




- [messages index](#)
- [post a message](#)
- [main forum](#)


TOPIC 7 [Is there a need to provide training in script analysis for leading industry decision makers?]


- They sign the cheques, but can they read the scripts? E.g. financiers, lawyers, distributors, exhibitors etc**
- If so, how could this be achieved?**


Go back to the [main forum](#) to display the [list of topics](#).


[message index](#)


 [post a message](#)

 [read messages](#)

 [Training in script analysis](#)

 [Training financiers....](#)

 [script analysis](#)

 [Welcome !](#)

Date: 2006-05-18 14:13:09.047	[post a new message]
Posted by: Maite Carranza (maite.car@terra.es)	[reply to this message]
Subject: Training in script analysis	[back to the index]

Although in Spain there has been an improvement the last years, it's a fact that a lot of producers, television directors and people linked to audiovisual politics are unable to read and analyse scripts, owing to a lack of preparation and knowledge.

But on the other side there are too few creative screenwriters at television, they are replaced by producers or journalist which form part of the staff and hold an important position of responsibility in the firm.

This ignorance of the importance of a script like first tool with which you should start, leads to situations in which the screenwriter is devaluated and absent in the decision making phase. For example the conference which lately took place in Barcelona about TV.Movie was meant to be a forum and debate between all involved people of the sector about the actual situation of TV.Movie, the future and the problems existing. In this meeting, organized by TVC, weren't invited the screenwriters. Directors and producers were present and nobody found it weird that the creative screenwriters weren't invited at this debate, because only a little part of the debate was about scriptwriting.

This is not an isolated fact. It's corresponding with the sub valuation of scripts, which starts by the ignorance the importance of it.

The solution starts with the consideration that scripts and knowledge of analysing scripts are very important, and of course the appearance of scriptwriters in decision making phases.

I don't consider it important that the financiers must be at the same time experts in analysing the script. This isn't also the case in the music world, arts or other type of cultural 'investments'. They just should provide to these specialists, typical for the audiovisual world, the best logistic help possible. This means, analyst advisors carrying out reports in which they give advice about the financing of specific products.

Date: 2006-05-17 20:42:09.327	[post a new message]
Posted by: Teresa Prevdi (papaya@prw.net)	[reply to this message]
Subject: Training financiers....	[back to the index]

It would be great that the leading industry decision makers know how to analyze scripts because, at least in Puerto Rico, the sponsors most of the time give money to very bad projects that end in a commercial failure or in perpetuate mediocre production. But I didn't think is realistic to train lawyers, distributors and exhibitors. The alternative is to have a diverse group of experts in analyzing scripts to make recommendations, although this doesn't mean that the results are going to be always good or a success because this always is a mystery.

Posted by: sandy lieberson (sandy@goodtime.demon.co.uk) [[reply to this message](#)]
Subject: **script analysis** [[back to the index](#)]

this is one of the most difficult areas to address. most analysis is done by people who have little or no experience in the selection and making of films. reading a script and understanding it's potential is the hardest of tasks. i have made numerous mistakes about the potential of scripts because i did not fully comprehend the intention of the writer and director. the script really started as a technical document that allows one to make a schedule and budget. we are still using the same form and expecting people to make an accurate value judgement on the potential of the idea and script as a film. so analysis of screenplays must be addressed and one of the best ways is to read the script as well as finding out how it will be realised and interpreted by the filmmakers.

Date: 2006-05-04 23:28:34.107 [[post a new message](#)]
Posted by: Nicolas Monguzzi (forums@focal.ch) [[reply to this message](#)]
Subject: **Welcome !** [[back to the index](#)]

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