

Peter Bloore

THE SCREENPLAY BUSINESS

Managing creativity and script development in the film industry

The Screenplay Business

The development of a film screenplay is a complex and collaborative process, beginning with an initial story and continuing through drafting and financing to the start of the shoot. And yet the best ways of understanding and managing this process have never been properly studied. *The Screenplay Business* is the first book to do exactly that, addressing such questions as:

- How do film scripts get written, and what are the tensions between creativity and business?
- How can the team of the writer, producer, director and development executive work together most effectively?

The Screenplay Business presents a theoretical and practical framework for understanding the business of independent script development, and encompasses ideas about creativity, motivation, managing creative people, value chains, and MBA leadership theories. This book will help producers and writers to nurture their stories through the long development process to the screen. It explains the international film business, and contains new research and extensive interviews with leading industry figures, including practical advice on how to run script meetings and handle notes; how to build a sustainable business; and how to understand what happens when a script is written.

The Screenplay Business is a new key text for academics and students researching film and media, and indispensable reading for anyone working in film screenplay development today.

Peter Bloore is a produced film screenwriter; a media business consultant specializing in business strategy, creativity and drama development; and Senior Lecturer in Creativity at the University of East Anglia. He is currently co-writing a new screenplay and working on a novel.

The Screenplay Business

Managing creativity and script
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Peter Bloore

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This book is dedicated to the memory of Peter Herring, an inspiring art teacher who encouraged schoolchildren to express their creativity, and helped me to believe in myself.

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Preface

No film script is written in a vacuum.

The screenwriter may be sitting on his own, typing away on the computer and dreaming up new stories, but in his mind is the influence of the producer, director, development executive, potential financiers, and the echoes of many past films and screenplays. These factors shape the script and the completed film in a million different ways, so why don't we admit it and think more carefully about it?

This book came about as a result of twenty-five years of working in the film industry, both as a screenwriter and as a director of television and short films. I have experienced at first hand the life of a professional writer, with various projects in development with different producers. I have known the trials and tribulations of getting films made, and seen what it is like for producers and sales agents raising finance at the festivals and markets of Cannes, Los Angeles and Berlin.

By 2005 I had also become a university lecturer, and as the course director of the Media MBA at Bournemouth University I was writing up the curriculum for a Masters film business module. It became apparent that none of the books available about the film industry and scriptwriting really covered the reality of development and the independent film business, especially in the UK. There were over a hundred books in print on how to write screenplays, and over forty books on how to produce, and yet none of those books really dealt with the development *process* as I knew it. When I moved to the University of East Anglia and started teaching screenwriters on the MA in Creative Writing and film-makers on the MA in Film and TV Studies, it was clear that new writers and directors had no way of finding out what it was really like to work in development. If they knew more about development maybe it would help them nurture their own stories from genesis to audience, without falling into the many elephant traps waiting on the way. At the same time in my work as a freelance media business consultant I could also see that many people working in the hectic world of film lacked the time and space to reflect on what they were doing, and listen to other people's experiences.

So I had the idea of writing a book to try to fill those gaps. It would be aimed at people already in the industry or else studying the industry and hoping to be in it; including writers, directors, producers, development executives, academics and students. It would examine the whole development process; look at the fluctuating relationships between the writer, producer, director and financiers; propose some models and typologies for analysing films; and consider the entire issue of what is really *meant* by creativity in film and television. And here is that book. It has taken many years to research, two years to write, and has benefited from the input and generosity of many interviewees, fellow academics and industry friends.

As I said, no film script is written in a vacuum. This book is now going to try and fill that vacuum, so that we can understand what *really* happens when a script is written.

Acknowledgements

I have interviewed many people for this book, some formally (using recorded interviews) and others informally or 'off-the-record'. Without their generous time and patience this book would not exist, so my gratitude to them is immense. I would also like to thank all those industry people who gave me 'off-the-record' interviews that have not been directly quoted but have hugely informed my research. In general it is the screenwriters and directors who have been more reluctant to be interviewed or who have requested anonymity. This is maybe because they rely on producers and development executives for their next jobs, and so are reluctant to speak too openly.

Where they have been quoted in the book all interviewees have had the opportunity to read the selected text, to correct errors of fact, and have had the option to anonymize themselves for certain quotes. Interviews have been edited to remove some repetitions, hesitations and verbal ticks where they interfere with the flow of the text (such as 'like', 'I mean', 'you know', 'seriously', 'sort of', 'basically', 'right?'). Various colloquial versions of the word 'said' (like 'I went', 'I go', and so on) have been replaced with the word 'said', because that is what was meant. Otherwise major edits have been shown by an ellipsis (...).

Quotations from third-party sources are referenced with a footnote, so if there is a quotation without a footnote then it is from one of the original interviews made for this book (full details are in the bibliography).

I have tried to avoid using gender-specific words; however, where it is unavoidable the word 'he' regrettably has been used to include both men and women. This is a shame since many of the most successful producers, development executives and writers are in fact women.

A big thank you has to go to the universities that I have worked for over the last few years. At the time of writing the university system in England has had research funding and student funding cut massively by central government, and to compensate for this the universities have been obliged to charge fees directly to students at higher levels than before. In all the media coverage it seems to have been overlooked that as well as teaching students universities provide time and space for critical reflection, and are

permanently funding research and book writing by paying the salaries of their academic staff and supporting their work with research grants. Therefore I would like to thank the University of East Anglia for my post as Senior Lecturer in Creativity; for my annual personal research grant (thanks to David Peters-Corbett and John Charmley); and for the supplementary research fund of the School of Film and TV Studies (thanks to Brett Mills, Keith Johnston and Su Holmes). Without that support this book would never have been written. The same is true of the majority of academic books, and also quite a few novels and books of poetry (like those written by my colleagues who are teaching Creative Writing at UEA). So next time the politicians of any party are threatening to cut funding for humanities education and research, please don't forget the much wider impact that our universities have on our cultural and intellectual life.

I would like to thank all of the interviewees cited in the bibliography, and I would also like to thank the people who have supported my work over the years, or advised me on writing this book, especially Nik Powell, Stephen Jukes, Rebecca O'Brien, Angus Finney, Jon Cook, Sarah Golding, Mark Jancovich, Chris Brady, Ivan Mactaggart, Guy Undrill, Michael Lengsfeld, Patrick McGrady, Norman Lancaster, Val Taylor and Giles Foden.

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Peter Bloore
29 February 2012
Wingfield, Suffolk

Introduction

A world of stories and money

'You'll never guess what happened on the train this morning ...'

'I had this really weird dream last night ...'

'Did you hear what's happened to John?'

Every day we tell each other stories. Sometimes we are reporting what's happened, and sometimes we are making it up. It happens all over the world, in every culture and in every race. We instinctively understand the process of storytelling: the set-up, the buildup, and the pay-off. And if the story goes down well, or it gets a laugh, then we repeat it and perhaps embellish it to get a better laugh, or a cry of surprise.

When we are not telling stories we are consuming them: from the morning newspaper to the book at bedtime, from the novel on the train to the film in the cinema. At home and in the workplace we repeat stories of what has happened in the past, and those stories reinforce the way we behave and what we expect from those around us. It could be said that shared experience, repeated through storytelling or symbolized through images, is at the heart of the development of culture: both national culture and organizational culture. Stories are really the bedrock of our identities, and as social creatures we endlessly use them to try to make sense of our experiences and our place in the world.

Imagine listening to an amazing story being told in a cavernous darkened room, flickering with light, and surrounded by lots of fellow human beings all enraptured by the unfolding of the story. Everyone wants to know what happens next, even if they have heard the story a hundred times before. Is it a painted cave in Lascaux in south-western France, forty millennia ago; or is it a blind storyteller speaking in a Mediterranean hall-palace in the eighth century BC; or is it a busy multiplex cinema on a Friday night? In a way there is no difference – it is all storytelling and all trying to make some kind of sense of our existence. Film may be an internationally popular form of entertainment, worth billions of dollars annually,¹ but at heart it is still a form of storytelling using performance, moving pictures, language and music.

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But storytelling is not a one-way process: a single moment of ‘telling’. It is an interaction between a narrator and an audience, because above all we *respond* to stories. That is what makes them so exciting and so engaging. Part of the story lives in our minds and in our own emotional experience of it. There is a proven neurological basis for this. In the late 1980s scientists at the University of Parma were studying the frontal lobes of the brains of macaque monkeys, and in particular the neurons which are responsible for hand and mouth actions. They discovered that some motor neurones would activate when the monkeys picked up food, but that other motor neurones would also respond when they saw *another* monkey picking up food. They called these *mirror neurons* because they are responding to (or mirroring) an outside action.² They also seem to activate when the monkeys hear things, as well as when they see them. Using functional MRI brain scans this research has been repeated in other studies of monkeys, and crucially in the human brain as well.

This has profound ramifications for our understanding of humanity, because if we experience other people’s actions and experiences neurologically, just by watching them happen, then these same mirror neurons may be partly responsible for empathy, the ability to respond emotionally to other people’s feelings and experiences. And from empathy flows compassion, guilt, anger at injustice, altruism, and potentially all moral behaviour.³ As the discoverer of mirror neurons, Professor Giacomo Rizzolatti, explains:

It would seem therefore that the mirror neurone system is indispensable to that sharing of experience which is at the root of our capacity to act as individuals but also as members of society. ... Moreover our capacity to appreciate the emotional reactions of others is correlated to a particular group of areas that are characterized by mirror properties. Emotions, like actions, are immediately shared; the perception of pain or grief, or disgust experienced by others, activate the same areas of the cerebral cortex that are involved when we experience these emotions ourselves.⁴

These recent discoveries seem to support the thinking of the twentieth-century French philosopher and literary critic René Girard,⁵ and even further back the eighteenth-century Scottish philosopher David Hume, who wrote: ‘No quality of human nature is more remarkable, both in itself and in its consequences, than that propensity we have to sympathise with others.’⁶

These mirror neurons don’t just make us human. They mean that our brains are hardwired to respond to stories about other people, and emotionally to mimic what we see. This underlying principle was recognized as far back as ancient Greece and Aristotle’s *Poetics*, where he discusses the importance of *mimesis* – a term that has been interpreted to mean

representation, imitation, receptivity and self-expression, and the origin of our word 'mimicry'. The reason stories touch us is because they make the audience identify with the events and the characters, empathizing with them by responding to the mimesis of dramatic role-play.

Significantly, mirror neurons are triggering a non-linguistic emotional response, and film is primarily a visual and experiential medium, using pictures and sound to create another world. Even more than the theatre that Aristotle was writing about, cinema is speaking directly to those mirror neurons in our brains, manipulating our empathy and drawing us into experiencing a different emotional world, outside our normal lives. This may explain the cathartic power of film storytelling and its ability to engage spectacularly with audiences all over the world, regardless of cultural boundaries.⁷ As the film director Alexander Mackendrick eloquently put it:

Cinema deals with feelings, sensations, intuitions, and movement, things that communicate to audiences at a level not necessarily subject to conscious, rational and critical comprehension. Because of this the so-called 'language' the film director uses may, in fact, make for a richer and denser experience. Actions and images speak faster, and to more of the senses, than speech does ... cinema is not so much non-verbal as *pre-verbal*.⁸

Compared to film, no other art form costs so much, encompasses so much risk and unpredictability, and is enjoyed by such a large and international audience. And yet film is really just selling an experience, and the audience takes away only the *memory* of the experience, rather than ownership of the product (the DVD comes later, as an opportunity to *re-experience*). And that experience rests in our minds and in the responses of our mirror neurons.⁹

The storyteller and the businessman

For centuries storytellers were able to invent and deliver stories as they wished, with perhaps a bit of influence from their patrons, or motivated by the simple desire to please their listeners. But a new dynamic emerged with the development of professional theatre, first in ancient Greece and later reinvented in Elizabethan England, that of a group of performers developing a corpus of new work and competing against other companies (in Greece for a prize, and in London for income from the ticket-buying audience). To help win that competition they used spectacle (scenery, props, costumes and music) to help build the immersive and mimetic emotional experience. In fact, the latest special effects proved to be the downfall of Shakespeare's Globe Theatre. It burnt down on 29 June 1613 when a theatrical cannon fired during a battle sequence in the play *Henry VIII* set fire to the thatched roof.

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So why was this such a big change for storytelling? The answer is that theatrical spectacle needed money, invested upfront to pay for the props, costumes, special effects and sets. And that was on top of paying the writer for the script and the acting talent for their performance. ‘The play’s the thing’, perhaps, but it required a very risky level of investment. The audience had not yet seen the new play, so the investors would not know whether it was going to be a success, until it was performed on the first night. To help counter that risk Shakespeare and his company repeated their back catalogue of successes, adapted other people’s stories, resuscitated characters like Falstaff, designed plays around popular actors, and even produced sequels to Shakespeare’s more successful plays ... exactly the same tactics used by the Hollywood studios for the last century. And Shakespeare’s business acumen did not end there. Nowadays, as well as a writer credit he would also get an executive producer credit, because he was a co-owner of the Globe Theatre and one of the shareholders of the Lord Chamberlain’s Men theatre company (which had the right to perform his plays; an early example of intellectual property rights based on exclusivity, to try to defeat the opposition).

The theatre world of Shakespeare highlights the origin of the modern commodification of performance-based storytelling, and marks the start of the tense dynamic between theatrical creativity and commerce, artistic risk and financial risk. Behind the creative and mimetic interaction between the storyteller and his audience (with all those invisibly firing mirror neurons) is the inevitable business relationship between the storyteller and his financier: the money that makes the storytelling possible. Eventually the Romantic movement of the early eighteenth century intensified that debate with the growth of the cult of the heroic artist’s personal vision, and the perceived importance of creative freedom from commercial and societal restrictions.¹⁰

And that conflict is what this book is really all about. How *do* modern film scripts get written, and what are the tensions between the creative and the money? Or is the process so symbiotic that it becomes ultimately impossible to separate them? And then there is the problem of people. Film-making is widely known to be a very collaborative process, but it also involves a huge number of specializations. A film can get stronger as more people contribute and bring their own strengths to it, but it can also get more diluted and confused, so at the heart of development and film-making is the thorny question of when do you agree to compromise on your vision to ‘get the film made’? And when precisely does collaboration become compromise?

The aims of this book

This book is *intended* to be thought-provoking, and even radical. Instead of only looking at film books and practitioner interviews, it also steals ideas from creativity theories, psychology, motivation, value chain models, and

MBA business and leadership theories. It is, after all, a book about creativity, and that sometimes involves wandering off and looking in unusual places for weird stuff, and seeing what works. Some of these business ideas have too rarely been brought into the film and media sectors. Some of the ideas might not work for everyone in the film industry, or work only in part, but hopefully some of them at least will make people think harder about what they do and how they could encourage creativity at work. In a way, it can be treated like a crash course MBA in film business and script development, aimed at sparking ideas and deeper reflection.

The book proposes some generalized typologies and frameworks about how the industry works, which will hopefully cause debate, disagreement, and over time the development of better frameworks. Without typologies it is hard to teach people about the sector, and harder still for people in the sector to analyse and understand their workplace. They will not be perfect but hopefully they will be the start of a process, in the same way that a treatment is the start of a process to a completed film.

The main part of each chapter explains ideas and concepts gleaned from interviews and experience, often incorporating analysis and theories from other fields. At the end of each chapter is a box or two, containing *case interviews* – an interview or excerpts from several interviews providing insights into a key theme raised by that chapter or by the wider research. The aim is to create a good balance between strong rational narrative and more discursive anecdotal reality. Due to lack of space one or two voices have been chosen for each chapter, but they usually reflect the views of other interviewees as well.

The book aims to avoid long case studies explaining what happened on an individual film, in part because other books have already done this, and in part because every film is so different that it is often difficult to draw out general lessons from individual anecdotes.

Two final disclaimers. First, this is *not* a book about Hollywood. It will concentrate on the independent film marketplace, emphasizing Britain and Europe (perhaps future research could widen this to include other regions, especially Asia). The Hollywood system has already been widely studied and written about, and most films funded in the UK are developed for the independent marketplace rather than studio production. The Hollywood Studios operate a very different business model (as Chapter 2 explains, they are vertically integrated businesses funding production to supply the permanent distribution machine), and Hollywood development is more dominated by the talent management system and the power of certain key agents and their clients. The differences between the independent film business and the studio model are thoroughly explored in several chapters (especially chapters 2 and 12), but the overall emphasis of this book will be to understand independent films and their marketplace.

Second, this book is *not* going to tell you what a good story is, or how to write it. This book *is* going to tell you how to identify and work with the

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right people, how to access funding and build a sustainable business in development, and how to escape development hell. Or at least make it less like hell and more like an enjoyable creative and professional experience.

This is a book about people and collaboration, creativity and commerce, big ideas and massive egos, and above all the long and very risky game of script development.

Let the story begin ...

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