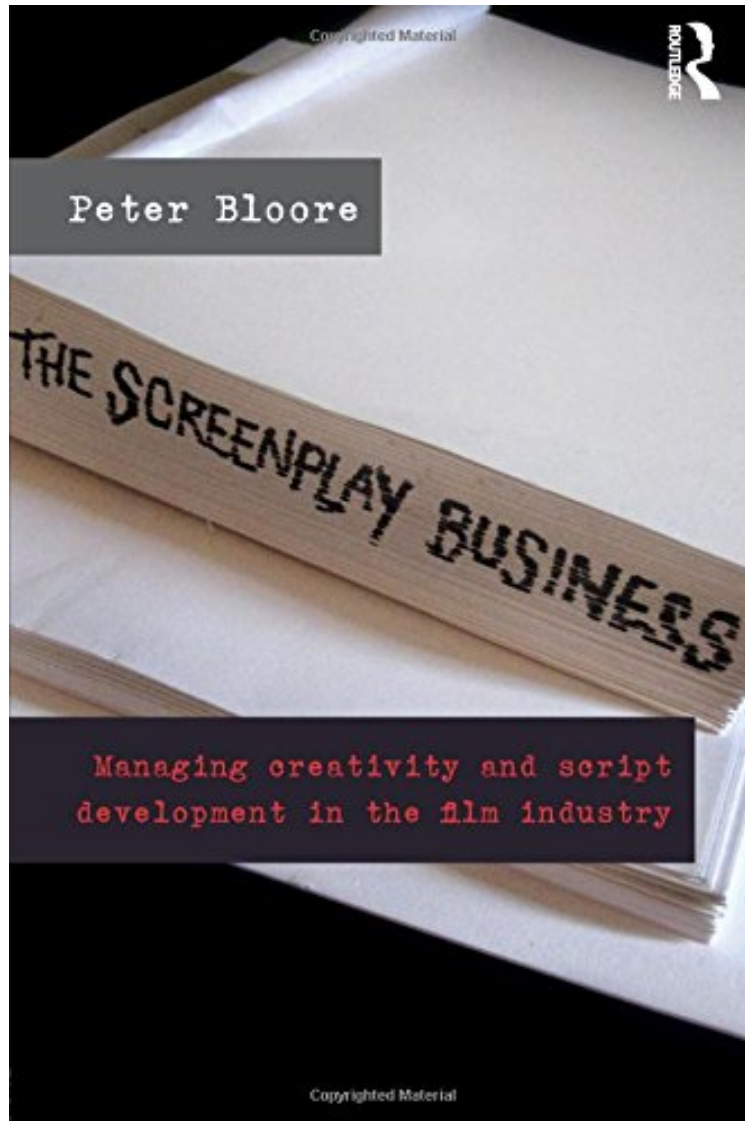


(Read ebook) The Screenplay Business: Managing Creativity and Script Development in the Film Industry

The Screenplay Business: Managing Creativity and Script Development in the Film Industry

Peter Bloore

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Peter Bloore : The Screenplay Business: Managing Creativity and Script Development in the Film Industry before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Screenplay Business: Managing Creativity and Script Development in the Film Industry:

3 of 3 people found the following review helpful. The Single Best Book on the Topic; a Kuhnian paradigm shift. By Joseph Velikovsky Firstly - by way of background explanation - I should mention: I am a produced professional film,

game and TV screenwriter (with 20 years of industry experience), and also: a script editor, a filmmaker, a million-selling transmedia writer, and also, a judge and script assessor for the national Writer's Guild - and, I have also been a judge for the national Directors Guild. Also - I have also been a teacher of film/games/transmedia screenwriting for many years. And also, a guest speaker at many screenwriting conferences. Also, I have worked in the Hollywood - and other screen industries. Thirdly - over the past 20 years, I have read (and often re-read) over 100 of the most popular (and: academically-cited) books on Screenwriting - and in fact, in 1995, (and, updated 3 times since), I published a summary of each of these 100 screenwriting books. (If desired, you can download that free PDF, here: [...]) I only mention all of the above (ie - my own professional background) to demonstrate that, I feel that I now have a sufficient level of experience and expertise to be able to judge 'the Field' (and, the Domain) of screenwriting and filmmaking; ie - when I now read a book, I know (ie - am able to very accurately judge) whether or not it is a beneficial addition to the published literature - ie - a useful contribution to the domain. (Well, I suppose that perhaps every book is useful to some domain in some way, even if only as: a doorstop. There are over 2500 books on Screenwriting... Many of them are very heavy, and make excellent doorstops.) - In my professional view, this book, "The Screenplay Business: Managing Creativity and Script Development in the Film Industry" by Peter Bloore is *the* single greatest contribution to the domains of Film and Television screenwriting, since the first published article on screenwriting (which, was in 1909) and also - since the first Screenplay Manual was published (which was 1913). - If that is of interest, and it may not be - for a brief History of Screenwriting texts, please see: [...] Every single person in all the screen industries - internationally - should read this book by Bloore, immediately. It is - without a doubt - a paradigm shift. This is not idle hyperbolae. This book *is* a true paradigm shift, in the genuine, Thomas Kuhn, 'The Structure of Scientific Revolutions' (1962, and 2012) sense of that all-too-often misused term. Whether you are: a screenwriter (or, even an aspiring one), or a creative producer, a director, script editor or script development executive, and in fact - even a film studio head - this book will help you, in ways you cannot even begin to imagine, without actually reading it. (I now should also note - I have never met, nor do I know the author, either personally or professionally. Nor am I familiar with any of his prior work. But - this book is so good - and is so crucial and important, it is: an instant classic.) To be clear: this book "The Screenplay Business" by Bloore is *not* a screenwriting manual. Rather - it explains, in excellent detail, the current best practises and processes of developing a screenplay for feature film and/or television. In my view, it is actually relevant to every single person in the film and TV industries. If that also seems like hyperbolae, then - please consider for a moment, the amount of (incorrect, and totally counter-productive) myths around: Creativity, and specifically Screenwriting. This book - actually corrects those myths. What Bloore has done in this book is utterly remarkable. He has integrated, not only: (1) the proven, academic, peer-reviewed literature on Creativity (ie Csikszentmihalyi, Boden, Sternberg et al) but also: (2) the literature on MBA business practices - and (3) the real-world processes of developing (produced) film and television screenplays. And - Bloore has done it, in such a way that is eminently readable - and immediately practically useful. Just the diagrams alone, are worth the price of the book. (I am serious.) This book is stunning. Read it immediately. And - anyone in the film industry who does *not* read it (including screenwriters, producers, directors, script editors, and script executives) will be at an instant competitive disadvantage - now that this book is 'out there', in the domain. In short, the paradigm of screenwriting has now shifted. Creativity is - now, in 2013 - clearly conceptually framed at the very center of Screenwriting and Filmmaking. And - If I could give this book '10 stars out of 5', then I certainly would. Sincerely, JT Velikovsky [...] PS - As someone who has read over 100 screenwriting books - it is actually quite shocking to me, how good this book actually is. And - as a produced screenwriter, in genres including science fiction, horror, comedy - and many others - *nothing* usually shocks me. I have a very high 'shock' threshold. So - Screenwriters: Read - this - book. Now. If you only ever read one book on screenwriting, read this one. PPS - And, if you read two, then perhaps, read one of mine: [...] STORYALITY Screenwriting Manual

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 really 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.

'The Screenplay Business book is long overdue and of excellent relevance and value to both practitioners and academics working in the creative industries. Bloore successfully blends rigorous research with a sensitive analysis of the more vulnerable aspects of the creative process.' - Angus Finney, film business consultant and author of *The International Film Business*(2010) 'a great synthesis of ideas about development and a very useful contribution to all of us working in the field.' - Julian Friedmann, Film, TV and Literary Agent 'The market is saturated with books on the craft of screenwriting, but few look at the mechanics of development. *The Screenplay Business* fills the gap with fresh insights underpinned by the latest research findings from psychology, social science and business management. I'm certain that many existing writers, producers and development executives will benefit from the authors synthesis of these diverse bodies of research... An engaging, valuable and timely contribution to our understanding of feature film development.' - Jim Barratt, Film Business Consultant

About the Author 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 co-writing a new screenplay and working on a novel.