another Senior ?

Yes

No

3. Working with a Junior ?

Yes

No

If yes, with whom ?

4. Working with another Senior ?

Yes

No

If yes, with whom ?

5. Informed by some Producers about the development of the Project(s) assigned to you?

Yes

No

6. Working with a Producer who was present at the Workshop ?

Yes

No

7. Recommending the workshop to a young colleague of yours ?

Yes

No



## PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

8. The European film industry needs an average number of 250 highly qualified professionals ADs and LPs. Over six years (2007 - 2012), PRODUCTION VALUE aims to train around 70 high level Junior ADs and LPs able to serve the industry.

	Definitely	Partially	Not really
Do you agree with the figure of the 250 highly qualified professionals ADs and LPs?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Do you consider that PRODUCTION VALUE is a solid way to prepare highly qualified professionals ADs and LPs?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consequently, do you consider that PRODUCTION VALUE contributes to an improvement of the European film production?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you wish to add further comments, please use the following box

	<input type="text"/>
	<input type="text"/>

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 6. For Producers of the Projects

1. At which stage is the Project you brought to PRODUCTION VALUE on 31.12.2009 ?

Produced

Still in creative development

Still in financing

Postponed to better times

Abandoned

2. Whatever the stage of your project is, would you say that your participation at PRODUCTION VALUE had an impact on the future decisions and steps taken ?

Yes

Partially

No

3. If yes, was it...

In creative development ?

In making a decision to abandon it ?

In financing ?

In making a decision to postpone it ?

4. Looking back, would you say that PRODUCTION VALUE improved your European network in the field of scheduling & budgeting?

Definitely

Partially

Not really

5. Looking back, would you say that PRODUCTION VALUE is an initiative you would recommend your colleagues to bring a project to?

Yes

No

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

6. Did PRODUCTION VALUE change your professional approach towards scheduling & budgeting?

Definitely

Partially

Not really

7. If yes, in which way ?

You schedule & budget projects much earlier in the development process

You are able to use the international scheduling and budgeting software programs proposed within the Workshop

You select your AD and Line Producing people more carefully

8. The European film industry needs an average number of 250 highly qualified professionals ADs and LPs. Over six years (2007 - 2012), PRODUCTION VALUE aims to train around 70 high level Junior ADs and LPs able to serve the industry.

	Definitely	Partially	Not really
Do you agree with the figure of the 250 highly qualified professionnals ADs and LPs?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Do you consider that PRODUCTION VALUE is a solid way to prepare highly qualified professionnals ADs and LPs?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consequently, do you consider that PRODUCTION VALUE contributes to an improvement of the European film production?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you wish to add further comments, please use the following box:

	5
	6

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 7. For Directors of the Projects

1. Looking back, would you say that PRODUCTION VALUE improved your European networking in the field of scheduling & budgeting?

Definitely

Partially

Not really

2. Looking back, would you say that PRODUCTION VALUE is an initiative you would recommend your colleagues to bring a project to?

Yes

No

3. Did PRODUCTION VALUE change your professional approach towards scheduling & budgeting?

Definitely

Partially

Not really

4. If yes, in which way ?

You are more aware of the importance of the scheduling and budgeting in the creative process

You select your AD – and if possible line producing – people more carefully

You try to have your projects scheduled much earlier in the development process

# PRODUCTION VALUE 2007–2008–2009 QUESTIONNAIRE

## 8. Final questions

1. Since the Workshop, have you been consulting the PRODUCTION VALUE website?

Yes

No

2. If yes,

The archives of your edition (protected area)?

The contact list of all Juniors and Seniors (protected area) ?

The Working Conditions for Filming in other countries ?

To check what's new?

3. Have you recommended the Working Conditions for Filming webpage to colleagues of yours ?

Yes

No

4. Do you think a PRODUCTION VALUE newsletter would be a good idea ?

Yes

No

5. Do you think that opening a social network on PRODUCTION VALUE is a good idea ?

Yes

No

6. If yes, should it be ? Tick only 2 options !

On Facebook

On LinkedIn

A Forum in the PRODUCTION VALUE's protected area only accessible to past participants and tutors

7. Is the PRODUCTION VALUE website amongst your bookmarks ?

Yes

No

## 9. Closing page

Thank you for taking this time.

We will keep you posted with the results.

If you wish to make proposals regarding PRODUCTION VALUE or other possible training sets that could support professionalization in the field of scheduling & budgeting in Europe, please use the box below.

1. Comment: