

PRODUCTION VALUE

The European Scheduling & Budgeting Workshop

Survey on impact of the 2013–2014 – 2015 editions

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1. What is Production Value and how does it work?

Now heading for its 12th edition in 2018, **Production Value** is an 8-day residential workshop on scheduling and budgeting European feature films with budgets ranging from EUR 3 to over 10 million. Working in teams of 2, 12 Junior Line Producers and Junior Assistant-Directors from all over Europe are assigned 6 real projects in development, as submitted to the Workshop by their Directors and Producers. Teams are coached by 5 Senior top-level European Line Producers and First Assistant-Directors. Additional experts in Visual Effects and Post-production are part of the process. Directors and Producers of the 6 projects play an important part: they join the Workshop towards the end to discuss the various concepts, options and results. The Workshop is completed both by plenary sessions devoted to general topics related to line producing and assistant directing, and by case studies by the Seniors.

The objectives of **Production Value** are the improvement of best practice in Europe in the fields of assistant directing and line producing, as well as the consolidation of a network of professionals sharing the same values and similar experience. Emphasis 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 these three editions?

In spring 2016, we conducted an online survey addressing the 83 film professionals involved in the PV13-14-15 editions of **Production Value**. The target group comprised 36 Juniors, 15 Seniors as well as 27 Producers and 5 Directors.

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

- A. **The Professional skills of the Juniors, their careers and their understanding of European conditions;**
- B. **The state of the Projects submitted to the PV13–14–15 editions;**
- C. **The professional approach to scheduling & budgeting taken by the Producers and Directors of the aforementioned Projects;**
- D. **The post-Workshop networking between Juniors, Seniors, Producers and Directors;**
- E. **The use made of information available on the Production Value website;**
- F. **Production Value's relevance to the European Film industry.**

3. Methodology

This survey is identical in its structure and questions as the survey conducted on the PV10-11-12 editions and very similar to survey of the PV07-08-09 editions, so the results are altogether comparable.

That PV07-08-09 survey is available under:

productionvalue.net/pdf/survey_07-09.pdf

The PV10-11-12 survey is available under:

productionvalue.net/pdf/survey_10-12.pdf

Following the results of this survey, we have provided *in italics* comparative comments on the results of the previous surveys on the same questions.

Each participant remained anonymous, though each was 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 competently 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 a flexible and reliable tool.

4. Results

71% of the participants asked to fill in the survey questionnaire did so—that is, 59 respondents out of the 83 people contacted.

- **14 Junior Assistant Directors responded (out of 18)**
- **13 Junior Line Producers responded (out of 18)**
- **11 Seniors responded (out of 15)**
- **16 Producers responded (out of 27), covering 10 of the 12 Projects**
- **5 Directors responded (out of 5)**

This percentage is 15% lower than for the previous surveys but for each category more than 70% of the participants answered, ensuring the results can be seen as reliable.

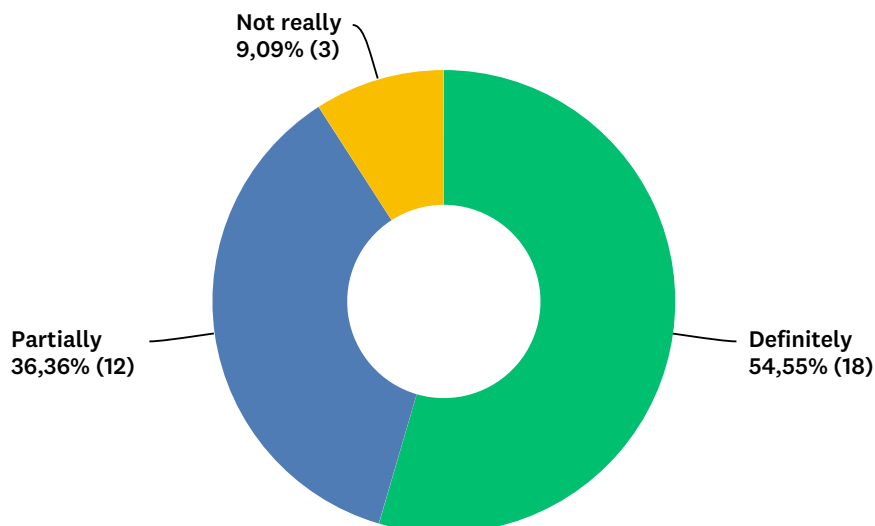
In the PV10-11-12 survey, 87% of the 77 people asked responded.

In the PV07-08-09 survey, 83% of the 70 people asked responded.

A. The professional skills of the Juniors, their careers and their understanding of European conditions

The first chart shows that 91% of the Juniors note that attending **Production Value** changed their professional approach. More than 1 out of 2 qualified that as ‘definitely’, a very satisfying result.

Chart 1 – Did Production Value change your professional approach?

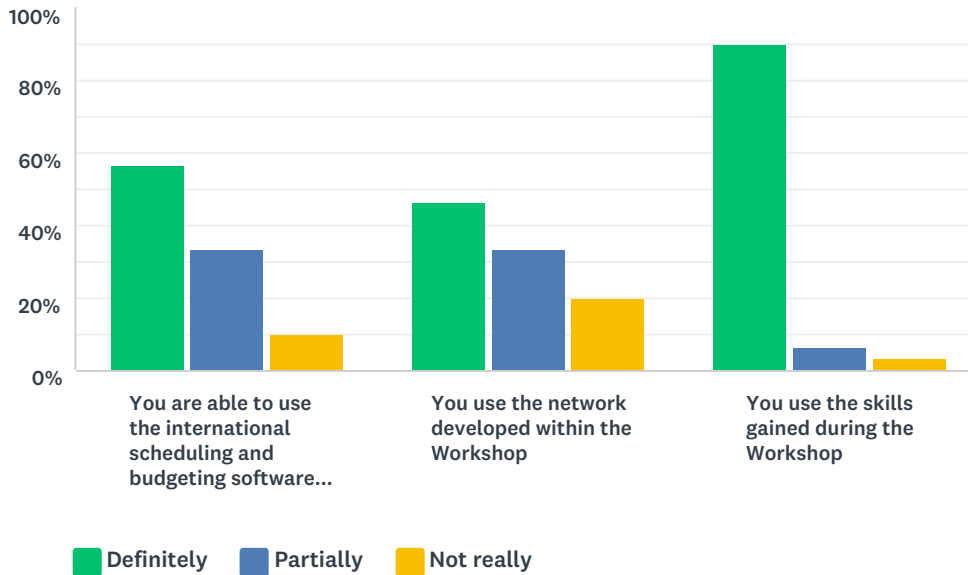


In the PV10-11-12 survey, 1 out of 2 qualified that as ‘definitely’.

In the PV07-08-09 Survey, 2 out of 3 qualified that as ‘definitely.’

Chart 2 goes more into detail: 88% ‘definitely’ use the skills acquired in the Workshop. For 60% too, **Production Value** was also a chance to ‘definitely’ discover or improve the use of international budgeting and scheduling software. Yet, only 40% admit to ‘definitely’ using the European network built up through **Production Value**, a rather low figure with respect to the previous surveys.

Chart 2 – If Production Value did change your professional approach, in which way?

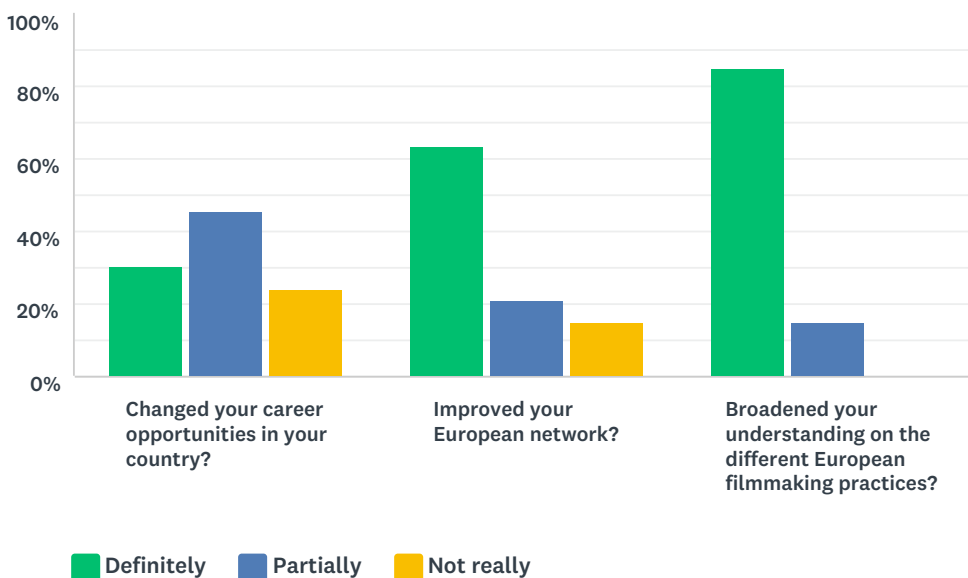


In the PV10-11-12 survey, the results were less contrasted with around 70-75% of ‘definitely’ to all 3 questions.

In the PV07-08-09 survey, it went up to 95% of the Juniors ‘definitely’ using the skills acquired during the Workshop.

In terms of career moves, Chart 3 shows that 75% of the Juniors feel that **Production Value** has ‘definitely’ or ‘partially’ changed their professional opportunities. Additionally, 100% tell us it has broadened their understanding of the different working conditions in Europe, and more than 80% note network improvement.

Chart 3 – Looking back, would you say that Production Value...



In the PV10-11-12 survey, the results were lower for change in professional opportunities and understanding of different working conditions, but higher for network improvement.

In the PV07-08-09 survey, the results were almost identical as in this new survey.

All in all, the results of the PV13-14-15 survey regarding skills, career and understanding of European conditions are more contrasted than in the 2 previous surveys. This cannot really be explained as some results are very high (88% 'definitely' using skills / 100% 'definitely' understanding working conditions) whereas others are lower (40% 'definitely' using European network). All the figures still confirm the high impact of Production Value on the Juniors. There is no indication that the program is not a pertinent model to train scheduling and budgeting at master class level in Europe.

B. The state of Projects submitted to the PV13-14-15 editions

Of the 18 projects taken up during the PV13-14-15 editions of Production Value, 3 have been shot so far:

- From PV14: THE LION KING by Vibeke Idsoe (NO/DE/SW - 2016)
- From PV13: THE LAST KING by Nils Gaup (NO - 2016)
- From PV13: THE GIRL KING by Mika Kaurismäki (FIN/CAN/DE/SW - 2015)

Of the 18 projects taken up during the PV10-11-12 editions of Production Value, 4 have been shot so far:

- *From PV10: BEFORE SNOWALL by Hisham Zaman (NOR/DE - 2013)*
- *From PV11: MARY, QUEEN OF SCOTS by Thomas Imbach (CH/FR - 2013).*
- *From PV12: THE CENTENARIAN WHO CLIMBED OUT OF THE WINDOW AND VANISHED by Felix Herngren (SW - 2013)*
- *From PV12: KENAU by Maarten Treurniet (NL - 2014)*

Of the 16 projects taken up during the PV07-08-09 editions of Production Value, 2 have been shot so far:

- *From PV08: SENNENTUNTSCHI by Michael Steiner (CH/AUS - 2010)*
- *From PV08: YUMA by Piotr Mularuk (POL/CZ - 2012)*

The 3 editions surveyed show a ratio of films being made (3) between the ratio of the first survey (2) and the ratio of the second survey (4).

A project's feasibility is not a criterion for its selection in the Workshop. On the contrary, we favor making and financing complex films because they are good case studies for our Juniors and Seniors. **Nonetheless, 9 projects have been made out of the 52 selected throughout the 9 editions surveyed, giving a ratio of 1 film made for 5 projects selected.**

This is a satisfying result, with 80% of the Producers noting that Production Value has 'definitely' had an impact on their decisions.

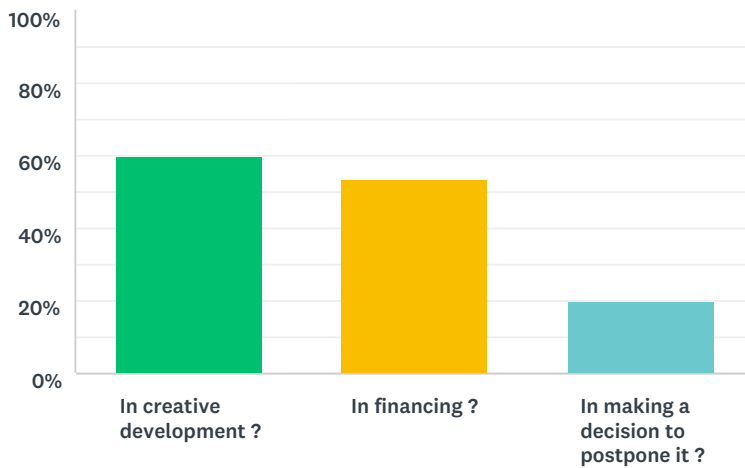
In the PV10-11-12 survey, 95% of the producers noted Production Value's impact on their decisions.

*In the PV07-08-09 survey, 100% of the producers noted **Production Value's** impact on their decisions.*

Even though, this percentage has lowered, it is still very high with 4 producers out of 5 going for 'definitely'.

Chart 5 shows more details about where **Production Value's** impact was noted by the Producers, with 65% specifying creative development, and 85% specifying financing strategy.

Chart 5 – What kind of impact had Production Value on decisions you made?



In the PV10-11-12 survey, the percentage of impact on creative development was identical but the percentage of impact on financing went up to 85%.

In the PV07-08-09 survey, the percentage of impact on creative development was similar but the percentage of impact on financing was 45%.

All in all, the results show that **Production Value** has maintained its impact on the creative development of the projects, though its impact on their financing seem to have been halved.

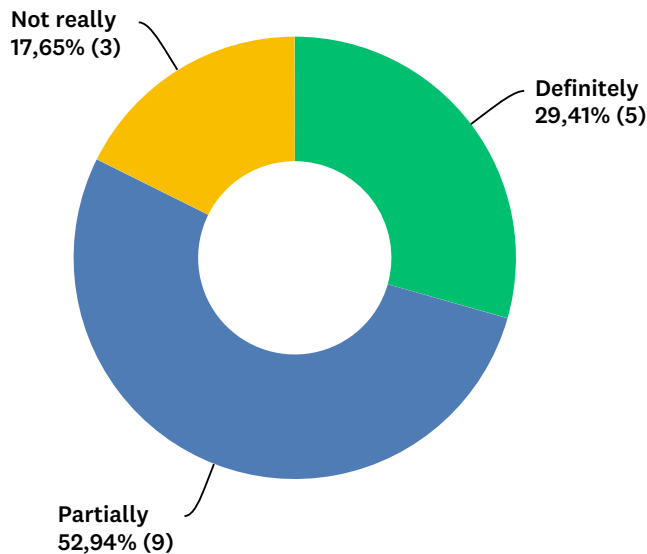
C. The professional approach to scheduling & budgeting taken by the Producers and Directors of these Projects

If one wants to improve the scheduling & budgeting culture in Europe, then having Producers and Directors understand its importance is a crucial aspect.

C1. Producers

Chart 6 shows that 72% of the Producers note that **Production Value** has changed their professional approach towards scheduling & budgeting, with more than 1 out of 4 qualifying that with 'definitely.'

Chart 6 – Did Production Value change your professional approach towards scheduling & budgeting?



*In the PV10-11-12 survey, 80% of the Producers noted that **Production Value** had changed their professional approach towards scheduling & budgeting, with 1 out of 3 qualifying that with “definitely”.*

*In the PV07-08-09 survey, 65% of the Producers noted that **Production Value** had changed their professional approach towards scheduling & budgeting, with 1 out of 4 qualifying that with “definitely”.*

Chart 7 shows that 83% of the Producers consider scheduling and budgeting projects earlier in the development process to be an appropriate measure.

Chart 7 – In which way did Production Value change your professional approach towards scheduling & budgeting?



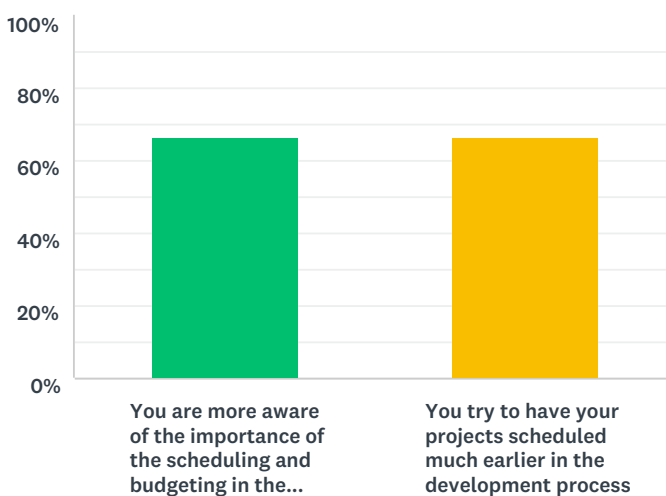
In the PV10-11-12 survey and in the PV07-08-09 survey, the figures were similar.

In contrast to the general approach within the European film industry, the Producers recognize and confirm the importance of scheduling & budgeting earlier within the production process, as **Production Value** encourages.

C2. Directors

In terms of methodology, it must be noted that 2 of the 5 directors interrogated responded “as Producers” because they were also producing the film brought to the workshop. As a result, the following chart must be read with care as it only reflects the opinion of the 3 other directors. Yet, they equally acknowledge the importance of scheduling & budgeting and of scheduling their film project earlier in the development process.

Chart 8 – In which way did Production Value change your professional approach towards scheduling & budgeting?



The previous surveys have shown different priorities being given but when it comes to scheduling and budgeting, the involvement of the director is not prominent and therefore expectations can be very different from one individual to another.

All in all, the results show that Production Value's evaluation by the Producers and Directors who brought a project to the workshop is very good and stable with respect of the editions surveyed previously, even though a lower number of Producers responded to this last survey (16 out of 27).

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

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

D1. With respect to the Juniors

50% of the Juniors tell us that they are regularly in touch with other Juniors, and 10% assert that they are still in touch with some of the Seniors.

In the PV10-11-12 survey, 40% of the Juniors were regularly in touch with other Juniors and 20% with some of the Seniors.

In the PV07-08-09 survey, 50% of the Juniors were regularly in touch with other Juniors and 33% with some of the Seniors.

This is an interesting result: over the years, Juniors seem to stay quite in touch with each other, but less with Seniors.

The same trend seems to happen when it comes to working with other participants: over the years, more Juniors seem to be working with other Juniors and less Juniors seem to be working with Seniors.

It is interesting to note that 4 Juniors have been kept informed by the Producer about the Project assigned to them, and that the same 4 went on working later with this Producer.

D2. With respect to the Seniors

- 9 out of the 11 Seniors of them are regularly in touch with their Juniors and 2 have subsequently worked with a Junior.
- 7 out of 11 of the Seniors are still in contact with other Seniors.
- 1 Senior has even worked with some of the Producers assigned to their project or merely present at the Workshop.

In the PV10-11-12 survey, the percentage of networking between Seniors and Juniors was not as high, but networking between Seniors was higher, and so was the percentage of networking with Producers.

In the PV07-08-09 survey, the percentage of networking between Seniors and Juniors was even higher, but networking between Seniors was much lower. The percentage of networking with Producers was almost identical as for the PV10-11-12 editions.

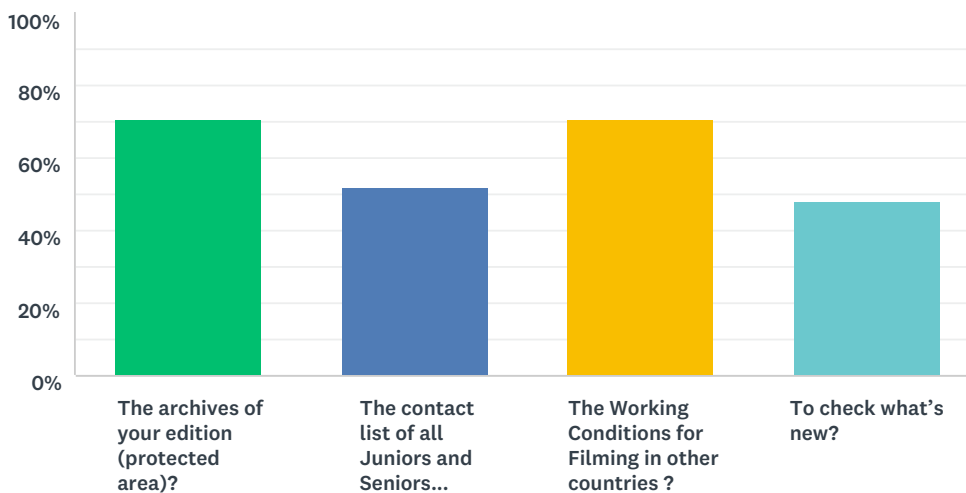
Despite some variations in the results, networking remains an important asset of Production Value and there are all indications that the quality of the experience has built up bridges for the benefit of the European scheduling and budgeting community.

E. Use of results and information available on PV website

The Production Value website contains an open-to-all database of working conditions for filming in about 30 countries worldwide, updated every year.

83% of the participants in the survey have consulted the Production Value website following the workshop. Of all the data fields provided, it is the Working Conditions database that is most consulted, as shown on Chart 9.

Chart 9 – If you did consult the Production Value website, which headings were you interested in?



In the PV10-11-12 survey, the percentage of consultation was almost identical and the Working Conditions also came first.

In the PV07-08-09 survey, all data fields were equally consulted, at a rate of around 60%.

Furthermore, 70% of the participants in the survey recommended the unique Working Conditions database to colleagues.

All of the results and information provided through the Production Value website are validated by the participants as useful.

F. Relevance of Production Value with respect to the European Film industry

F1. Producers and Seniors

Combined replies to the same questions asked to Seniors and Producers result in the following final answer, providing an assessment from the industry as to **Production Value's** relevancy:

With respect to the assessment 'The European film industry needs an average number of 250 highly qualified professionals ADs and LPs. In the long term, **Production Value** aims to train around 100 high-level Junior ADs and LPs able to serve the industry,' 80% of the Producers and Seniors are 'definitely' in agreement, and 20% 'partially' so.

In the PV10-11-12 survey, 68% of the Producers and Seniors are 'definitely' in agreement, and 32% 'partially' so.

In the PV07-08-09 survey, 58% of the Producers & Seniors were 'definitely' in agreement, and 35% 'partially' so, with 8% disagreeing.

As we can see, the conviction of the relevancy of Production Value amongst the established professionals has increased.

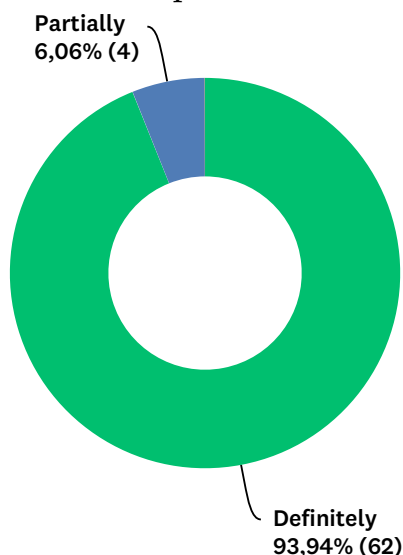
With respect to recommending the Workshop to other colleagues, 100% of the Directors and 100% of the Producers answered positively.

In the PV10-11-12 survey, the results were identical whereas in the PV07-08-09 survey, 80% of the Directors and 100% of the Producers answered positively.

So all throughout the 9 editions surveyed from PV07 to PV15, it is remarkable to note that 100% Producers are willing to recommend the workshop to their colleagues.

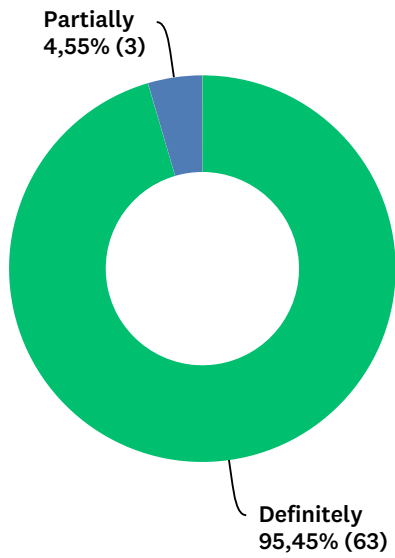
F2. Producers and Directors

The last results regard the consolidated feedback from all the categories of participants about their experience with **Production Value**:



In the PV10-11-12 survey, it was slightly lower with 91% of 'definitely' satisfied participants. The question was not asked in the PV07-08-09 survey.

When it comes to evaluating the consistency of **Production Value**, the ratio of satisfaction is by no means lower:



In the PV10-11-12 survey, it was identical.

The question was not asked in the PV07-08-09 survey.

5. CONCLUSIONS AND PERSPECTIVES

Despite the fact that the ratio of answers was 15% lower than for the 2 previous surveys (71%), the results of the survey conducted on the PV13-14-15 editions of Production Value show that the Juniors recognized the quality of the skills that they were taught, and that the Producers recognized the quality of the expertise that they got on the Projects. Some differences can be seen here and there with respect of the previous surveys: at times, the percentages are slightly lower but in some specific occasions, they are higher. For most questions, the results are identical or almost identical.

In particular, when it comes towards the relevancy of Production Value for the European Film industry, all participants (Juniors, Seniors, Producers, Directors) cherish its very existence and support its continuity.

FOCAL resource and its partners are therefore confirmed in the acknowledgment of their commitment to Production Value—its formula, its values, its objectives—for the benefit of the European film industry.

By the end of the 12th edition to be held in January 2018, Production Value will have trained some 130 Juniors from 25 European countries, and scheduled and budgeted 70 projects by European Producers and Directors. Most probably, a dozen of which would have been made for the big screen.

In the history of the European film industry, stimulating at master class level scheduling and budgeting in the perspective of improving individual skills and complex film projects remains a unique experience whose scale and relevancy are unprecedented.

Denis Rabaglia,
Head of Studies, Editions 2007–2016

August 2017.