

PRODUCTION VALUE

The European Scheduling & Budgeting Workshop

Impact survey on the 2016–2017–2018 editions

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

Production Value, now in its 14th edition, is an 8-day residential workshop on scheduling and budgeting European feature films and limited series, with budgets ranging from EUR 3 million to over 10 million. 12 junior line producers and junior assistant directors from all over Europe work in pairs on 6 real projects in development, as submitted to the workshop by directors and producers. 5 top-level senior European line producers and first assistant directors act as their coaches, with additional experts in visual effects and post-production being called in as required. The directors and producers of the 6 projects join the workshop towards the end to discuss the various concepts, options, and results. Plenary sessions on general topics related to line production and assistant directing as well as seniors' case studies complete the workshop.

The aims of **Production Value** are twofold:

1. To improve best practices in Europe in the fields of assistant directing and line producing;
2. To consolidate a network of professionals with the same values and similar experience. Emphasis is placed on understanding different European working conditions.

Production Value is the only training programme addressing this segment of the European film industry. Its working process is a unique training model.

2. Impact of these three editions

In spring 2019, we conducted an online survey for the 79 film professionals involved in the PV16-17-18 editions of Production Value. The target group included 36 juniors, 11 seniors, 25 producers and 7 directors.

Our objective was to evaluate the impact of the training programme on:

- A. The professional skills of the juniors, their careers and understanding of European conditions;**
- B. The status of the projects submitted for the PV16-17-18 editions;**
- C. The producers & directors professional approach to scheduling & budgeting with respect of the these projects;**
- D. Post-workshop networking between juniors, seniors, producers & directors;**
- E. Use of information available on the Production Value website;**
- F. Production Value's relevance to the European Film industry.**

3. Methodology

The structure and questions of this survey are identical to those of the 3 other surveys conducted so far. Its results can therefore be compared.

The PV07-08-09 survey is available at:

productionvalue.net/pdf/survey_07-09.pdf

The PV10-11-12 survey is available at:

productionvalue.net/pdf/survey_10-12.pdf

The PV13-14-15 survey is available at:

productionvalue.net/pdf/survey_13-15.pdf

Based on the results of this 4th survey, we have provided comparative comments *in italics*. They reflect the results of the previous surveys on the same questions.

Each participant remained anonymous, although they were all asked to state their nationality and position as well as 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 programme. In their daily job, they recruit juniors like ours, and can therefore assess our results competently.

The questions differed for juniors, seniors, producers, and directors. The questionnaire is available for consultation in the Appendix.

We used the online software ‘Zoho Survey’, which is a flexible and reliable tool.

4. Results

86% of the participants filled in the survey, i.e. 68 out of 79 people contacted.

- **17 junior assistant directors responded (out of 18).**
- **17 junior line producers responded (out of 18).**
- **11 seniors responded (out of 11).**
- **14 producers responded (out of 25)**
- **7 directors responded (out of 7).**

This percentage is higher than for the previous survey but not as high as the first two surveys:

In the PV13-14-15 survey, 71% of 83 people contacted responded.

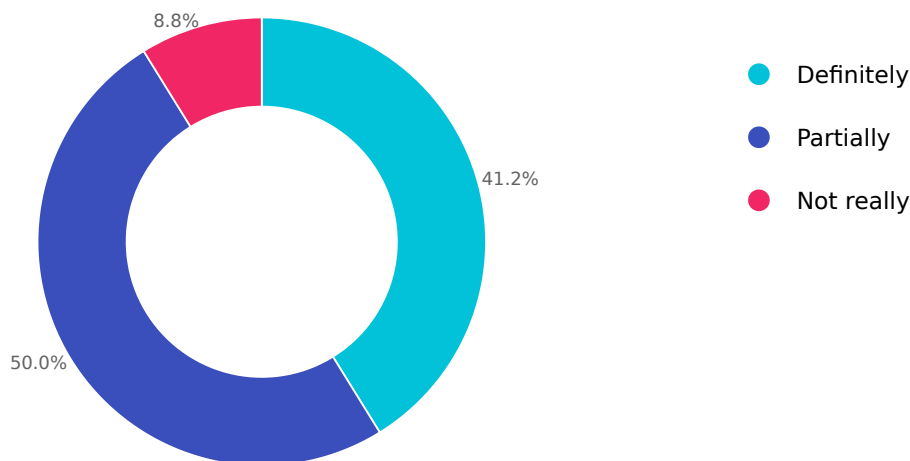
In the PV10-11-12 survey, 87% of 77 people contacted responded.

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

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

The first chart shows that 91% of the juniors found that attending Production Value changed their professional approach. 9 participants out of 10 confirmed it was the case, a very satisfying result.

Chart 1 – Did Production Value change your professional approach?



These results are slightly different to the 3 previous surveys:

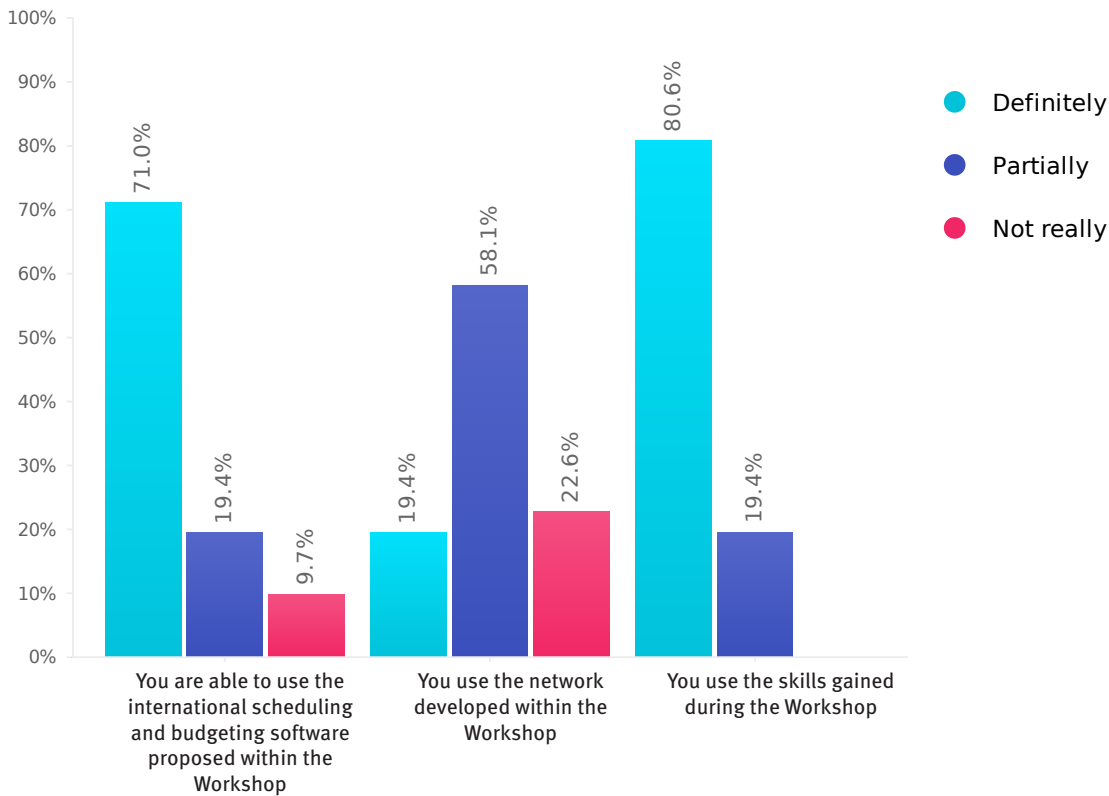
In the PV13-14-15 survey, 1 out of 2 qualified it as 'definitely'.

In the PV10-11-12 survey, 1 out of 2 qualified it as 'definitely'.

In the PV07-08-09 survey, 2 out of 3 qualified it as 'definitely'.

Chart 2 goes into more detail: 80% ‘definitely’ use the skills acquired in the workshop. For 70%, Production Value was also a chance to ‘definitely’ discover or improve the use of international budgeting and scheduling software. However, only 20% admit to ‘definitely’ using the European network built up through Production Value. This is the lowest figure compared with the previous surveys. Still, almost 60% admit to ‘partially’ using it.

Chart 2 – In which way did Production Value change your professional approach



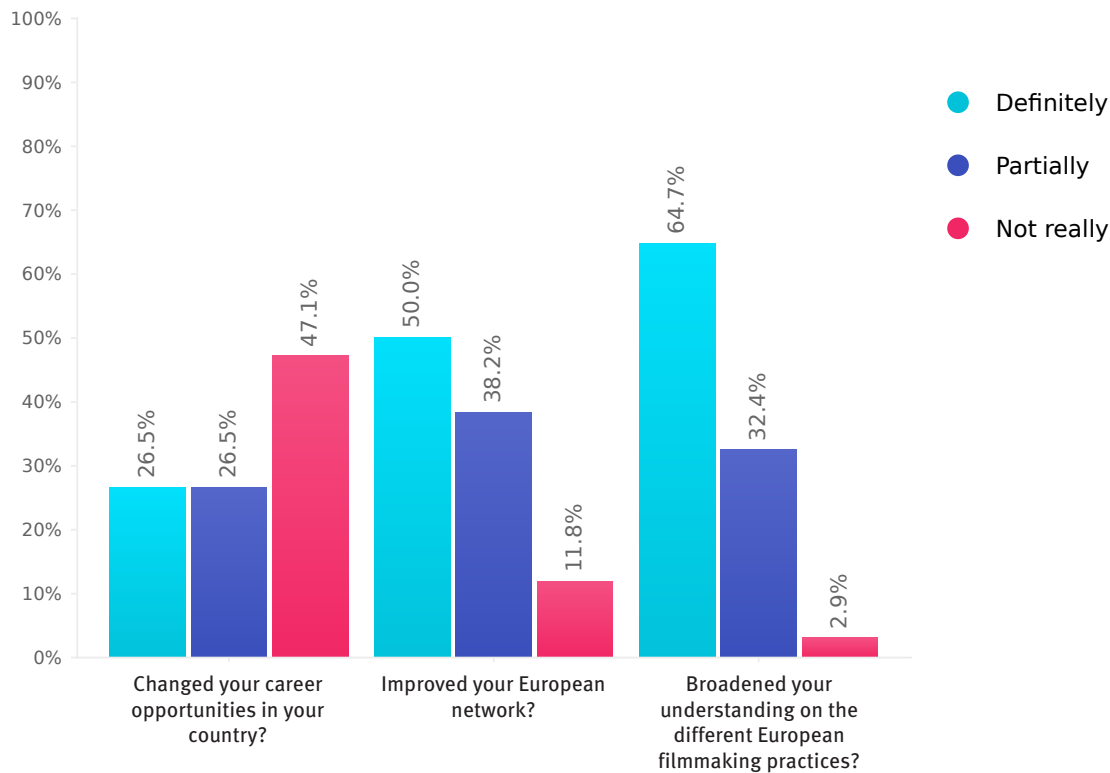
In the PV13-14-15 survey, although the use of the skills acquired was very high with almost 90%, the use of the software scored at 60%, and the use of networking was down to 40%.

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, 95% of the juniors ‘definitely’ used the skills acquired during the workshop.

In terms of career moves, chart 3 shows that 50% of the juniors feel that Production Value has ‘definitely’ or ‘partially’ changed their career opportunities. Moreover, more than 95% state that the workshop has broadened their understanding of the different working conditions in Europe. Almost 90% confirm having improved networking.

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



In the PV13-14-15 survey, 75% of the juniors felt that Production Value had ‘definitely’ or ‘partially’ changed their career opportunities. The results were similar for the two other questions.

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

In the PV07-08-09 survey, the results were almost identical to the PV13-14-15 survey.

Overall, the results of the PV16-17-18 survey regarding the skills, career and understanding of European conditions are similar to the last two surveys (+/-10%). However, they contrast with them in 2 points: only 50% of participants felt that the workshop helped them to get new career opportunities, and only 20% are ‘definitely’ using its networking structure.

These figures confirm the high impact of Production Value on juniors. Some results, however, tend to show that ‘returning from Production Value’ has not necessarily opened new doors. Still, there is no indication that the programme is not a pertinent model to train scheduling and budgeting at masterclass level in Europe.

B. The status of the projects submitted for the PV16–17–18 editions

Of the 18 projects worked on during the PV16-17-18 editions of Production Value, only one has been shot so far:

From PV17: HALVDAN VIKING by Gustav Akerblom (SW–2018)



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

- From PV14: THE LION WOMAN 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 worked on during the PV10-11-12 editions of Production Value, 4 have been shot:

- *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 worked on during the PV07-08-09 editions of Production Value, 2 have been shot:

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

There is a clear contrast with the 9 previous editions (PV07-PV15), which led to nine films getting made, thus resulting into a general ratio of one film per edition.

With only one film being made from the PV16-17-18 editions, this ratio drops to 10 films for 70 projects (over 12 editions), i.e. around 14%.

Of the 10 films getting made, 6 are Scandinavian, 2 are Swiss, 1 is Dutch, and 1 is Polish.

However, a project's feasibility is not a criterion for its selection in the workshop. On the contrary, we focus on making and financing complex films because they provide good case studies for our juniors and seniors.

In the PV13-14-15 survey, 80% of the producers stated that Production Value 'definitely' impacted their decisions.

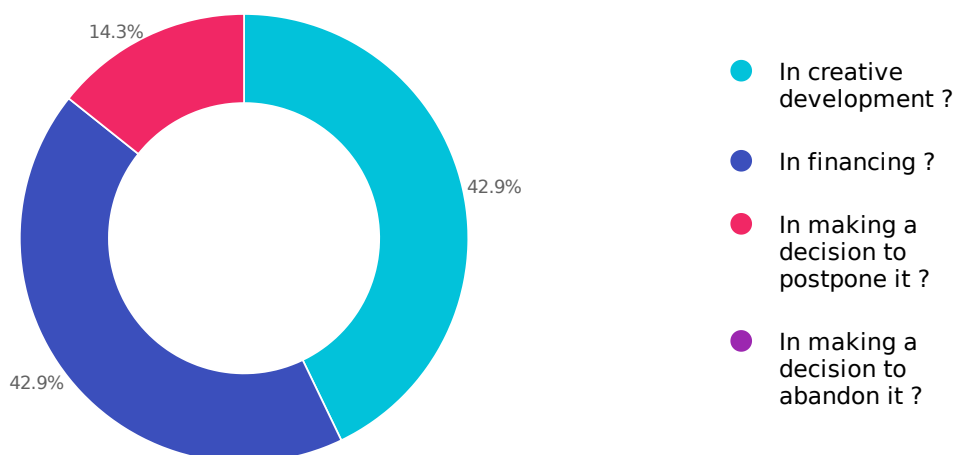
In the PV10-11-12 survey, 95% of the producers stated that Production Value 'definitely' impacted their decisions.

In the PV07-08-09 survey, 100% of the producers stated that Production Value 'definitely' impacted their decisions.

Production Value seems to have more of an impact on the future of the projects than on the career of the juniors.

Chart 4 shows in which areas the producers listed the impact of Production Value, with an equal percentage shared by creative development and financing.

Chart 4 – What kind of impact did Production Value have on the decisions you made?



In the PV13-14-15 survey, the impact on creative development was higher than the impact on financing.

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

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

Overall—with no project abandoned so far—the results show that Production Value has maintained its impact on the creative development of the projects, with an impact on their financing that seems to vary from survey to survey (but generally on 1 out of 2 projects).

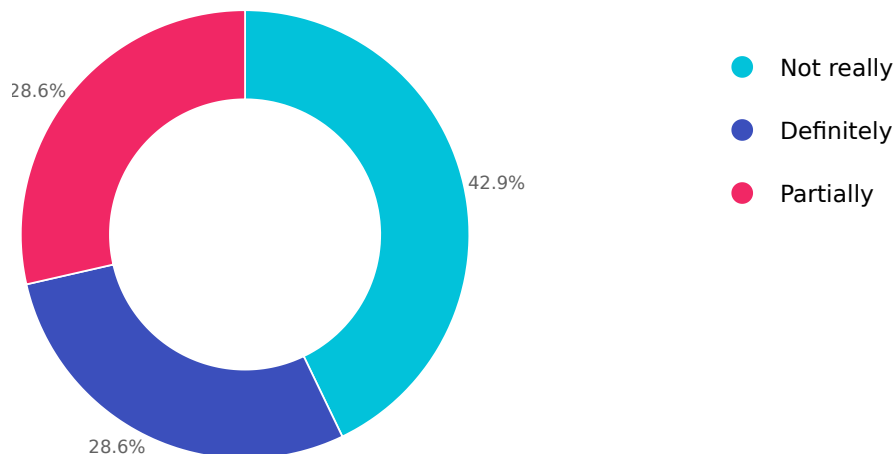
C. The producers' and directors' professional approach to scheduling and budgeting with regard to these projects

Since the aim is to improve the scheduling and budgeting culture in Europe, it is crucial for producers and directors to understand its importance.

C1. Producers

Chart 5 shows that nearly 60% of the producers found that Production Value has changed their professional approach towards scheduling & budgeting, with more than 1 out of 4 qualifying that with 'definitely'.

Chart 5 – Did Production Value change your professional approach towards budgeting & scheduling?



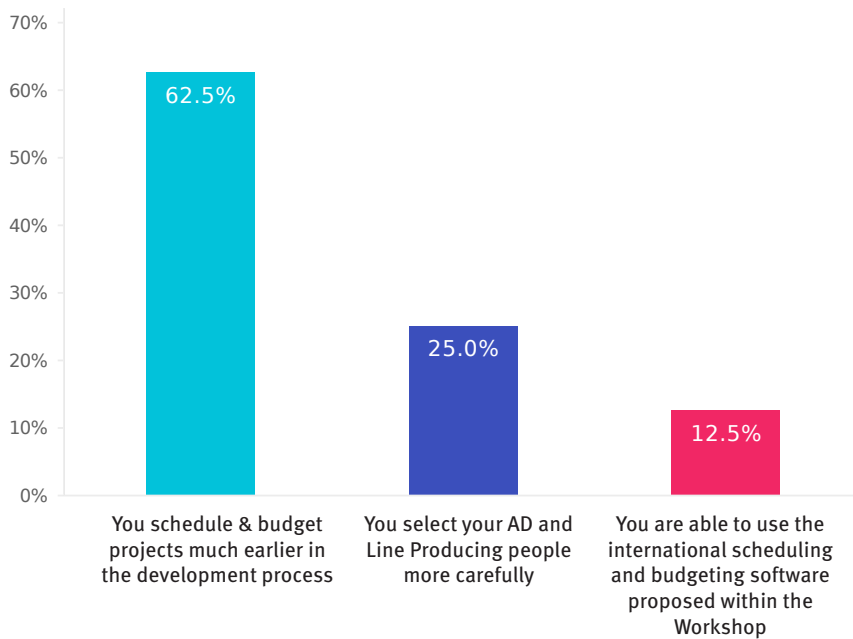
The producers who came to the PV16-17-18 editions seemed less ready to change their professional approach towards scheduling and budgeting than their colleagues from the 9 previous editions:

In the PV13-14-15 survey, more than 70% of the producers stated that Production Value had changed their professional approach towards scheduling & budgeting, with more than 1 out of 4 qualifying that with 'definitely'.

In the PV10-11-12 survey, 80% of the producers stated 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 stated that PRODUCTION VALUE had changed their professional approach towards scheduling & budgeting, with 1 out of 4 qualifying that with 'definitely'.

Chart 6 shows that 63% of the producers consider scheduling and budgeting projects earlier in the development process to be an appropriate measure.



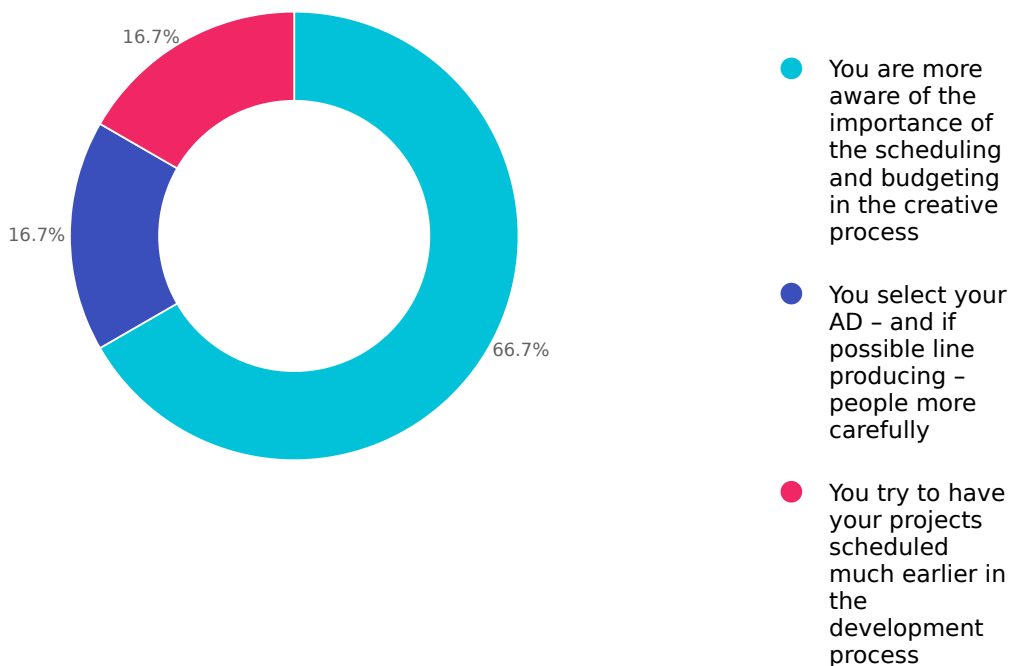
In all of the 3 previous surveys, approx. 80% of the producers considered that scheduling and budgeting projects earlier was an appropriate measure.

In contrast to the general approach within the European film industry, 2 out of 3 producers who attended the PV16-PV17-PV18 editions recognised the importance of scheduling & budgeting earlier within the production process.

C2. Directors

In terms of methodology, the last survey obtained feedback from 7 directors.

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



2 out of 3 directors involved in these editions confirmed the importance of scheduling and budgeting a project earlier.

Due to the higher number of directors providing feedback in this survey, a comparison with previous surveys would yield no results.

Overall, the results show that the producers and directors' evaluation of Production Value remains stable.

D. Post-workshop networking between juniors, seniors, producers and directors.

A series of questions were aimed at establishing the level of networking after the various workshop editions.

D1. Juniors

Almost 60% of the juniors claim that they are regularly in touch with other juniors. 15% assert that they are still in touch with some of the seniors.

In the PV15-16-15 survey, 50% of the juniors were regularly in touch with other juniors and 10% 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 encouraging result.

However, when it comes to 'working with another junior' (to be understood as working with a junior from the same edition), the figure is a mere 10%.

Moreover, it is noteworthy that only 1 out of 10 juniors was kept informed by the producer about the project assigned to them.

D2. Seniors

- 6 out of 11 seniors are regularly in touch with their juniors
- 9 out of 11 seniors are still in contact with other seniors.

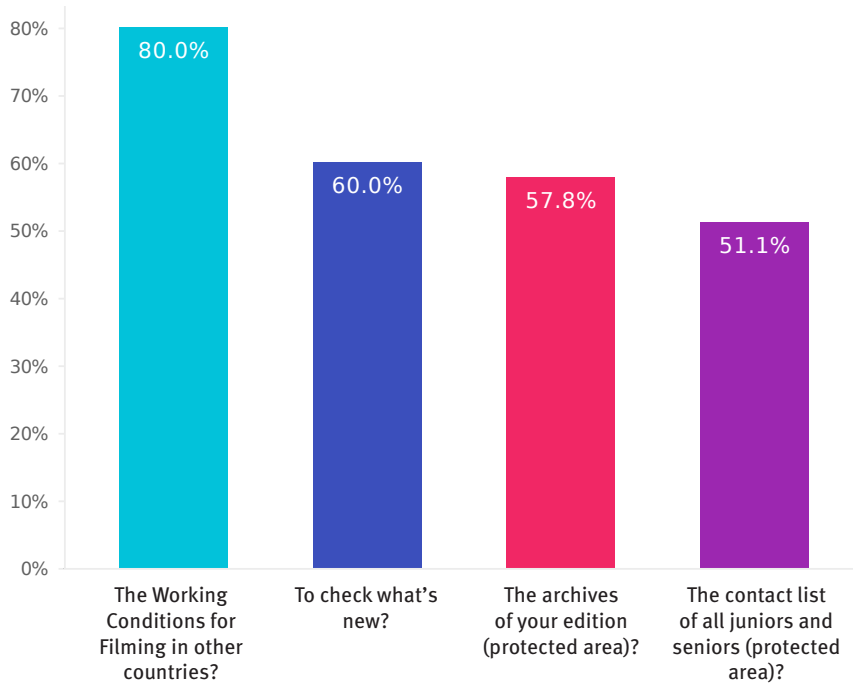
Despite some variations in the results, networking remains an important aspect of Production Value. The quality of the experience seems to have built bridges for the European scheduling and budgeting community.

E. Use of information available on the Production Value website

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

72% of the survey participants consulted the Production Value website following the workshop. 'Working Conditions' remains the most visited section.

Chart 8 – If you did consult the Production Value website, which headings were you interested in?



In all 4 surveys, the 'Working Conditions for Filming' was the most consulted database, except in this last survey. The consultation of the archives of the respective editions comes second.

Furthermore, almost 75% of the survey participants recommended the Working Conditions database to colleagues.

F. Production Value's relevance to the European Film industry.

F1. Producers & Seniors

The combined replies to the same questions put to seniors and producers resulted in the following final answer, thus providing an industry assessment as to Production Value's relevance:

With respect to the statement "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," 86% of the producers and seniors are 'definitely' in agreement, and 14% 'partially' so.

In the PV13-14-15 survey, 80% of the producers and seniors were '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, 35% 'partially' so, and with 8% in disagreement.

The relevance of Production Value amongst established professionals has therefore been increasing over the years.

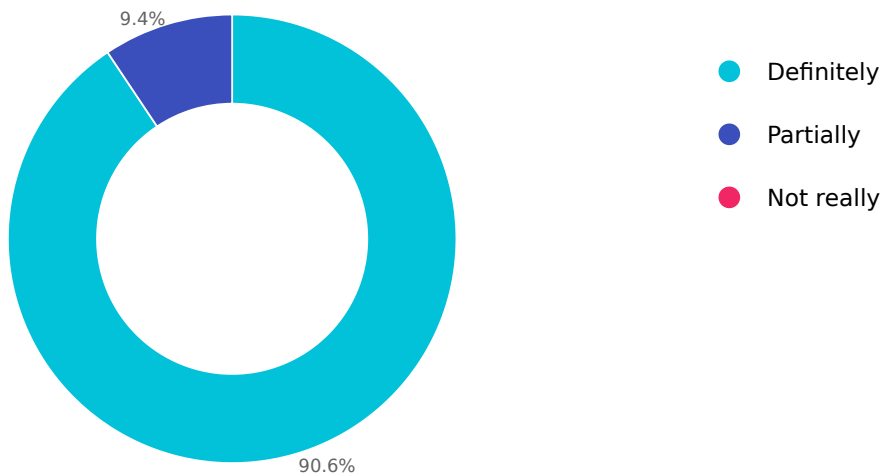
As to recommending the workshop to other colleagues, 100% of the directors and 100% of the producers answered positively, as in the previous surveys.

The 12 editions surveyed from PV07 to PV18 show that 100% of the producers are willing to recommend the workshop to their colleagues.

F2. Producers & directors & juniors & seniors

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

Chart 9 – Overall, have you been satisfied by your Production Value experience?



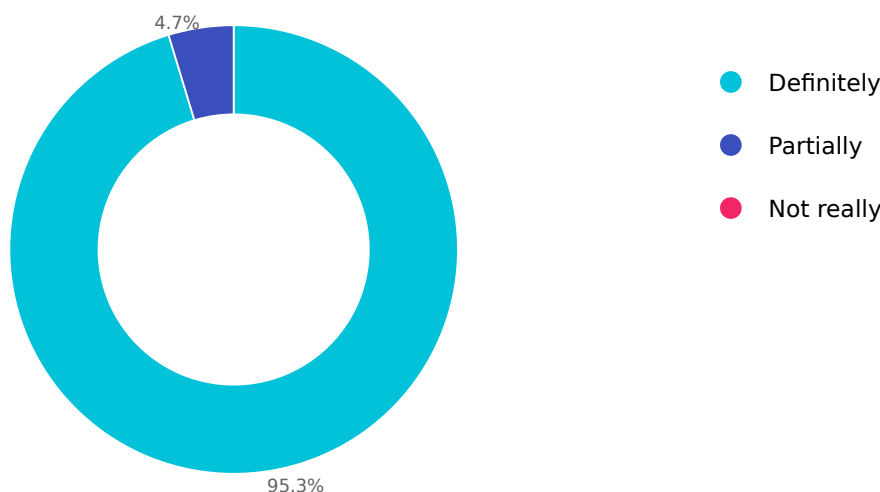
In the PV13-14-15 survey, the percentage of 'definitely' satisfied participants was slightly higher with 94%.

In the PV10-11-12 survey, it was identical with 91% of 'definitely' satisfied participants.

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

With regard to evaluating the consistency of Production Value, the ratio of satisfaction was just as high:

Chart 10 – Do you think that the basic Production Value principles are relevant with regard to its main objective of 'developing an effective scheduling and budgeting culture'?



In the PV13-14-15 survey and PV10-11-12 surveys, 95% answered with 'definitely'.

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

5. Conclusions and perspectives

This 4th survey shows that all the stakeholders involved in Production Value report a high degree of satisfaction.

The results show a highly positive relevance assessment of the workshop.

Although this 4th survey shows some differences between the importance of skills and networking (for the juniors) and between the impact on creative development and financing (for the producers), these differences are only minor.

All juniors recognised the quality of the skills they were taught, and all the producers recognised the quality of the expertise evidenced.

With regard to the relevance of Production Value for the European Film industry, all participants (juniors, seniors, producers, directors) value its existence and support its continuity.

More specifically, 86% appreciated the introduction of the limited series format into our unique training process.

FOCAL and its partners' commitment to Production Value – its formula, values, and objectives – is therefore confirmed.

By the end of the 14th edition, which was held in Budapest in January 2020, Production Value trained 163 juniors from 26 European countries, and scheduled and budgeted 82 projects by European producers and directors.

In the history of the European film industry, scheduling and budgeting at masterclass level, with a view to improving individual skills and complex film and limited series projects, remains a unique experience.

Denis Rabaglia,

Head of Studies, 2007 – 2016 and then 2019 – 2020 editions..

(August 2020)

Note: Kaare Storemyr, a regular Senior Line Producer with Production Value, was Head of Studies of PV17 in Spain and PV18 in Italy.