

## PRODUCTION VALUE

### The European Scheduling & Budgeting Workshop

#### Survey on impact of 2010–2011–2012 editions

#### Index

1. What is Production Value and how does it work?	p. 2
2. What has been the impact of the 2010–2011–2012 editions?	2
3. Methodology	3
4. Results	4
A. The professional skills of the Juniors, their careers and their understanding of European conditions	4
B. The state of the Projects submitted to the PV10-11-12 editions	6
C. The professional approach to scheduling & budgeting taken by the Producers and Directors of the aforementioned Projects	8
D. Post-Workshop networking between Juniors, Seniors, Producers and Directors	9
E. The use made of information available on the Production Value website.	11
F. Production Value's relevance to the European Film industry.	12
5. Conclusions and Perspectives	14
Appendix: Questionnaire	

Proposed by



with the support of



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

Now heading for its 8th edition in 2014, **Production Value** is an eight-day residential Workshop on scheduling & budgeting European feature films with budgets ranging from EUR 2.5 to over 10 million. Working in teams of two, 12 Junior Line Producers and Junior Assistant-Directors from all over Europe are assigned six real projects in development, as submitted to the Workshop by their Directors and Producers. Teams are coached by five 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 six 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 2013, we conducted an online survey addressing the 77 film professionals involved in the 2010-2011-2012 editions of **Production Value**. The target group comprised 35 Juniors, 11 Seniors as well as 23 Producers and 8 Directors.

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

- A. **The Professional skills of the Juniors, their careers and their understanding of European conditions;**
- B. **The state of the Projects submitted to the PV10-11-12 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 almost identical in its structure and questions as the survey conducted on the 2007-2008-2009 editions, so the results are altogether comparable.

That first survey is available under :

[http://productionvalue.net/pdf/survey\\_07-09.pdf](http://productionvalue.net/pdf/survey_07-09.pdf)

After most of the results for the 2013 survey, we have provided *in italics* the result of the previous survey on the same question, followed by a short comment («).

For the 2013 survey, we left out only one question — that regarding the pertinence of creating a Facebook **Production Value** group (which has since been activated), and we added two final questions about the need (or not) for changes to the **Production Value** concept.

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 flexible and reliable.

## 4. Results

87% of the people asked to fill in the survey questionnaire did so — that is, 67 respondents out of the 77 people contacted, representing 23 European countries.

- **All 35 Juniors responded**
- **All 11 Seniors responded**
- **14 Producers out of the 23 responded, covering 11 of the 12 Projects**
- **7 Directors out of the 8 responded.**

This high percentage is a sign of how highly committed to the initiative most of **Production Value**'s former participants are.

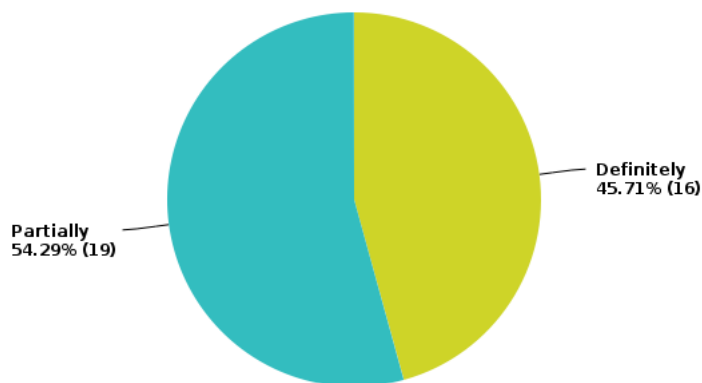
*In the PV07-08-09 Survey, 83% of the 70 people asked responded. They came from 20 European countries.*

---

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

The first chart shows that 100% of the Juniors note that attending **Production Value** changed their professional approach. One half qualified that as “definitely,” and the others as “partially”.

Chart 1 — Did Production Value change your professional approach?

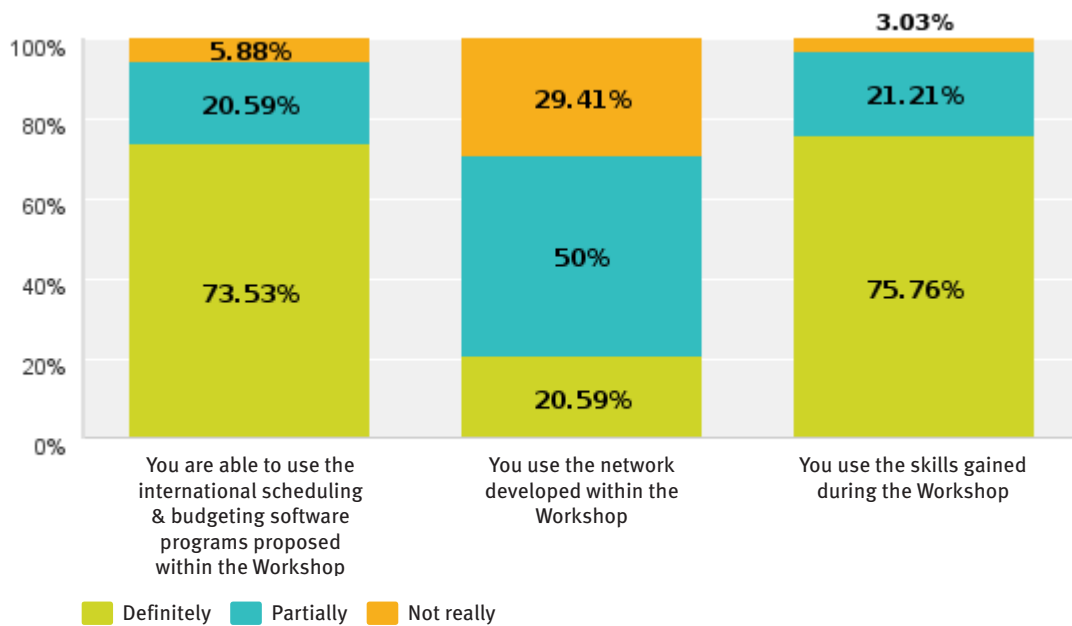


This unanimity supports the main objective of the program, namely best practice in scheduling & budgeting.

*In the PV07-08-09 Survey, two out of three qualified that as “definitely.”*

Chart 2 goes more into detail: 75% “definitely” use the skills acquired in the Workshop. For 75% too, **Production Value** was also a chance to discover or improve the use of international budgeting and scheduling software. On top of that, 70% admit to using the European network built up through **Production Value**.

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

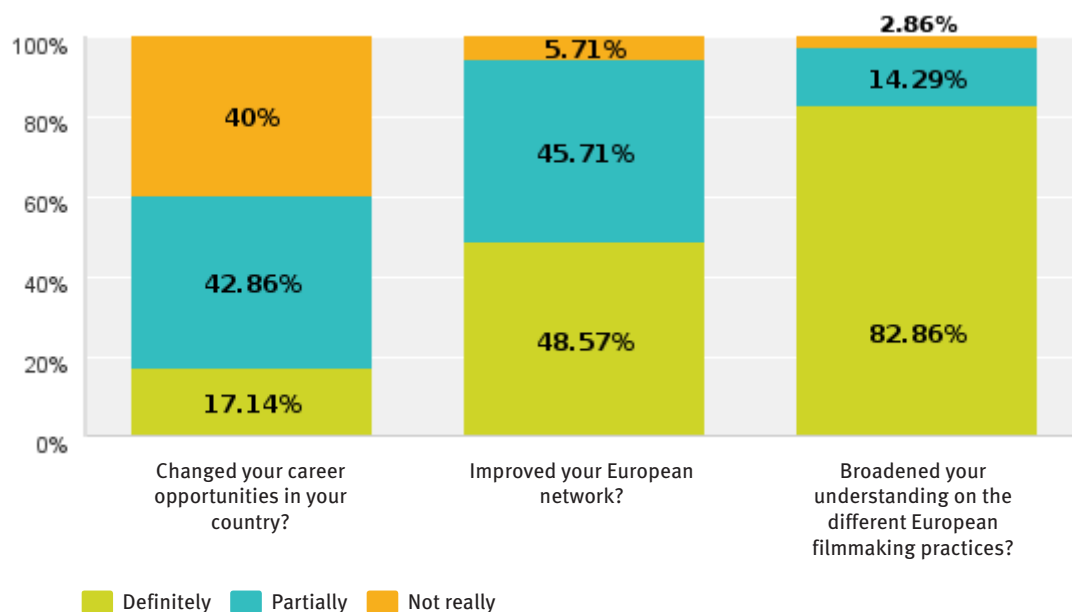


These results confirm that the objectives of **Production Value** in terms of the transmission of skills and networking are being reached.

*In the PV07-08-09 Survey, the results were almost identical, but with 95% of the Juniors “definitely” using the skills acquired during the Workshop.*

In terms of career moves, Chart 3 shows that 60% of the Juniors feel that **Production Value** has “definitely” or “partially” changed their professional opportunities. Additionally, over 95% feel it has broadened their understanding of the different working conditions in Europe, and the same percentage note network improvement.

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.

*In the PV07-08-09 Survey, the results were almost identical, but with 70% noting that **Production Value** had changed their career opportunities.*

All in all, the results of the PV10-11-12 Survey regarding skills, career and understanding of European conditions by the Juniors are a bit lower than in the PV07-08-09 Survey. This is probably be due to the PV10-11-12 Juniors' higher level of experience. The figures do, however, confirm the high impact of **Production Value** on the topics addressed. More than ever, the program is perceived as a pertinent model to train scheduling & budgeting at master class level, just as it has been doing right from the start.

More on networking under point D below.

---

## B. The state of Projects submitted to the PV10-11-12 editions

All Producers replied that their attendance at **Production Value** was beneficial to their Projects.

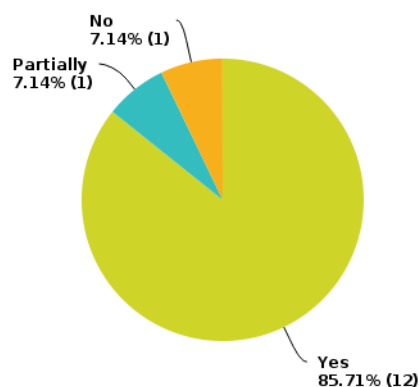
Of the 18 projects taken up during the 2010-2011-2012 editions of **Production Value**, four have been shot so far:

- 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)

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. Nevertheless, with these four films, **Production Value** has reached a production rate of 22% of the Projects submitted to the Workshop.

*The 2007-2008-2009 editions saw only one film completed: SENNENTUNTSCHI by Michael Steiner (CH/AUS – 2010)*

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 ?



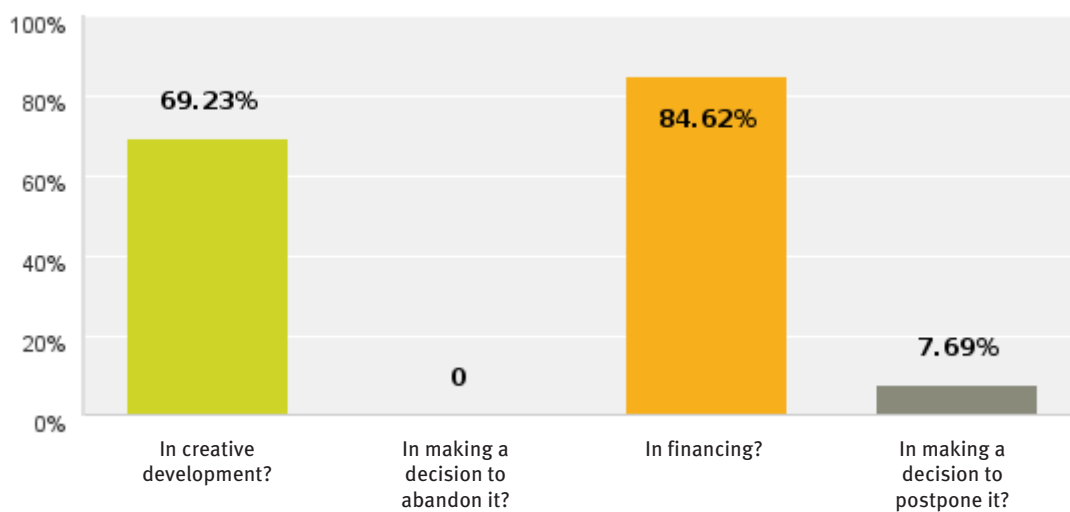
This is a quite satisfying result, with over 85% of the Producers noting that **Production Value** has “definitely” had an impact on their decisions.

*In the PV07-08-09 Survey, 100% of the producers noted **Production Value**’s impact on their decisions, but only 55% went for “definitely.”*

*» The increase of 30% shows that over the years the expertise obtained through **Production Value** has become an invaluable tool for the Producers who submitted a project to the Workshop. In actual fact, over the six first editions, two production companies submitted a project twice.*

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?



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.

*In the PV07-08-09 Survey, if the percentage of impact on creative development was similar, the percentage of impact on financing came to only 45%.*

*» The 40% increase shows that the budgets resulting from **Production Value** are taken very seriously by the Producers, leading them to adopt better financing strategies for their films.*

All in all, the results show that **Production Value** has increased its impact on the Projects over these last three editions, as compared to the first three.

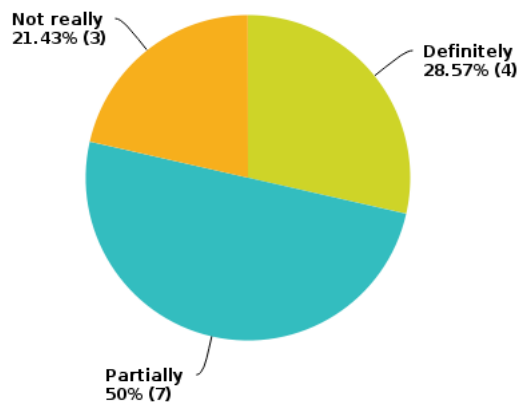
## C. The professional approach to scheduling & budgeting taken by the Producers and Directors of these Projects

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 almost 80% of the Producers note that **Production Value** has changed their professional approach towards scheduling & budgeting, with one out of three qualifying that with “definitely.”

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

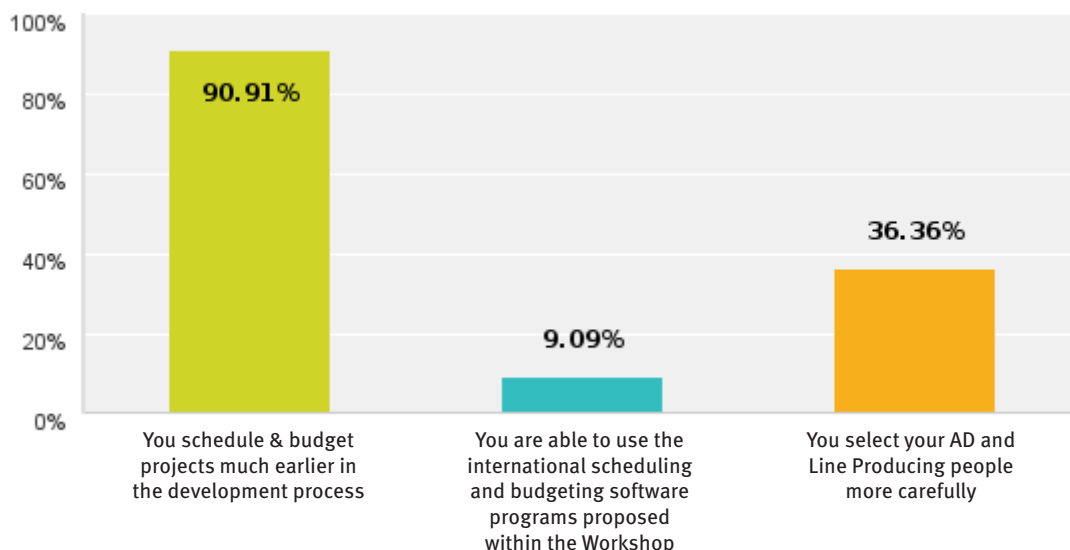


*In the PV07-08-09 Survey, 65% of the Producers noted that **Production Value** had changed their professional approach towards scheduling & budgeting, with one out of four qualifying that with “definitely.”*

» *The higher percentages reflect the producers’ satisfaction, as already seen under Point B of RESULTS (“State of the Projects”).*

Chart 7 shows that 90% of the Producers consider scheduling & 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 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.

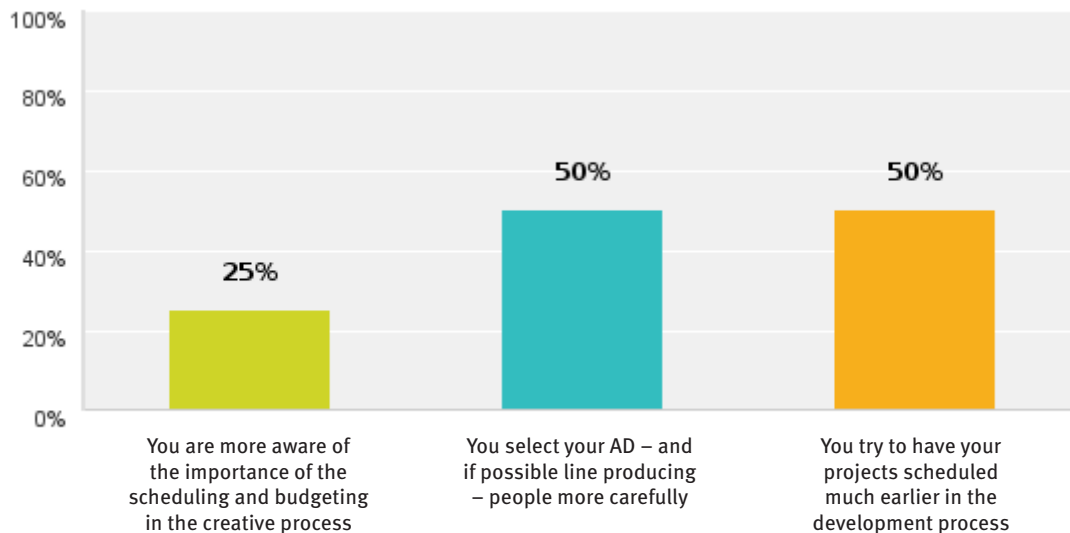
*In the PV07-08-09 Survey, the figures were similar.*

---

## C2. Directors

Chart 8 shows that the Directors grant priority to selecting their AD more carefully, and to trying to get their project scheduled earlier in the development process.

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



All in all, the results show that **Production Value** has increased its impact on the Producers; it also remains an excellent occasion for Directors to change their attitude towards scheduling, and an asset for their Projects.

---

## 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

40% of the Juniors tell us that they are regularly in touch with other Juniors, and 20% assert that they are still in touch with some of the Seniors.

*In the 2007-2008-2009 Survey, the percentages were a bit higher, with 50% being in touch with other Juniors and 33% with some of the Seniors.*

No two Juniors have worked with each other since the Workshop, but four of them have worked with a Senior who hired them for a production.

*In the 2007-2008-2009 Survey, the results were almost identical.*

It is interesting to note that six Juniors have been kept informed by the Producer about the Project assigned to them, and that three worked later on with a Producer present at the Workshop.

*In the 2007-2008-2009 Survey, this input was not taken into consideration.*

---

## D2. With respect to the Seniors

- Half of them are regularly in touch with their Juniors.
- Ten out of eleven of the Seniors are still in contact with other Seniors, and four have worked with each other.
- Four Seniors have even worked with some of the Producers assigned to their project or merely present at the Workshop.

The results show that the Seniors are “used“ by the participants, and that the Seniors themselves “make use of” the network.

*In the 2007-2008-2009 Survey, the percentage rate of networking between Seniors and Juniors was higher, but networking between Seniors was much lower. The percentage of networking with Producers was almost identical.*

**These results confirm that the community of professionals built up through Production Value is still active. Although so far it has not fostered professional collaboration between Juniors (probably because each edition mixes so many nationalities), instances of collaboration between Seniors and other participants (Producers, Juniors) have increased.**

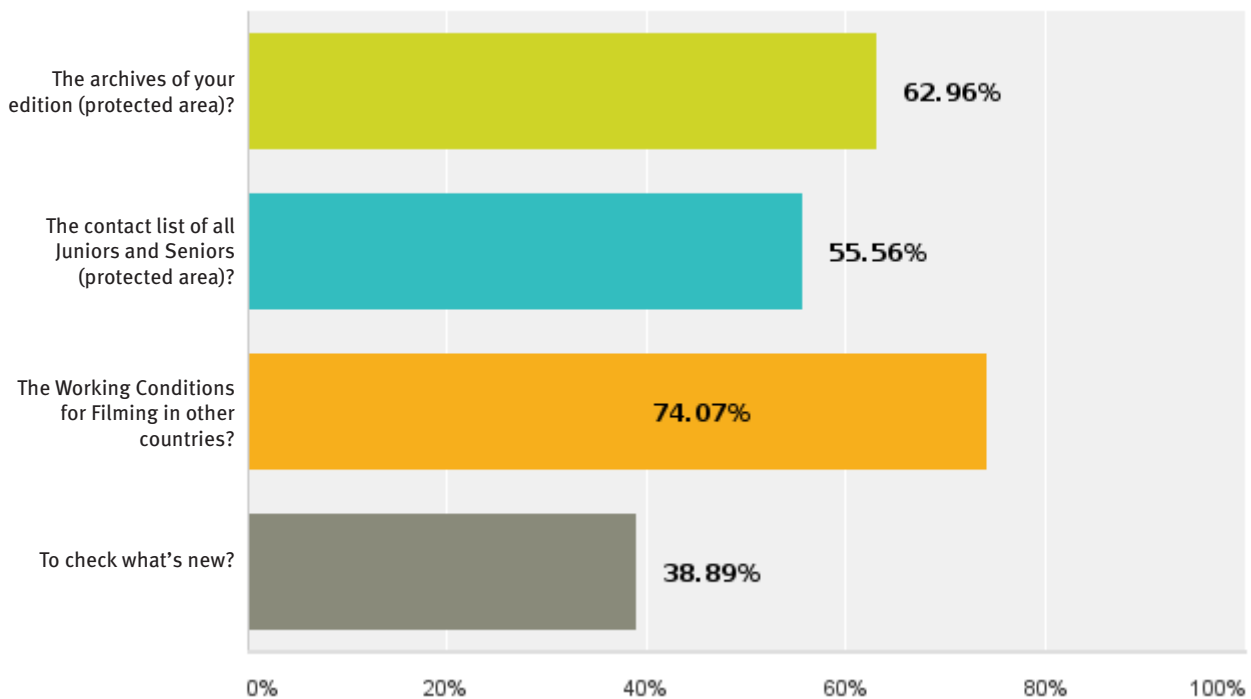
Please note that since Spring 2012, a **Production Value** Facebook-secured group is active, with 73 past Juniors and Seniors (as of July 31, 2013) and an average of 2 posts per month, mostly from the Head of Studies acting as “community manager.”

## 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 25 countries worldwide, updated every year.

80% of the participants in the Survey have consulted the **Production Value** website. 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 PV07-08-09 Survey, all data fields were equally consulted, at a rate of around 60%.*

*» Differences in the consultation rates can be explained by the fact that the **Production Value** website is now very well known to past Juniors, Seniors, Producers and Directors, and that the Working Conditions database itself has become a more reliable source of information with every year.*

Furthermore, 60% 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

---

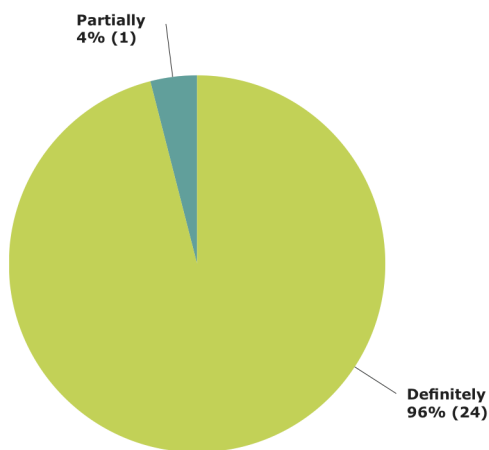
### F1. Producers and Seniors

Combined replies to the same questions asked of Seniors and Producers result in the following final charts, providing an assessment from the industry as to **Production Value's** relevance.

With respect to the assessment “The European film industry needs an average number of 250 highly qualified professional 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,” 68% of the Producers and Seniors are “definitely” in agreement, and 32% “partially” so.

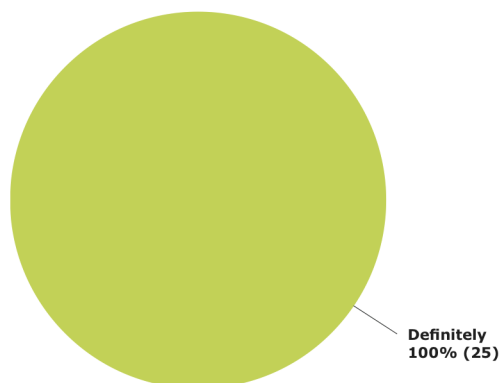
*In the PV07-08-09 Survey, 58% of the participants were “definitely” in agreement, and 35% “partially” so, with 8% disagreeing.*

Chart 10 – Do you consider that Production Value is a reliable way to prepare highly qualified professional ADs and LPs?



*The percentage here is even higher than for the PV07-08-09 Survey, where 88% of the participants went for “definitely.”*

Chart 11 – Consequently, do you consider that Production Value contributes to an improvement of European Film industry?



No comment...

---

## F2. Producers and Directors

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

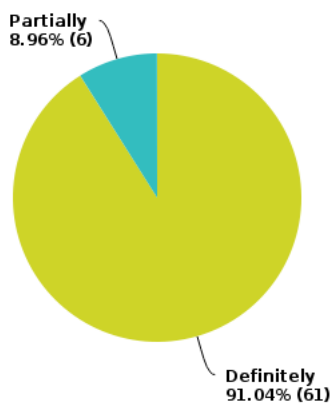
*In the PV07-07-09 Survey, 80% of the Directors and 100% of the Producers answered positively.*

---

## F3. Producers, Directors, Juniors and Seniors

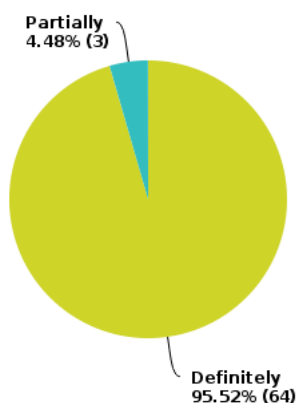
With this new survey, we introduced some additional questions to get a more refined assessment about what the 67 participants think of **Production Value**, and whether they would suggest changes to its formula.

Chart 12 – Overall, have you been satisfied by your Production Value experience?



Considering the heavy level of commitment in time and work the process of **Production Value** entails for all involved in it, we are very happy with the 90% of those declaring themselves “definitely” satisfied.

Chart 13 – Do you consider that the basic principles on which Production Value works are pertinent with respect to its main objective (Developing an Effective Scheduling & Budgeting Culture in Europe)?



With 95% of “definitely” satisfied, the basic principles of **Production Value** are confirmed as pertinent to its objectives.

## 5. Conclusions and perspectives

The results of the Survey conducted on the 2010-2011-2012 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.

All participants (Juniors, Seniors, Producers, Directors) value their participation in **Production Value** as a crucial professional experience.

The overall results confirm FOCAL and its partners in the acknowledgment of their commitment to keep on implementing **Production Value** — its formula, its values, its objectives — for the benefit of the European film industry.

The current agreement with MEDIA TRAINING comes to an end with the 2014 edition planned in Austria.

By then, after 8 editions, **Production Value** will have trained over 90 Juniors from over 20 European countries, and scheduled and budgeted 46 projects by European Producers and Directors.

The partners are contemplating the idea of setting up four additional editions, from 2015 thru 2018.

In following their careers, not all of the Juniors will help strengthen their national film industry. Hopefully, however, at least a good half of them will, making a difference thanks to their approach and their skills.

Nonetheless, it is only with the support of Producers and Directors that an effective culture of scheduling & budgeting stands a chance of being implemented in Europe.

The present survey confirms — and even increases — the pertinence of **Production Value** as such, on both individual and collective levels.

Denis Rabaglia,  
Head of Studies, Editions 2007–2013

August 2013

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 1. Introduction

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

Its purpose is to assess the impact of the 2010 (Austria) – 2011 (Sweden) – 2012 (Malta) editions of PRODUCTION VALUE on the participants and on the European film industry.

You can find the results of the 2007 – 2008 – 2009 editions here:

[www.focal.ch/prodvalue/survey\\_07-09.html](http://www.focal.ch/prodvalue/survey_07-09.html) [link opens in a new tab or window]

All data will be turned into figures and percentages. No names will appear.

Denis Rabaglia  
Head of Studies  
+ 41 78 722 76 74

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 2. About You

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

- PV10 in Austria
- PV11 in Sweden
- PV12 in Malta

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

(if you live between 2 countries, please tick the one under which you were registered at FOCAL)

- |                                      |                                   |                                   |
|--------------------------------------|-----------------------------------|-----------------------------------|
| <input type="radio"/> Austria        | <input type="radio"/> Germany     | <input type="radio"/> Poland      |
| <input type="radio"/> Belgium        | <input type="radio"/> Hungary     | <input type="radio"/> Portugal    |
| <input type="radio"/> Croatia        | <input type="radio"/> Italy       | <input type="radio"/> Slovenia    |
| <input type="radio"/> Czech Republic | <input type="radio"/> Lithuania   | <input type="radio"/> Spain       |
| <input type="radio"/> England        | <input type="radio"/> Luxembourg  | <input type="radio"/> Sweden      |
| <input type="radio"/> Estonia        | <input type="radio"/> Malta       | <input type="radio"/> Switzerland |
| <input type="radio"/> Finland        | <input type="radio"/> Netherlands |                                   |
| <input type="radio"/> France         | <input type="radio"/> 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 2010–2011–2012 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 2010–2011–2012 QUESTIONNAIRE

## 7. Attending another FOCAL training programme ?

Yes

No

If yes, which one?

# PRODUCTION VALUE 2010–2011–2012 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?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improved your European network?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Broadened your understanding on the different European filmmaking practices?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### 2. Did PRODUCTION VALUE change your professional approach?

- Definitely
- Partially
- 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	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
You use the network developed within the Workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
You use the skills gained during the Workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 5. For Seniors

NOTA BENE: Seniors who have been in previous editions (2007-2008-2009), please answer only with respect to the 2010-2011-2012 editions.

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 2010–2011–2012 QUESTIONNAIRE

**8. 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.**

Definitely

Partially

Not really

Do you agree with the figure of the 250 highly qualified professionals ADs and LPs?

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

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

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

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 6. For Producers of the Projects

**1. At which stage is the Project you brought to PRODUCTION VALUE on 30.4.2013 ?**

- 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

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

- Definitely
- Partially
- Not really

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 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 professionnals 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.

	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:

# PRODUCTION VALUE 2010–2011–2012 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 2010–2011–2012 QUESTIONNAIRE

## 8. Evaluation of PRODUCTION VALUE

Over the 7 first editions, the PRODUCTION VALUE training process has been updated. However, its basis remains the same.

### 1. Overall, have you been satisfied by your PRODUCTION VALUE experience ?

- Definitely
- Partially
- Not really

### 2. Do you consider that the basic principles on which PRODUCTION VALUE works are pertinent with respect to its main objective (Developing an Effective Scheduling & Budgeting Culture in Europe) ?

- Definitely
- Partially
- Not really

### 3. Are you encouraging FOCAL to:

	Yes	No
Keep on with the same formula with regular minor updates	<input type="radio"/>	<input type="radio"/>
Revise partly the principles of it	<input type="radio"/>	<input type="radio"/>
Change the concept to serve the same objective	<input type="radio"/>	<input type="radio"/>

If you think we should revise or change, please make suggestions or comment:

### 4. How do you rate FOCAL's attention to make PRODUCTION VALUE the most suitable training process for Junior ADs and LPs in Europe?

- Outstanding
- Okay
- Not up to the job

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 9. 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. Is the PRODUCTION VALUE website amongst your bookmarks ?**

Yes

No

# PRODUCTION VALUE 2010–2011–2012 QUESTIONNAIRE

## 10. Closing page

Thank you for taking this time.

We will keep you posted with the results.

If you wish to make additional proposals or inputs regarding PRODUCTION VALUE, please use the box below.

### 1. Final Comment: