ART, COMMERCE, AND VALUES:
THE RELATIONSHIP BETWEEN CREATIVITY AND INTEGRITY
IN THE FEATURE FILM DEVELOPMENT PROCESS

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Brooks Ferguson

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This research project, completed by

BROOKS FERGUSON

under the guidance of the Faculty Committee and approved by its members, has been submitted to and accepted by the faculty of The George L. Graziadio School of Business and Management in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

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Date____

Faculty Committee

____
Committee Chair, Ann Feyerherm, Ph.D.

____
Committee Member, Alan Hoisman, Ph.D.

____
Linda A. Livingstone, Ph.D., Dean
The George L. Graziadio
School of Business and Management

Abstract

The purpose of this study was to explore the relationship between creativity and integrity. Integrity refers to one’s ability to maintain authenticity and a sense of moral autonomy while still preserving one’s sense of membership and loyalty to the team or organization. An environment that fosters alignment between one’s personal preferences on the subject matter of and methods for developing a screenplay as well as the requirements and preferences of other stakeholders is of primary interest in this research. The exploration of this dynamic tension yielded the research question: In what ways and to what degree do screenwriters and/or studio executives feel their personal integrity is in alignment or out of alignment with the creative process of feature film development?

From the review of the literature on individual creativity and organizational innovation, feature film idea development, and individual and organizational integrity, several concepts from existing theories formed the structure of the research design. To help shed light on a little-examined subject, interviews were conducted across the major motion picture industry with 23 active participants in the development process.

The model of inquiry chosen for this study has two dimensions through which to explore the relationship between creativity and integrity: (a) four categories—personal competence, social competence, personal integrity, and social integrity—within which key values that support creative ideation of all participants could be determined, and (b) the alignment of those key values between individuals—both screenwriters and studio executives as separate groups and in aggregate—and the development process.

Five conclusions emerged in this study:

1. Twenty values were identified as essential to participants’ work in the development process.
2. Screenwriters and studio executives had similar perceptions in both dimensions of inquiry.
3. Those values found to be essential to participants are generally not supported by the development process.
4. A model created to explore values alignment was shown to be a useful measurement and visual charting tool.
5. The exploration of the relationship between creativity and integrity using the above model yielded the hypothesis: The more aligned participants’ integrity is with the creative process of feature film development, the more innovative they can be.

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Chapter 1

Introduction

From our history of strolling minstrels, storytellers, and medieval morality plays, we have learned that the tellers of tales functioned not merely as entertainers, but also as carriers of information and ideas from community to community. Storytellers served to explain order and to process the experiences of people. They provided descriptions of other times and places; illustrations of luck, fate, or mortality; imaginative journeys of exploration; and vehicles for the human experience (Jarvie, 1978). These older forms of storytelling were eventually replaced by vaudeville, burlesque, and theatrical melodrama, which have since been replaced by feature films and other media.

As a contemporary teller of tales, the screenwriter collaborates with others in the filmmaking community to create stories for filmgoing audiences around the world. The point at which the screenwriter begins this creative collaboration with others marks the beginning of the feature film development process (development process). One of the primary players in this process is the studio executive: a corporate manager of the creative project overall and one who represents the interests of the film studio, which finances the process and, ultimately, the production and distribution of the film. Screenwriters and studio executives, among others who also play roles in the process, work together to develop the screenplay into its ultimate form as the film's roadmap for production.

Creativity is defined as "the production of novel and useful ideas in any domain" (Amabile, Conti, Coon, Lazenby, & Herron, 1996, p. 1154). However, the quality of results that emerge from creative efforts is largely subjective. On the other hand, the quality of experience for participants in a creative process could be said to point more to the connection of one's values to the work at hand. In an organizational setting, individual values and organizational values give shape to a person's creative skills. At the intersection of individual values and organizational values, this research is focused on one particular area of values, under which many others might be said to be in service of, and that is *integrity*. Solomon (1992) described integrity as "*moral courage*, the will and willingness to do what one knows one ought to do" (p. 168). The definition of integrity that will be used in this research is from *Merriam-Webster's Dictionary* (2004):

> **in·teg·ri·ty**
> 1: firm adherence to a code of especially moral or artistic values :
> **INCORRUPTIBLITY**
> 2: an unimpaired condition :
> **SOUNDNESS**
> 3: the quality or state of being complete or undivided :
> **COMPLETENESS**

In an organizational setting, this definition of integrity should not be confused with a one-dimensional version of uncompromising self-righteousness. Integrity requires the willingness to stay open to outside influences, to negotiate and compromise with others, and to maintain conviction and commitment to oneself. Additionally, integrity not only involves principles and policies, but also a pervasive sense of social context and a sense of moral courage that manifests itself as standing up for others as well as oneself. Therefore, integrity includes

both one's sense of membership and loyalty as well as one's sense of moral autonomy (Solomon, 1992).

Rokeach (1973) maintained that the ultimate purpose of one’s value system, as well as one’s other attitudes and beliefs, is to preserve and enhance one’s self-conception, or self-esteem. In an organizational setting, I believe that a strong sense of self-esteem is essential to nourish the individual person and the processes in which he or she participates. If the collective self-esteem of a project’s participants is low, then the project’s outcome will be negatively affected, as will the overall health of the organization ultimately. This study explores the relationship between creativity and integrity in screenwriters’ and studio executives’ experience of the creative process of feature film development.

The organization—or studio in this case—that commands one’s loyalty must be compatible with one's own values. When a person willingly joins an organization’s efforts, agrees to act on its behalf and in its interests, and agrees with its aims and values, obedience and loyalty are encompassed by one’s sense of integrity (Solomon, 1992). Individuals must often face internal conflicts when trying to reconcile their personal and professional sensibilities. According to Solomon (1992):

> The problem of integrity in corporate life is the fact that, because we inevitably wear at least two hats and answer to a number of very different and sometimes contradictory demands and principles, that wholesome image of a unified life is often an impossible illusion, not even an ideal.
>
> It is an illusion to think that a busy life in business could be entirely trouble-free, of course, and so is the idea that integrity is a magical preventative, inoculation against ethical dilemmas. But a sense of one's own integrity is what allows us to navigate those treacherous waters,

> and though integrity does not guarantee success, there can be no success without it. (p. 170)

Integrity of thoughts and deeds or simple honesty in one's dealings with others is only part of what is involved in establishing integrity in organizations. “Misrepresentations, convenient omissions, well-timed disclosures, and other acts of manipulation often constitute the actions required for an executive to maintain an empowered course in the service of the whole” (Culbert & McDonough, 1988, p. 224). Recognizing that truth telling may not always equal integrity, Culbert and McDonough developed the concept of *alignment*, which highlights three fundamental relationships that have to be taken into account simultaneously when considering any act of integrity: self in relation to oneself, self in relation to particular others, and self in relation to the whole organization or system. Alignment is the arrangement in which doing for one's self, doing for others, and doing for the organization are as interrelated as possible. It entails an active desire to produce win-win-win outcomes and often requires self-sacrifice for the needs of the organization and the needs of others. This self-sacrifice could possibly be pursued to the neglect of one's own self-interest, although compromise must contain an explicit desire to reach alignment between personal integrity and others’ integrity (Srivastva & Associates, 1988). This concept of alignment is the primary measurement that will be used in this study to “map” screenwriters’ and studio executives’ experiences in feature film development.

Purpose of Study and Objectives

The purpose of this study is to explore the relationship between creativity and integrity. It yields the primary research question: In what ways and to what

degree do screenwriters and/or studio executives feel their personal integrity is in alignment or out of alignment with the creative process of feature film development?

In support of this study's purpose, five objectives were identified:

1. Review the literature to identify the key supports to individual creativity and to organizational innovation.
2. Review the literature to identify dynamics that promote values alignment between individuals and organizations.
3. Create a framework from key characteristics derived from the theories identified in the literature to explore the relationship between creativity and integrity in the development process.
4. Validate the importance of key values related to creativity and integrity among screenwriters and studio executives in aggregate.
5. Determine the alignment of integrity between individuals—both screenwriters and studio executives as separate groups and in aggregate—and the development process.

The potential significance of this study's outcome resides in the assumption that if misalignment between individual integrity and organizational integrity in the film development process was found, then the quality of films that are being released to the public out of the studio system would be compromised. It is my belief that an opportunity to improve the alignment between the development process and its participants potentially would improve the quality of films that are released.

Organization of Study

This chapter, chapter 1, introduced the research project, the context of the study, its purpose and objectives, and its potential significance.

Chapter 2 reviews the existing literature relevant to the study. It summarizes several major concepts, models, and research studies in three areas: individual creativity and organizational innovation, the development process, and personal integrity as it relates to one's work.

Chapter 3 outlines the methods used to collect and analyze data. It presents the research design and its foundations in social science research. The data collection process and the methods that will be used for analyzing the data are outlined as well as the limitations and delimitations of the study.

Chapter 4 presents the results of the data collection. First, it reviews the implementation of the research methodology. Then, the data are presented within the two dimensions through which the relationship between creativity and integrity was explored: (a) four categories—personal competence, social competence, personal integrity, and social integrity—within which key values that support creative ideation of all participants could be determined, and (b) the alignment of those key values between individuals—both screenwriters and studio executives as separate groups and in aggregate—and the development process.

Chapter 5 of this study is a discussion of the research findings. It presents the conclusions from and interpretations of the findings as well as recommendations and implications for the film industry and organization

development practitioners. It presents the study's limitations and suggests opportunities for additional research. Finally, it summarizes my overall learnings and personal viewpoints that emerged from the research.

Chapter 2

Literature Review

This study focused on the research question: In what ways and to what degree do screenwriters and/or studio executives feel their personal integrity is in alignment or out of alignment with the creative process of feature film development? To that end, this chapter reviews existing literature on creativity, feature film development, and integrity. It is divided into three parts. The first provides a review of several major concepts, models, and research studies in individual creativity and organizational innovation, providing the theoretical backdrop of this study. Next, a review of the literature on the development process, the context in which the study takes place, is provided. It also introduces the two roles played by individuals—screenwriters and studio executives—through whose eyes we will examine the process. It contains subsections on the work of the studio and studio executives, screenwriting, and how each of these components formulates the process of developing a feature film. Finally, a review of the literature on personal integrity as it relates to one's work is provided. It contains subsections on values, balancing individual and organizational values, integrity in filmmaking, and values and group norms.

Creativity

According to conventional wisdom, creativity is something performed by "creative people." However, creativity is innate in all humans and stems from one's desire to actualize oneself, to develop, expand, and mature (Rogers, 1961).

In this study, “creative people” refers to individuals—specifically screenwriters and studio executives—who pursue creative ideation as a vocation.

Questions about the nature of particularly creative people have comprised the overwhelming majority of the psychological research on creativity for several decades and have yielded some important findings about their backgrounds, personality traits, and work styles (for example, Barron 1955, 1968; MacKinnon, 1962, 1965). Expanding these personality or cognitive style perspectives on creativity are a reasonable but smaller number of studies that have investigated the effects of particular social and physical environments—from the earliest family experiences to later friendships and work groups—on creativity (for example, Getzels & Jackson, 1961; Goyal, 1973; Klein, 1975; Torrance, 1965). Similarly, research on creativity and innovation in organizational settings has examined the effects of various contingencies in the organizational environment, including salient work group values that might foster or inhibit creative behavior (for example, Staw, 1984; Steiner, 1965; Woodman, 1983). Possibly the most comprehensive explanation within social psychology for creative behavior has been advanced by Amabile, who argued that “creativity is best conceptualized not as a personality trait or a general ability but as a behavior resulting from particular constellations of personal values, cognitive abilities, and social environments” (Woodman & Schoenfeldt, 1989, p. 79).

The Social Psychology of Creativity

Theories in the social psychology of creativity that contributed to this study’s framework were culled primarily from three major thought models:

Amabile's componential model of individual creativity (1983a, 1983b, 1996), Woodman and Schoenfeldt's interactionist model of creative behavior (1989), and Amabile's expansion of her earlier work into the componential model of organizational innovation (1997). Each will be discussed in greater detail in the sections that follow.

An Introduction to the Componential Model of Individual Creativity

Amabile's 1983 theory of the three components of creativity suggests that any creative performance or production requires domain-relevant skills, creativity-relevant processes, and task motivation. The model was one of the earliest to include cognitive, personality, motivational, and social influences on the creative process and was the first to propose an explanation of how each of these factors may modify particular steps of the creative process. In *Creativity in Context* (1996), Amabile revised her 1983 model and terminology. Therefore, the discussion below incorporates her work on individual creativity from both studies.

Domain-relevant skills. The foundation for all creative work is expertise, which includes memory for factual knowledge, paradigms, aesthetic criteria, technical proficiency, and special talents in the target work domain (Amabile, 1997). For example, a studio executive's expertise might include an innate talent for identifying universal human themes; factual knowledge about the screenwriting form; familiarity with past films, literature, and current projects in the feature film development pipeline; and the technical skills acquired in

designing, executing, and interpreting research for the purpose of its conversion into narrative.

Creativity-relevant processes. Assuming that one has some incentive to perform an activity, performance will presumably be acceptable if the requisite expertise is in place. However, even with expertise at an extraordinarily high level, one will not produce creative work if creative thinking skills are lacking. These skills include (a) keeping one’s response options open or delaying closure, (b) using broad categories for exploration, (c) remembering large amounts of information, (d) breaking performance scripts or formulas, (e) taking new perspectives on problems, (f) applying of techniques (or “heuristics”) for the exploration of new cognitive pathways, and (g) working in a style that is conducive to persistent, energetic pursuit of one's work. Creative thinking depends to some extent on personality characteristics as well. These include traits related to (a) independence, (b) self-discipline, (c) orientation toward risk, (d) tolerance for ambiguity, (e) perseverance in the face of frustration, (f) ability to delay gratification, and (g) absence of conformity or a relative lack of concern for social approval (Amabile, 1997; Woodman & Schoenfeldt, 1989).

In the development process, a screenwriter’s creative skills might include an ability to break out of a preconceived perception of how to solve a problem with a story’s plot, tolerance for ambiguity while continuing to flesh out a story or character without knowledge of the film’s ending, and the ability to break out of strict formulas for approaching a genre. Additionally, a screenwriter’s work style is probably marked by an ability to concentrate efforts for long periods of

time (Campbell, 1960) and an ability to temporarily put aside stubborn problems or to abandon unproductive strategies (Simon, 1966).

Task motivation. Motivation can be described as either intrinsic or extrinsic. When one's work is driven by deep interest and involvement in the work, curiosity, enjoyment, or a personal sense of challenge, it reflects a person's intrinsic motivation. Conversely, extrinsic motivation is driven by the desire to attain some goal that is apart from the work itself, such as achieving a promised reward, meeting a deadline, or winning a competition. A number of studies have shown that a primary focus on intrinsic motivators will be more conducive to creativity than extrinsic motivators. From this Amabile proposed the "intrinsic motivation principle," that "when people are primarily motivated to do some creative activity by their own interests and enjoyment of that activity, they may be more creative than when they are primarily motivated by some goal imposed on them by others" (Amabile, 1983a, p. 15).

What an individual *can* accomplish is determined by the level of domain-relevant skills and creativity-relevant processes. What an individual *will* accomplish is also determined by primarily intrinsic motivation. According to Amabile's framework, task motivation is responsible for determining whether the creative process will begin at all and whether it will continue. Once the individual is motivated to do the task and the process has begun, then domain-relevant skills and creativity-relevant processes can manifest themselves as well (Dacey & Lennon, 1998).

An Introduction to the Interactionist Model of Creative Behavior

The social psychological aspects of Woodman and Schoenfeldt's (1989) interactionist model incorporate both biographical research and psychological studies that have investigated the effects of several social and physical environments on creativity. According to Woodman and Schoenfeldt, “Individual differences in creativity are a function of the extent to which the social and contextual factors nurture the creative process” (p. 87). For their theoretical base, they have given particular credit to Amabile's work, including its emphasis on intrinsic motivation. In their formulation, however, more stress is placed on interactive social influences, such as competition and social facilitation, as well as the physical environment and cultural aspects. The value of the interactionist perspective is in its ability to integrate many of the diverse perspectives presented in the personality, cognitive, and social psychology explanations of individual differences in creative behavior. The contributions of several researchers to five primary components of this perspective will be discussed in the subsections that follow: (a) antecedent conditions, (b) the emotional person, (c) cognitive style and ability, (d) personality traits, and (e) social and contextual influences.

Antecedent conditions. The individual background characteristics that result in differences in creativity, which include such factors as “past reinforcement history (or learning), early socialization, biographical variables—sex, family position, birth order, and other background characteristics,” are known as antecedent conditions (Woodman & Schoenfeldt, 1989, p. 81). Other

factors known to negatively affect creativity early in life include (a) premature attempts to eliminate fantasy; (b) restrictions on manipulativeness and curiosity; (c) conditions in both authority and peer relations that result in fear and timidity; (d) misplaced emphasis on certain verbal skills, especially on mechanics; (e) overemphasis on prevention and on “success”; and (f) lack of resources for working through ideas (Torrance, 1961).

The emotional person. The emotional person or “organism,” as it is called in Woodman and Schoenfeldt’s model, includes one’s Gestalt of attitudes, values, intentions to behave, motivational orientations, and individual differences. Values, specifically integrity, are of significant interest in this study and will be discussed later in the chapter.

Cognitive style and ability. According to the interactionist model, an individual’s cognitive style and ability play a major role in the creative process, as was cited earlier in the componential model’s identification of traits that make up an individual’s creativity-relevant processes. This model emphasizes the following traits in this category:
(a) strategic and problem-solving approaches, (b) cognitive complexity,
(c) divergent thinking, (d) verbal and ideational fluency, (e) perceptual openness, and (f) field independence (the ability to break up the environment and select only relevant features for one’s attention) as essential to the production of novel and useful ideas.

Personality traits. According to the interactionist model, examples of personality dimensions may be “locus of control, dogmatism, autonomy, self-

esteem, narcissism, and intuition" (Woodman & Schoenfeldt, 1989, p. 81). After reviewing 15 years of research and personality characteristics of creative individuals, Barron and Harrington (1981) delineated a set of core traits that were incorporated into this model:

> High valuation of the esthetic qualities in experience, broad interests, attraction to complexity, high energy, independence of judgment, autonomy, intuition, self-confidence, ability to resolve or accommodate apparently opposite or conflicting traits in one's self concept, and finally, the firm sense of self as "creative." (p. 453)

Social and contextual influences. The contextual and social influences on creative behavior include such factors as (a) physical environment, (b) culture, (c) group or organizational climate, (d) task and/or time constraints, (e) expectations, (f) rewards and punishments, and (g) role models. Taken together, these are the elements of the environment and social setting in which the creative act takes place, and thus have the potential to contribute to or detract from individual differences in creativity (Woodman & Schoenfeldt, 1989).

An "evolving systems" approach to creativity (for example, Gruber, 1988, 1995; Gruber & Davis, 1988) posits that many kinds of social relationships influence whether a creative person's efforts will meet with success and reward. The model stressed that not only does the historical, societal, and institutional context affect individual creativity, but also creative people themselves actively construct a society around them.

An Introduction to the Componential Model of Organizational Innovation

Successful implementation of new programs, new product introductions, or new services depends on a person or a team having a good idea and

developing that idea beyond its initial state. Innovation has been defined as "the successful implementation of creative ideas within an organization" (Amabile et al., 1996, p. 1154). In this view, creativity by individuals in teams is the starting point for innovation although it is not a sufficient condition to ensure innovation.

In an attempt to gather a broad group of elements affecting creative individuals involved in project innovation, concepts developed in Amabile's componential theory of creativity and innovation in organizations (1988), an expansion of Amabile's earlier work into an instrument known as the KEYS Instrument (1997), and Cummings and Oldham's 1997 research on work context are the primary studies through which organizational supports to individual creativity will be examined in the following sections.

Recent contextual theories of organizational creativity and innovation have attempted to identify dimensions of work environments that are related to creativity. According to many of these theories, the psychological meaning of environmental events largely influences creative behavior:

> The level at which the source of influence operates is less important than the perceptions themselves and their relation to creativity. For example, when individuals feel their co-workers, their supervisors, or their high-level superiors encourage them to take risks in their project work, what is important is the fact that they perceive such encouragement. (Amabile et al., 1996, p. 1157)

In Amabile's 1988 and 1997 models, four broad organizational factors are proposed. First, *organizational motivation to innovate* is a basic orientation toward innovation. Second, *encouragement of creativity* involves an individual's perceptions that are essential to unimpeded innovation. Third, *resources* refer to everything that the organization has available to aid work in a domain targeted

for innovation. Fourth, *management practices* refer to goals, task design and structure, and group composition around innovative projects. Each of these four overarching factors, as well as impediments to creativity, will be explored in the subsections that follow.

Organizational motivation to innovate. The most important elements of an organization's innovation orientation are (a) a value placed on creativity and innovation in general, (b) an orientation toward risk (versus an orientation toward maintaining the status quo), (c) a sense of pride in the organization's members and enthusiasm about what they are capable of doing, and (d) an offensive strategy of taking the lead toward the future (versus a defensive strategy of protecting the organization's past position) (Amabile, 1988, 1997).

Encouragement of creativity. In describing support for and encouragement of creativity, several perceptions in the individual are essential to unimpeded innovation in organizations:

1. The encouragement of risk taking in idea generation.
2. Fair, supportive evaluation of new ideas (Cummings, 1965; Kanter, 1983). The expectation of threatening, highly critical evaluation has been shown to undermine creativity in laboratory studies (Amabile, 1979; Amabile, Goldfarb, & Brackfield, 1990), including criticism of work that might be perceived as a "failure" (Amabile, 1997, p. 52). In concurrence with this perception, Torrance (1961) outlined specific factors that significantly affect the production of ideas or functioning of creative thinking abilities

in children. Of these, rewarding creative thinking by treating questions and creative ideas with respect was found to be important.

3. Reward and recognition of creativity. Although engaging in an activity only to obtain a reward can undermine creativity, creativity can be enhanced by expecting a reward that is perceived as a “bonus,” a confirmation of one's competence, or a means of enabling one to do better, more interesting work in the future (Amabile et al., 1996; Amabile, Phillips, & Collins, 1993; Hennessey, Amabile, & Martinage, 1989).
4. Collaborative idea flow across an organization and participative management and decision making. These elements are considered important aspects of organizational encouragement (Allen, Lee, & Tushman, 1980; Kanter, 1983; Kimberley & Evanisko, 1981; Monge, Cozzens, & Contractor, 1992; Zaltman, Duncan, & Holbeck, 1973). Additionally, creativity research has shown that the probability of creative idea generation increases as exposure to other potentially relevant ideas increases (Osborn, 1963; Parnes & Noller, 1972).

Resources. The elements that organizations can provide creative people and their teams to support their work fall into the resources category. These resources include a wide array of elements: sufficient time for producing novel work, people with necessary expertise, sufficient funds, material resources, systems and processes necessary for work, relevant information, and the availability of training (Amabile, 1997).

Aside from the obvious practical limitations that extreme resource restrictions place on what people can accomplish in their work, perceptions of the adequacy of resources may affect people psychologically, leading to beliefs about the intrinsic value of the projects that they have undertaken. Amabile (1996) made the connection between one's perception of adequate resources and its possible effects on a person's sense of the project's intrinsic value.

Few studies have produced findings relevant to the effects of pressure on creativity in organizations. The evidence that does exist suggests seemingly paradoxical influences. Some research has found that although workload pressures that were considered extreme—such as a large amount of work required in a seemingly short period—could undermine creativity, some degree of pressure could have a positive influence if it was perceived as arising from the urgent, intellectually challenging nature of the problem itself (Amabile, 1988; Amabile & Gryskiewicz, 1987). The KEYS Instrument identifies two distinct forms of pressure: excessive workload pressure, which should have a negative influence on creativity, and challenge, which should have a positive influence. Psychological research in laboratory settings suggests that having time to explore alternative possibilities for the outcome on a project directly correlates with the creativity of task outcomes (Conti, Coon, & Amabile, 1993; Parnes, 1961; Ruscio, Whitney, & Amabile, 1995; Whitney, Ruscio, Amabile, & Castle, 1995). Thus, excessive workload pressure would be expected to undermine creativity, especially if that time pressure is perceived as imposed externally as a means of control (Amabile, 1993). The time pressure that is perceived as a necessary

concomitant of an important, urgent project may add to the perception of challenge in the work that positively correlates with intrinsic motivation and creativity (Amabile, 1988).

Management practices. The third component includes managerial practices at all levels, but most especially at the level of individual departments and projects (Amabile, 1988). Several researchers have suggested that creativity and innovation are fostered by project supervision that allows for a considerable degree of freedom or autonomy in the conduct of one's work (Amabile, 1997). In addition, project supervision is likely to foster creativity when it is marked by goal clarity (Bailyn, 1985), good communication between the supervisor and the work group (Kimberley, 1981; Kimberley & Evanisko, 1981), feedback, and enthusiastic support for the work of individuals as well as the entire group (Delbecq & Mills, 1985; Orpen, 1990). It is likely that open supervisory interactions and perceived supervisory support operate on creativity largely through the same mechanisms that are associated with fair and supportive evaluation, where people are less likely to experience fear of negative criticism that can undermine intrinsic motivation (Amabile, 1979, 1983a, 1983b). Finally, management practices for creativity include a manager’s ability to form effective work groups that “represent a diversity of skills, and are made up of individuals who trust and communicate well with each other, challenge each others’ ideas in constructive ways, are mutually supportive, and are committed to the work they are doing” (Amabile, 1997, p. 54). Management practices that support organizational innovation that are particularly relevant to this study have been

synthesized into three subject areas, which will be discussed below: (a) freedom and autonomy, (b) job complexity, and

(c) support and encouragement, and (d) team development.

1. Freedom and autonomy. Several researchers have concluded that creativity is fostered when individuals and teams have relatively high autonomy in the day-to-day conduct of the work and a sense of ownership and control over their own work and their own ideas (for example, Bailyn, 1985; King & West, 1985; Paolillo & Brown, 1978; Pelz & Andrews, 1966; West, 1986). Creativity studies have revealed that individuals produce more creative work when they perceive themselves to have choice in how to go about accomplishing the tasks that they are given (Amabile & Gitomer, 1984). Supervisory behaviors perceived as controlling—such as making decisions without employee involvement; pressuring employees to think, feel, or behave in certain ways; or monitoring them closely—shift an employee's focus of attention away from his or her own ideas and toward external concerns.

2. Job complexity. A *complex job* is defined by several important characteristics that provide creative individuals with a forum to pursue novel ideas in useful ways:

   > [A complex job] (a) requires a variety of skills and talents to complete the work; (b) allows an employee to complete a whole, identifiable piece of work from beginning to end; (c) provides an employee with freedom and discretion to determine work procedures and scheduling; (d) provides direct information via the work itself to an employee about performance effectiveness; and (e) has a substantial impact on the lives of other people, inside or outside of the firm. (Cummings & Oldham, 1997, p. 27)

When jobs are complex, rather than simple, employees are more motivated, more satisfied, and often more productive (Hackman, Oldham, Janson, & Purdy, 1975). Highly complex jobs allow employees to (a) see the significance of and exercise responsibility for an entire piece of work, (b) have the autonomy to exercise choices about how and when the work is done using a variety of skills, and (c) receive enough feedback from the work itself to monitor their progress. Simple or routine jobs, in contrast, may inhibit such focus and excitement and thereby thwart the creative potential of these employees (Cummings & Oldham, 1997).

3. Support and encouragement. When supervisors are supportive, they show concern for employees' feelings and needs, encourage them to voice their own concerns, provide positive and informational feedback, and facilitate skill development among employees (Cummings & Oldham, 1997). These actions promote employees' feelings of self-determination and personal initiative at work, allowing them to consider, develop, and ultimately contribute outcomes that are more creative.
4. Team development. Team member diversity and mutual openness to ideas may operate on creativity by exposing individuals to a greater variety of unusual ideas, which has been demonstrated to affect creative thinking positively (Parnes & Noller, 1972; Torrance, 1961). Constructive challenging of ideas and shared commitment to a project are likely to yield increases in intrinsic motivation, given that two of the primary features of intrinsic motivation are positive sense of challenge in the work

and a focus on the work itself (Amabile, Hill, Hennessey, & Tighe, 1994; Harter, 1978; White, 1959). Additionally, some co-worker interaction may actually provide further motivation to these employees by stimulating wider interests, adding complexity, or introducing some competitive pressure to enhance the novelty, usefulness, or number of their contributions relative to their co-workers (Cummings & Oldham, 1997).

Organizational impediments to creativity. In opposition to the organizational supports for creativity described in previous sections, several factors that impede creativity in an organizational setting are suggested by researchers: (a) internal strife; (b) conservatism; (c) lack of communication and collaboration; (d) an emphasis on the status quo; (e) destructive criticism and competition within the organization; and (f) rigid, formal management structures (Amabile, 1997; Amabile et al., 1996; Kimberley, 1981; Kimberley & Evanisko, 1981).

In concert with Amabile's research on supports for individual creativity (see 1988; Amabile et al., 1990), she identified six "creativity killers" in organizational settings: (a) expected evaluation, where people focus on how their work is going to be evaluated; (b) surveillance; (c) being "contracted for reward," which involves focusing on tangible reward; (d) unhealthy competition, when people face a win-lose situation with others; (e) constrained choice, whereby limits are imposed on how work is to be done; and (f) focus on external motivators (Stevens, 1995).

Summary

The theories on organizational innovation suggest that only when individuals with creative personalities are excited by their work and free of external constraints (Amabile, 1983a, 1983b) can they make full use of their divergent interests, tolerance for ambiguity, attention to complexity, self-competence, and frame-breaking approaches. Moreover, according to Cummings and Oldham (1997), it is under these conditions that firms will benefit from the most creative employee contributions.

Feature Film Development

"Because in the dark, what people really come together for
is the community of emotion."
—David Kirkpatrick (Field, 1989, p. 92)

The second section of this review of the literature is divided into three parts. The first examines the role of the film studio, specifically, how decisions are made to “greenlight” a film, which is the official transition of the material out of story development and into production. The second part examines the role of the studio executive, who is part of a larger group of individuals known industry-wide as “development executives.” They are responsible for supplying their respective studios with projects from the creative community—comprised of producers, directors, screenwriters, and actors—while maintaining the interests of the studio. The third part examines the craft of screenwriting and the role and processes of the screenwriter. It includes subsections on four consistent themes found in the literature among screenwriters’ descriptions of their work: (a) collaboration, (b) expendability, (c) impact, and (d) integrity.

There is a dearth of scholarly research on the development process and creative ideation among film industry participants that would ordinarily comprise this review of the literature. As a substitute, documented experiences of its participants in the form of memoirs, guidebooks on “breaking into the industry,” and transcripts from interviews with successful screenwriters comprise the review. Therefore, in the sections that follow, I felt it was important to quote the authors wherever possible rather than paraphrase so that the reader can sense the precise tone of these experiences.

The Studio

The film business, which is known by insiders as “the business” and “the industry,” is made up of profit-minded corporations, which, like many others in manufacturing, invest millions of dollars launching new products for public consumption. It is an open marketplace where buyers and sellers get together and exchange goods or services. From current research (Studio System, 2004), the average budget for films that were distributed out of the major film studios in 2003 was $41.17 million. And as Iglesias said, “Because this is more a business than an art gallery, no one spends $80 million on a piece of art without expecting a return to recoup all costs and to make a profit in order to make more films” (2001, p. 150).

There are seven major film studios: 20th Century Fox, Columbia Pictures, MGM/UA, Paramount Pictures, Universal Pictures, Walt Disney Pictures, and Warner Bros. Their primary responsibility is to finance and distribute feature films that actors, writers, directors, and producers—whose companies are called

“production companies”—want to create. In order for their films to be financed by the studio, these individuals must collaborate effectively with the studio during the entire lifecycle of the film or from the point at which the studio invests money in the project forward: in development; through production; through distribution and release of the completed film; and possibly into ancillary markets for the film, such as international releases in other languages, television broadcast, home entertainment forums (cable television, pay-per-view, VHS, and DVD), and airline versions.

There are also smaller studios known as “mini-majors” who finance their own productions and therefore develop their own ideas with minimal input from a major studio. However, a major studio often provides distribution services for the finished film at the point it is released to the public. A formal distribution arrangement between a mini-major and a major studio is called an “output deal.” Mini-majors include companies such as Dreamworks SKG, Miramax Films, and New Line Cinema.

In April 2004, Studio System, Inc. listed 2,304 projects currently “in development” or “active development” at the major studios, which is an average of 329 projects per studio. This did not include projects that are listed to be “inactive,” “on hold,” “in turnaround,” or “dead.” In 2003, major studios released 123 films, or an average of 18 titles per studio. In 2002, major studios released 281 films, or an average of 40 titles per studio. Assuming the number of projects in development in 2004 is relatively stable throughout the year and is

similar to numbers in recent years, roughly nine out of every 100 projects in development are released to the public annually.

A studio executive must articulate the reasons why he or she thinks the movie should be filmed and distributed when presenting it to a supervisor. Eventually, after some period of development, the project makes its way up the ladder of management to the studio’s president of production, who will then examine the film’s potential in terms of budget and “talent” (that is, “stars” or a director) that can be attached to it. If the film’s budget exceeds a certain level, perhaps over $50 million as an example, then the president traditionally must pitch the project to the corporate chairman of the board, who then has to get the approval of the parent company. This is the process of “greenlighting” a film, an often long and laborious challenge to initiate production and through which many projects do not come to fruition. In the best-case scenario, it would be considered particularly fast if it took only two years from the time the screenwriter is secured until the film is released to the public. More often than not, the average time it takes from inception to completion of a feature film project is closer to four or five years. “Just because a film gets made doesn't mean it's the best script; it just means it's the script that got made” (Field, 1989, p. 92).

The Studio Executive

At the time of this research, the average size of the creative team at a major studio was eight development executives. It is their job to read scripts, listen to ideas, track screenwriters’ projects and progress, move projects forward

toward production and release, and establish working relationships with writers and other members of the talent. The strongest studio executives are known to be passionate about film, have a good story sense, and able to read and perform expert evaluations of screenplays for their quality and execution. On a day-to-day basis, a studio executive is expected to know how to structure negotiations, attract talent to projects, maintain relationships with members of the creative community, and have a sense of the projects in development at the other studios.

During this study, a conservative estimation of the incoming submissions for each major studio to consider for potential films was about 3,500 per year, which is an average of 67 submissions per week, including “material” such as scripts, treatments, and novels. “Writing samples” from screenwriters who a studio may consider hiring in the future for their original ideas or for rewrites of other screenwriters’ material constitute another thousand or so screenplays per year for each studio for a total of 4,500 submissions. Not included in this yearly estimate are the several hours a studio executive spends each week listening to “pitches” for potential film ideas and considering them for purchase. Therefore, a studio executive may read an average of 11 submissions per week at an average of 150 pages in length, given that screenplays average 125 pages, manuscripts average 300 pages, and treatments average 20 pages in length. At an approximate rate of one minute per page for the various types of material, executives spend about two hours on each piece of material. Therefore, studio executives spend some 22 hours outside of normal business hours in any given week reading and evaluating material for feature films. Moreover, based on the yearly estimated

average that each major studio maintains a development slate of about 329 projects and releases approximately 29 titles per year, only about 9 out of every 100 pieces of material a studio executive team reads are purchased.

David Kirkpatrick, producer of *Big Night* and previous president of production for Touchstone Pictures, formerly a division of the Walt Disney Studio, has outlined "five cornerstones of an executive's life":

1. Identifying a good, unique idea that will be easy to grasp by the audience. A term coined by Jeffrey Katzenberg, former Chairman of the Walt Disney Studio, is "high concept," which is commonly referred to as an idea that can be reduced to a short one-line description and encompasses the archetypal elements of a good story along with the "twist" that makes it a unique take on a familiar theme. Executives try to choose material for purchase that not only provides a good story, but that will translate well into a story told with pictures.
2. Developing the screenplay to the point that it can be filmed.
3. "Packaging" the movie creatively with interesting "elements," meaning a strong director and cast.
4. Supervising the screenplay and the talent that have been attached to the project in a way that it is fiscally responsible for the studio. "Bringing it in at a price" refers to completing a film as inexpensively as possible and at the price that was agreed upon, which requires an executive to firmly monitor any schedule delays or production overloads.
5. Marketing the film authentically to the film's actual concept. The film that is released to the public should be sold in the marketplace based on the concept that was agreed upon both creatively and financially. (Field, 1989, p. 92)

Based on a relatively recent estimate, the average job span of a studio executive in one place is five years (Field, 1989). There is heavy pressure to keep up with the changes in public sentiment—which is the market for films—and maintain solid relationships within the studio and in the creative community. Like life itself, what may seem relevant in a story today may no longer seem

relevant tomorrow. Therefore, film development requires a significant amount of flexibility and patience among participants to change as the process changes.

The Screenwriter

> "This script sucks. Nothing personal."
> —Agent (Obst, 1996, p. 16)

Screenwriters spearhead the new product development process in feature films. They are independent contractors who sell their experiences, values, and ideas to the studios and then to the public. A film project often originates through a screenwriter; another member of the creative team (actor, director, or producer); or a studio executive. A screenwriter can independently generate a project or be hired by someone else to write a project either (a) from his or her own original idea, which may be in the form of a verbal pitch, a treatment for a screenplay, or a completed screenplay (a.k.a. "spec script"); (b) a concept for a remake of another film; or (c) an idea for an adaptation of another form of media, which may include historical and biographical data. Occasionally, two (or more) screenwriters will work together on a project or projects as permanent or temporary partners.

It is worth noting that although screenwriters are usually independent contractors, in a few cases a screenwriter may be contracted by a particular buyer—individual or studio—to write a designated number of screenplays, perhaps of a particular genre, over a period of time. This type of arrangement has several names and applies to other types of creative talent as well: "an overall deal," "an overhead deal," "a housekeeping deal," or "a two [or more] picture deal." In general, the person hiring a screenwriter may be (a) an independent

member of the talent who plans on selling the completed screenplay to a studio to finance production and distribution, (b) a member of the talent with an overall deal at a particular studio who has a "discretionary fund" from which to use funds for securing material and screenwriters, or (c) a member of the talent with an overall deal at a studio who asks a studio executive to hire the screenwriter on his or her behalf.

Screenwriters have described the double-edged sword of having a project in development. On the one hand, screenwriters want to be paid to write; on the other hand, what one ends up writing during the development process may have little relationship to the script one wanted to write. In general, if the screenwriter sold an original idea or piece of material, it is now the property of the buyer for the term specified and the screenwriter has no legal rights to prevent it from being changed and no control over how it will be marketed unless it has been specifically negotiated into the contract. A screenwriter is usually paid for a specific number of "drafts" of the screenplay. If the buyer is dissatisfied, that person or company will hire another screenwriter to work with the material. The goal of the new screenwriter is not only to be paid for the work, but also to be credited for that work onscreen, which requires changes to at least 50% of the existing material for at minimum a partial credit. Receiving credit is important to raise one's status and pay as a screenwriter and is sometimes considered a primary motivator once the process has begun.

In the review of literature on screenwriting, four themes consistently appear among screenwriters' descriptions of their work around which this

discussion will be organized: (a) collaboration, as in sharing their ideas with progressively more people during the process and creating “by committee”; (b) expendability, based on frequent accounts of the lack of respect in the industry toward screenwriters; (c) impact, as in the ideas screenwriters intend to express to the public and how those ideas are subsequently experienced by others; and (d) integrity, in terms of how screenwriters reconcile themselves personally to the discrepancies between their intentions going into the development process and the work they eventually produce.

Collaboration. Robin Swicord, who wrote the adaptation of *Little Women*, spoke of the ineffectiveness of the development process:

> My great disappointment was not understanding how unimportant the studio system of “perfecting” screenplays really was. A lot of the so-called “development” is really about buying time for the studio. It's more about trying this or trying that. They don't always view the writers as the dramatic experts in the room, and that's a mistake because you end up having really good writers taking notes from people who don't know what they’re talking about. It's amazing to me that this process still goes on the way it does. It's not a system that works to make good movies. (Iglesias, 2001, p. 152)

Field (1989) also discussed the struggle to maintain originality in collaboration:

> When there have been six, eight, or ten drafts of the screenplay written, from one screenwriter or several writers, everyone seems to lose sight of what they originally responded to in the beginning. What's true in most cases is that the first draft is usually always better than the others. The people in Hollywood believe they are larger than the original material and want to make their contribution to the film. And of course, with so many fingers in the pie, they inevitably end up losing the original integrity of the screenplay, which is what they responded to in the first place. That's just the way it is. (p. 239)

One of the debated topics among members of the film community who participate in this collaboration is on film as an art form and the place for the artist in filmmaking. Art, director Jean Renoir believed, springs up from the individual's view of the world, and can never be achieved by collaboration (Field, 1989). Unlike a painter or novelist, a filmmaker is dependent on other people to contribute ideas or execute his or her own. Therefore, compromise is intrinsic to the creative collaboration process. Perhaps it could be argued that a screenplay could only be considered art in its purest form before the development process has begun.

Expendability. William Goldman (1980) spoke of the nature of personal gratification in light of the studio's attitude about replacing writers on projects:

> Being a writer doesn't matter until I'm done with something. If I'm a shoe salesman and I'm not there, there's hell to pay. But if I'm a writer, I come in here, if I drop dead right now and this screenplay is never finished, nobody cares. The money will be returned. The movie won't happen, or they'll get a new writer. (p. 37)

Eleanor Perry (1980) expressed her perception of the studio's lack of respect for the screenwriting process:

> Constantly writers are being replaced. Because anybody can write, writers aren't very precious. . . . So if that writer doesn't want to do it, or he's giving us a hard time or he's fighting or he's defending something we don't want, put them out, we'll get another writer. I mean, lots of films have two or three writers. . . . I think "Fun With Dick and Jane" had 11 writers . . . . writers are expendable. Who cares about writers. (p. 23)

Impact. Paul Mazursky (1980), who acted in, directed, and wrote such films as *An Unmarried Woman* and *Down and Out in Beverly Hills*, describes how he wants his writing to affect people:

> The writer in me is trying to grab ahold of [that something] without being on the soapbox. And that's what I'm trying to do. To be entertaining, to be funny, to move you, and to try somehow to grab onto some explanation, I guess of my own existence this past 25 years. To . . . find some meaning . . . What's it been about, really? (pp. 34-33)

William Goldman (1980), on the subject of good intentions, said,

> No one sets out to make a rotten movie. It's too hard. It's too difficult. It's too time-consuming. . . . We all of us want to do . . . “Citizen Kane,” . . . “Annie Hall," . . . “Cuckoo’s Nest” . . . “Lawrence of Arabia,” and all those movies that are genuinely quality films. (pp. 34-35)

Integrity. Screenwriter Eleanor Perry (1980) spoke candidly of compromising her personal integrity for work:

> Every moment of the film counts, you know. . . . they're ordering the film, they're going to pay for the film, they're paying you. You then become cynical and say, What do I care, it's just a job. Okay, is that what they want? Okay. But your name is on it. My name is on the script, whenever it gets made. And I take the blame.
>
> Although I hate being cynical, I would rather die than consider myself a hack. I have acted, I think, like a hack at times by just accepting a job and writing what they want. And it takes away your professional pride. And if you start saying, but look . . . if you use any word like “honor,” they don't like it. Like, “This involves my professional honor,” it's bad, it's wrong, it's not right. . . . I became so desperate at one point to get a film credit, which I hadn't had for a while. I just wanted a job, and I heard that Universal had bought a book called “Lonely Lady” by Harold Robbins. And God, you know, I'd never read a Harold Robbins book, and, no, I don't mean to put it down, it's just not my taste. And I thought, I can do this, and, God, I'm going to get this job. So I called a friend of mine who’s a big executive at the studio, and I told him, I want to write the script—although I hadn't read the book. And he said, Oh, you know, it's not your kind of thing at all, you can't do that script. And I said, Yes, yes, I can! I want to, I must! Well, he said, we know what you’d do to it. You'd change it all around and put your own ideas into it and your own integrity into it, and we just want it just the way it is. And I said, No, no, no, I promise you I will not put any integrity into it! I'm screaming through the phone—I promise you I won’t—no integrity! . . . That’s how low you sink sometimes. (pp. 28-30)

Field (1989) advises writers on the realities of owning their ideas once development has begun:

> Even though you created the idea, developed the characters, pounded it onto a blank sheet of paper, when you enter into the process of development, you don't own anything. You develop your idea to fit *their* needs, *their* egos, *their* whims. What's right for the story, or necessary for the integrity of the screenplay, is secondary.
>
> Therefore, you can't be too attached to anything. Especially your story, characters, or some of the essential details of your screenplay. Just do your best to keep the integrity of your storyline intact.
>
> I recently met a writer who told me he had just sold a first draft screenplay and was working with a well-known development executive on the rewrite. He sounded a little perturbed, and when I asked why, he told me that since the contracts were signed, he's had to take meeting after meeting with the development executive, and they're going through the screenplay scene by scene, page by page, word by word. . . . He didn't like it, and he didn't like how he felt writing it, and he didn't know what to do. I asked him if he could afford to buy the material back, and he said no. So I told him there was nothing he could do about it. He had signed a contract and sold his material. They could do whatever they wanted with it. And if he didn't do the job the way they wanted it done, then they'd bring in somebody who would. That's just the way it is. (pp. 131-132)

Integrity

Alongside the research on creativity, the second major theoretical pillar of this research is the value of integrity. In this setting, integrity pertains to how those involved in the development process—specifically, screenwriters and studio executives—maintain their own sense of integrity as individuals and as professionals and in what ways the process supports it.

The review of the literature below is divided into four parts: a general discussion of values in individuals and organizations, a review of the literature specifically pertaining to integrity, a look at the concept of integrity as it pertains to filmmaking, and the relationship between values and group norms.

Values

Discussing integrity requires a discussion of values in general, which are defined by Hultman (2003) to be "beliefs about what's important in life, and

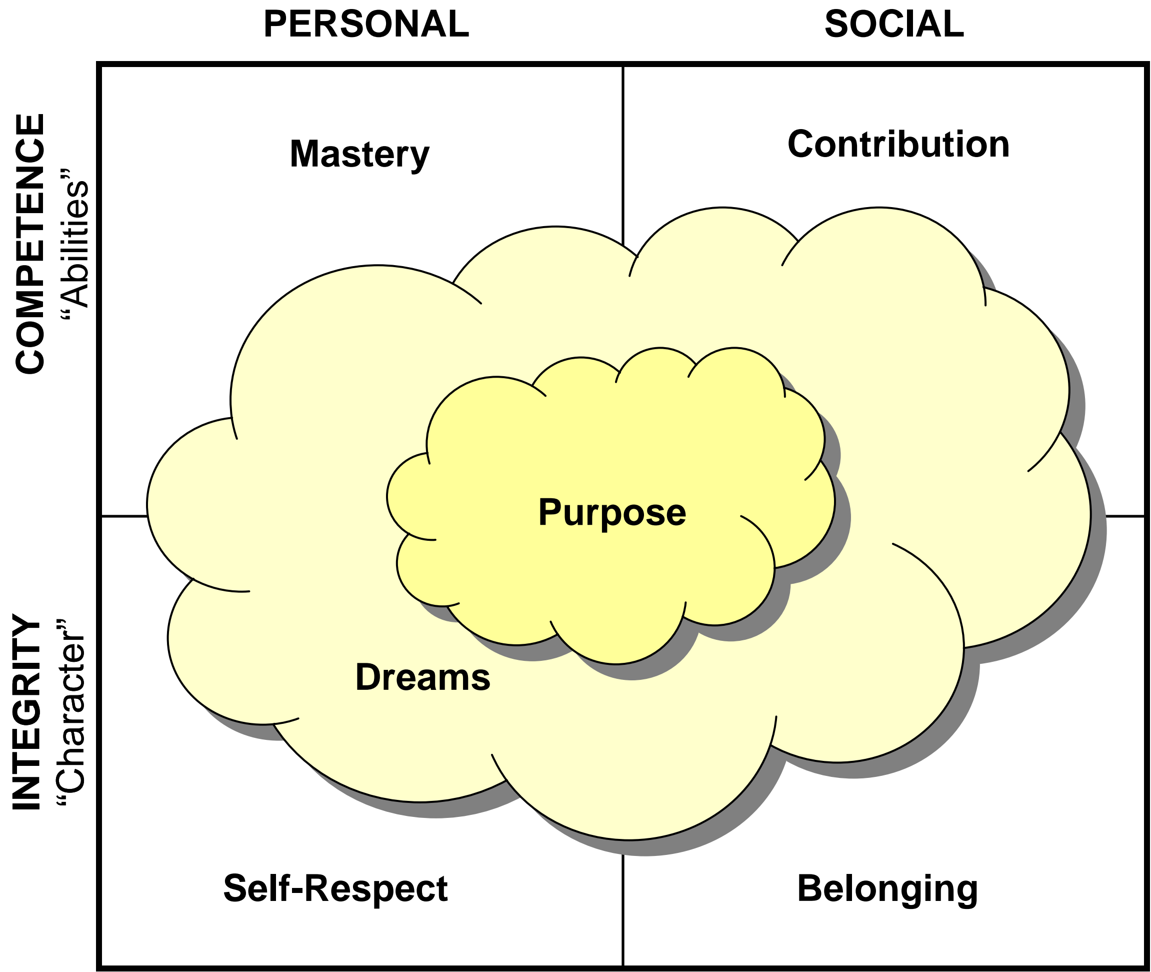
represent preferred ways of meeting our needs . . . [that] once embraced . . . become our criteria for making decisions and setting priorities" (p. 3). Rokeach (1973) distinguished between terminal values and instrumental values. Terminal values, which define the overall goal one wants to achieve, are comprised of one's purpose, to define why the person exists, and of his or her dreams for the future. Terminal values motivate an individual to move from one's current self-image toward a personal vision, an idealized self-image of who that person wants to become. Instrumental values are preferred modes of behavior that define how a person plans to fulfill those terminal values, one's purpose and dreams. Instrumental values focus on competence, which has to do with abilities, and integrity, which has to do with character. In order to preserve and enhance self-image, one must perceive oneself as both capable and authentic. Competence and integrity have both a personal and a social dimension, from which Hultman (2002) distinguished four subcategories:

1. Personal competence concerns one's need to view oneself and be viewed by others as being skilled, knowledgeable, and capable.
2. Social competence concerns one's need to view oneself and be viewed by others as making a difference.
3. Personal integrity concerns one's need to view oneself and be viewed by others as being ethical and moral.
4. Social integrity concerns one's need to be accepted by others.

For an individual, values are key components of personality; for an organization, values are key components of culture. Values are psychologically

constructed internally to a person. Because organizations are composed of people, shared values, in varying degrees, shape organizational culture. At the organizational level, terminal values reflect corporate mission and vision, while instrumental values are reflected in the company's general guidelines or principles for attaining these ends. Based on the individual values system in Figure 1, Hultman claims that for an organization to be effective and well balanced, it must support instrumental values—preferred modes of conduct for how one fulfills his or her purpose and dreams—pertaining to personal competence, social competence, personal integrity, and social integrity.

In some organizations, for example, pressures to produce (personal competence) get in the way of collaboration (social integrity). Integrity values temper competence values; social values temper personal values. To be effective, values chosen in the four areas must be balanced and compatible with each other. Contradictory values cause internal conflict, which undermines organizational effectiveness. "High-performing" organizations consistently have values that differ from others, regardless of whether the company judges its success by financial criteria or by a company's longevity or sustainability (Hultman, 2003). For example, in Collins and Porras' (1994) study of the values of 18 visionary companies, creativity (personal competence value), honesty and integrity (personal integrity values), and empowerment (social competence value) were identified as key. In a second study by Fitz-Enz (1997) of the values of the top 5% of 1000 companies studied over a four-year period, commitment to a long-term core strategy (social competence value) was identified as key. In a third



Note. Adapted from "Clash of the Titans: Values Versus Performance," by K. Hultman, 2003, *OD Practitioner, 35*(1), 4.

Figure 1

Individual Value System

study by De Geus (1997) of 27 very large companies that neared or exceeded 100 years of existence, honesty (personal integrity value), empowerment (social competence value), communication, and trust (both social integrity values) were identified as essential. In a fourth study, Kouzes and Posner (1995) surveyed 20,000 people on four continents as to the most admired values of leaders showed that broad-minded, intelligent, imaginative, ambitious, independent (all

personal competence values), courageous, self-controlled (both personal integrity values), supportive, and cooperative (both social integrity values) ranked in the top 20 in importance.

To summarize how this values model is germane to this research study, integrity is explored in its alignment with competence because one's values associated with integrity seek equilibrium with those associated with competence to maintain positive self-esteem. Personal competence in this forum refers to screenwriters' and studio executives' individual mastery of the skills for the creative process of feature film development. Personal integrity refers to screenwriters' and studio executives' individual self-respect while participating in the process. Social competence refers to participants' sense of greater contribution to the process. Finally, social integrity refers to screenwriters' and studio executives' sense of acceptance and belonging as participants in the process. Toward this study's purpose, how the elements from theories of creativity and innovation are utilized within the values model found in Figure 1 will be discussed in greater detail in the section in chapter 3 on research design.

Balancing Individual and Organizational Integrity

Integrity in this research is defined as incorruptibility, soundness, and/or completeness among those involved in the development process. Rather than confirming or cultivating a research-defined *level* of integrity, this study involves searching for integrity in the form of alignment—congruence, consistency, or symmetry—as it currently exists for participants. The research in

this area attempts to understand and explain what Srivastva and Associates (1988) called

> one of the most pervasive and puzzling of all organizational phenomena—namely, that the organizational world is fraught with schisms where people think one thing and say another, where espoused beliefs are contradicted daily in practice, and where our own self-deceptive processes blind us to our consequences in the world but also serve as an essential defense to the ego and the maintenance of our self-esteem. (p. 19)

When value differences are encountered, most organizations adhere to a set of norms or governing ideas that either logically lead to the unleashing of a vicious cycle of win-lose conflicts or the emergence of a set of defensive routines that takes the conflict to a covert, hidden level (Argyris & Schön, 1988). Defensive routines are most common and their apparent purpose is to help people save face and to avoid conflict as well as to eliminate embarrassment, threat, or surprise. Unfortunately, defensiveness can also trigger unintended consequences: Unreliable information can be passed along, people may say one thing in meetings and just the opposite outside of meetings, mistrust and rumors can develop, and people can begin to feel increasingly helpless and hence distance themselves from personal responsibility for addressing the situation.

The actual theory in use reinforced by most organizations, which Argyris and Schön called Model I, is based on norms that state: (a) One should advocate positions in such a way as to win and not lose, (b) one should remain in unilateral control of the situation, and (c) one should concurrently maintain the appearance of calm rationality by avoiding the expression of negative feelings. The authors argued that this pattern is so ingrained among people in their

interpersonal relations and cognitive maps that they are virtually blind to its operations.

However, according to the Argyris and Schön (1988), creating a Model II organization requires challenging competencies, including

> an ability to make our theories in use congruent with our espoused theories and an ability to create situations of inquiry into values whereby both parties advocate their beliefs and open them to confrontation in a setting of reciprocal dialogue. (Srivastva & Associates, 1988, p. 21).

Creating a behavioral world conducive to reciprocal integrity, Argyris and Schön (1988) insist, is the only lasting way to break the self-defeating cycle of deterioration built into Model I theories of action.

From the collection of works represented in *Executive Integrity*, Srivastva and Associates (1988) summarized a provocative set of concepts that expand the boundaries of how integrity has traditionally been defined an organizational setting, which they refer to as "executive integrity":

> Executive integrity is more than the presence of morality or the appropriation of values; integrity involves the process of seeking values in the world. Whereas moralism is blindly obedient, integrity represents an "insightful ascent" to the construction of human values.
>
> Integrity is more than the constitution of a system of beliefs. The presence of integrity involves a thread of consistency between vision and action, between espoused values and values in practice. Because executives with integrity are consistent in word and deed, they invite trust from others. Thus, the system marked by integrity will foster trust.
>
> Integrity represents the pinnacle of human development and is a concept describing the highest form of human intelligence. Integrity is not so much a character trait as a sophisticated state of processing experience in the world that encompasses moral judgment, creativity, and intuitive capability, as well as rational-analytic powers.
>
> Integrity relates to a way of knowing and thinking. As a synthesizing form of thought, executive integrity acts to preserve the whole by accepting polarities, appreciating differences, and finding connections that transcend and encompass all points of view.

> Executive integrity is not a personal matter at all, but is entirely a system matter involving the organization's responsiveness and integration with its environment. It is a recognition of the social and ecological consequences of an organization's actions and an attempt to understand its vital role in the conditions of its community, its people, and its economy and ecosystem.
>
> A consistent theme in the literature describes integrity in an organizational setting as the pivotal life sustaining property of organizational existence . . . because organizations are fundamentally relational entities and all relationships that are worthy of anyone's continued investment are based on integrity. . . . The executive mind is impotent without power, power is dangerous without vision, and neither is lasting nor significant in any broad human sense without the force of integrity. (pp. 27-28)

Culbert and McDonough (1988) observed that executives want power and they want trust but rarely know how to get both. Without power, they are unable to get the immediate job done. Without trust, they are unable to sustain relationships into the future. And without both trust and power, executive integrity is an impossibility and there can be no long-term effectiveness for the organization. Forced to choose, Culbert and McDonough argue, most executives choose power, but this forces them to act "schismatically": They publicly espouse trust, but in reality practice power.

Integrity in Filmmaking

One of the most outspoken critics of film content comes from Michael Medved (1992), who believes that the lack of moral integrity on the part of the creative talent and the lack of moral courage on the part of studio executives has allowed for lax standards in film content. The following is an excerpt from *Hollywood vs. America*:

> Today, the entertainment industry's top executive offices are crowded with graduates of the most prestigious Ivy League universities—gifted and often privileged individuals who have been trained from childhood to

> nurse noble and world-changing ambitions. The brutish, cigar-chomping, money-grubbing mogul is an outmoded and irrelevant stereotype; the leadership of the most important entertainment companies has moved decisively upscale.
>
> These altered executive attitudes correspond with the demise of the old studio system, and the permanent shift in power from corporate officials to big-name stars and filmmakers. . . . The major studios need established talent far more than these artists need the studios. As a result, the performers and creative personnel enjoy unprecedented ability to influence the content of their motion picture projects.
>
> It has therefore become a matter of self-interest and self-preservation for leading executives to adopt the values, attitudes, and aspirations of the intense and pretentious personalities who actually make the movies. . . . To increase their own clout with the big-name artists who dominate the business, studio brass deliberately cultivate the image of daring and integrity. . . . [so as not] to become known as a timid nerd who runs away from those searing "indictments of society" so beloved of today's writers and directors. (pp. 308-309)

A common question both inside and outside the film industry refers to the degree to which those involved in "social arts" like filmmaking are ethically obliged to consider society's reactions and responses to their products beyond ticket sales. Although this question is not explored in this study, no discussion of values among members of the filmmaking community would be complete without mention of this tension.

Values and Group Norms

As Roethlisberger and Dickson (1943) pointed out in their studies of workers in American industry, there is often considerable conflict between an individual's personal values and the values of immediate co-workers, the values held by management, and the values one encounters outside the workplace when the individual assumes the role of citizen. They conclude that

> where the social conditions of work are such as to make it difficult for a person to identify himself or his task with any social function, the worker

> is also liable to obsessive responses and hence to a diminished capacity for work. (p. 328)

Also, they claimed that the ultimate significance of an individual's work “is not defined so much by his relation to the company as by his relation to the wider social reality” (p. 376).

In a study on some of the factors that make for work satisfaction, case histories of a variety of workers showed that "some form of restlessness or mental dissatisfaction seems always to be present" if workers are separated "in spirit and objective" (Watson, 1930, p. 255).

Comparative Summary

To summarize, the concepts from the theories on individual creativity by Amabile (1983a, 1983b, 1988, 1996, 1997), Barron and Harrington (1981), Torrance (1961), and Woodman and Schoenfeldt (1989) on which this study’s design is built are (a) talent and expertise; (b) creativity-relevant processes, including cognitive skills such as ideational fluency, divergent thinking, perceptual openness, cognitive complexity, and strategic and problem-solving skills; (c) motivation, both intrinsic and extrinsic; (d) antecedent conditions; (e) the emotional person, including values, attitudes, and behaviors; and (f) personality traits, such as intuition, confidence, autonomy, lack of conformity, dogmatism, an internal locus of control, an orientation toward risk, tolerance for ambiguity, and the ability to delay gratification.

Concepts from the theories on organizational innovation by Amabile (1988, 1997) and Cummings and Oldham (1997) on which the design is built are the need for (a) organizational orientation toward innovation, such as rewards

and recognition, risk orientation, fair and supportive evaluation of new ideas, and collaborative idea flow and participative management; (b) resources, including time, money, and guidance; (c) effective management practices, such as providing goal clarity, autonomy, open communication, and feedback to team members as well as developing a diverse team that values challenge, openness, and cohesion; and (d) job complexity, which provides team members responsibility for a whole, identifiable work, a sense of impact on others' lives, and freedom as to how to do the work.

Concepts from the theories of individual and organizational values by Argyris and Schön (1988), Culbert and McDonough (1988), Hultman (2002, 2003), Solomon (1992), and Srivastva and Associates (1988) on which the design is built are (a) the alignment of personal moral autonomy and organizational membership and loyalty, (b) personal competence, (c) personal integrity, (d) social competence, and (e) social integrity, which includes trust and open advocation of beliefs.

From the review of the literature on creativity, feature film development, and integrity, several concepts from existing theories formed the structure of the research design, which will be outlined in greater detail in the next chapter.

Chapter 3

Methods

This chapter reviews the methods used to collect and analyze data that explore the interrelationship between participants' sense of integrity and participation in the development process. This chapter is divided into six parts. The first reviews the study's purpose, primary research question, and research objectives. Next, the research design and its foundations in social science research are presented. The third part outlines the data collection process and features subsections on interview design, participant selection, interview administration, research setting, and ethical considerations. Then, an outline of the methods that will be used for analyzing the data that follow the foundations of constructivist grounded theory development is presented. The final two sections reflect the limitations and delimitations of the study.

Research Purpose

The purpose of this study was to explore the relationship between creativity and integrity. Integrity refers to one's ability to maintain authenticity and a sense of moral autonomy while still preserving one's sense of membership and loyalty to the team or organization. An environment that fosters alignment between one's personal preferences on the subject matter of and methods for developing a screenplay as well as the requirements and preferences of other stakeholders is of primary interest in this research. The exploration of this dynamic tension yielded the research question: In what ways and to what degree do screenwriters and/or studio executives feel their personal integrity is in

alignment or out of alignment with the creative process of feature film development?

Research Design

As an evolution of Glaser and Strauss' work in *The Discovery of Grounded Theory* (1967), constructivist grounded theory celebrates first-hand knowledge of empirical worlds, takes a middle ground between postmodernist and positivist approaches, and offers accessible methods for theory development in qualitative research (Charmaz, 2000). More on how grounded theory development was utilized in this research will be discussed in the data collection and analysis sections.

From my previous experiences in the development process, my assumption was that I would find some strain on participants' ability to uphold, as per the definition of integrity stated in the previous chapter, a sense of "incorruptibility," "soundness," and "completeness" in their work. This tension could stem from misalignment between what a participant's logic dictates in order to be competent at developing ideas for films and what intrinsically motivates that person to do the work for the sheer joy of creating. The former was to be examined through elements of personal competence and social competence and the latter was to be examined through elements of personal integrity and social integrity, as framed by Hultman (2002). Within the two quadrants referred to as *personal*, meaning that they refer to a person's experience of self, I conformed components of the theories on the social psychology of individual creativity by Amabile (1983a, 1983b), Woodman and

Schoenfeldt (1989), Torrance (1961), and Barron and Harrington (1981). Within the other two quadrants referred to as *social*, meaning that they refer to one's perceptions of oneself in a social environment, I conformed concepts from the theories on organizational innovation by Amabile (1988, 1997) and Cummings and Oldham (1997). Theories of individual and organizational values by Hultman (2002), Srivastva and Associates (1988), Solomon (1992), Culbert and McDonough (1988), and Argyris and Schön (1988) were also conformed for application to this research.

The prevailing theories on individual creativity and organizational innovation point to key values that are harmonious with those found in the studies on values mentioned above. Those relevant values that emerged from theories on individual creativity were placed in the personal competence category (items a through f) or the personal integrity category (items g through o) for analysis and include (a) cognitive complexity, (b) divergent thinking, (c) ideational fluency, (d) frame-breaking approaches, (e) perceptual openness, (f) strategic and problem-solving skills, (g) ability to delay gratification, (h) confidence, (i) dogmatism, (j) internal locus of control, (k) intrinsic motivation, (l) intuition, (m) non-conformity and independence, (n) an orientation toward risk, and (o) tolerance for ambiguity.

Similarly, those relevant values that emerged from theories on organizational innovation were placed in the social competence category (items a through f) or the social integrity category (items g through p) for analysis and include (a) clear goal and common strategy; (b) feedback about performance;

(c) freedom to do the work; (d) available resources; (e) responsibility for a whole, identifiable work; (f) sense of impact on others' lives; (g) collaborative idea flow and participative leadership; (h) diversity valued and safety to be different; (i) encouraged to take risks; (j) fair, supportive evaluation of new ideas; (k) open advocacy of beliefs; (l) open communication; (m) pride and enthusiasm in collective efforts; (n) rewards and recognition for creative work; (o) safety to challenge; and (p) trust and consistency between word and deed. A visual representation of the study's design with abbreviated phrases representing the elements chosen and their designated categories is represented in Figure 2.

This collection of relevant values form the first dimension of inquiry presented in chapter 1: to determine the key values that emerged for all participants in each of the four categories using the values outlined above as the foundation for interview questions. By compiling the overall numbers of responses associated with these values, the five values with the greatest number of responses in each category were to be noted for further analysis. In the event that values other than those listed above were found to be of greater significance (that is, higher numbers of responses) in the course of data collection, they would then supersede those above in the presentation of the results in chapter 4.

The second dimension of inquiry was to determine the alignment of integrity between individuals—both screenwriters and studio executives as separate groups and in aggregate—and the development process. To see oneself and be seen by others as a person of skill and character in personal and social settings is essential to self-esteem. However, it is also essential that the systems

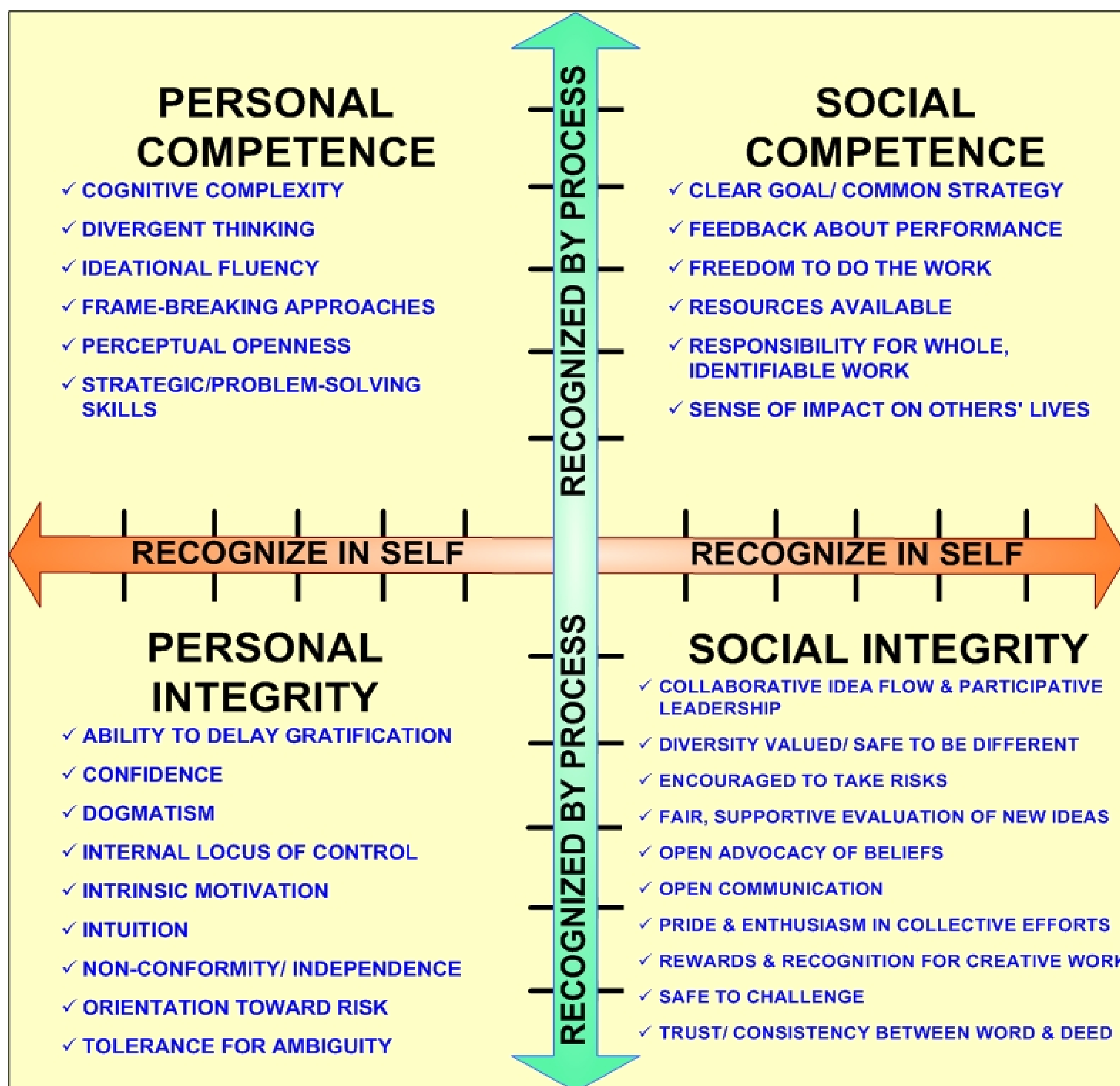


Figure 2

Values in Personal and Social Competence Categories and in Personal and Social Integrity Categories That Support Creativity

and processes inside organizations support an individual's self-esteem, which has an overarching impact on organizational health. Therefore, I expanded the four-quadrant model designed by Hultman (2002), added a formula for measurement to the *x-axis* and the *y-axis*, and plotted the positive percentages of values that participant groups *recognize in self* (*x-axis*) and that they perceived to be

recognized by process (*y-axis*) at their intersection. This scattergram of the plotted points will be presented in chapter 4 and analyzed in chapter 5.

Data Collection

When devising an appropriate design for interviewing the participants, I took into consideration the unstructured interview format traditional to grounded theory development while maintaining the open-ended and interpretive questions found in an appreciative approach to interviewing. The purpose of the combined structure and approach will be discussed in more detail in the sections that follow.

Interview Structure

The in-person interview was to be conducted with each participant and was based on the interview protocols found in Appendixes A and B. Twenty-one questions minimally adjusted to address either screenwriters or studio executives were to be asked from a printed document for reference and accuracy and were to be audio recorded. To supplement the audio recording, I would take handwritten notes of my observations and impressions during the interview. After transcription and an initial analysis of a participant's first interview, I would decide if a second interview was necessary to further clarify responses or in the event of an accidentally omitted question.

Interview Approach

For the interview approach, I chose Appreciative Inquiry primarily because of my own general alignment with theories of social constructionism, which considers the power of images in the creation of our individual, subjective

realities. Burr (1995) articulated several key assumptions of social constructionism that are pivotal to Appreciative Inquiry, four of which can be summarized as: (a) We should continually question our assumptions about the way the world appears to be; (b) our perceptions are our realities; (c) the categories we create to order our views of the world do not necessarily reflect real divisions and are rooted in our own culture and history; and (d) our currently accepted ways of understanding the world are developed by our shared construction of the world, not as it really is. Cooperrider described the importance of the consultant's role in the process:

> The most important thing we do as consultants is inquiry. . . . The questions we ask, the things that we choose to focus on, the topics that we choose, determine what we find. What we find becomes the data and the story out of which we dialogue about and envision the future. And so, the seeds of change are implicit in the very first questions we ask. (Watkins & Mohr, 2001, p. 28)

A focus of traditional change management is a diagnostic process designed to look for problems. By focusing on what is wrong with the process, we overlook the important information on what elements of the process describe it when it *is* working. A focus on the negative aspects of the development process can almost bring forth a self-fulfilling prophecy. The interview protocol for this study was designed to appreciate and bring forth the life-giving forces in the development process not only to document the successes that can then be recreated, but also to remind participants of their real experiences and history.

Selection of Participants

Participants in this research project included screenwriters and studio executives who are actively involved in studio-based film development. These

roles were chosen over other creative roles in the development process because screenplays represent the inception of the material and the studio represents the gatekeeper of those screenplays to the production process. The criteria for selection of screenwriters included those individuals who, writing solo or in partnership, have been credited with a minimum of one domestically released film of any budget or genre developed in and distributed by a major studio and/or a mini-major studio. The criteria for selection of studio executives included those individuals who, regardless of title or tenure, are currently employed by a major or mini-major film studio. They must also have significantly participated in the development of at least one domestically released film, at their current or former employer, in which they were recognized as instrumental to the successful completion of the development process. It was important that I must not have had a previous personal or professional relationship—other than possibly the briefest interaction—with a participant that might contribute biased data to the research. Additionally, every effort was made to compile a balanced sample group based on the following criteria: (a) years in practice, (b) title (if an executive), (c) gender, and (d) affiliation with the major studio entities in the film industry.

To begin the selection process, I formed a board of directors among peers in a variety of roles and organizations in the entertainment industry who would introduce the research to, and solicit the involvement of, potential interviewees who met the selection criteria. Each board member received an explanatory e-mail from me about the research project to forward to potential participants,

should they wish to use it in their correspondence (see Appendix C). Board members then informed me as participants responded and included the accepting participants' preferred contact information.

Securing Interviews

Once initial contact had been made with the participants by the Board Member, I had phone conversations and/or exchanged e-mail with each participant to introduce myself, establish rapport, explain the project in greater detail, and address any initial questions. I determined how each person preferred to schedule their interviews (either through their assistant or personally), if they had any schedule conflicts during the interview time frame, and to what address I was to send the informed consent letter (see Appendix D). Two copies of the informed consent letter, each signed by me, were sent to each participant along with my biography (see Appendix D) and a self-addressed stamped envelope. Once a copy of the letter was signed and returned, interviews were scheduled between September 8, 2003, and October 31, 2003. In an effort to balance the sample and accommodate participants' schedules, the interview period was extended through December 5, 2003. Following the interviews, participants were reminded that I would follow up with them in the event that I felt a second interview was necessary.

Research Setting

Interviews would take place at locations where we had privacy and were not likely to be interrupted, where the participant would feel physically and emotionally comfortable, and where there was a lack of sound interference to

ensure quality of the audio recording. Although all of the participants in this research happened to live in the Los Angeles area, making in-person interviews possible, if a participant was unable to meet in person, a phone interview would have been arranged. In the informed consent letter, participants were ensured that audio files would be used only for transcription and would be destroyed when the research project was completed. Participants were to be reminded before the interview began that all mention of or allusions to particular people, projects, and organizations in the interview would be eliminated from the research report. I also would assure them that their names would never be disclosed in conjunction with this research project. Each interview was estimated to require approximately one hour to complete, although participants were requested to schedule interviews during two-hour time blocks to allow for the inevitably varied lengths of responses to questions.

Ethical Considerations in the Design

Although I took measures to ensure a lack of bias resulting from a pre-existing relationship between participants and me, it is possible that the nature of the relationship between a board member and a participant referred by that member was such that it would affect a participant’s interview responses positively or negatively.

Additionally, although anonymity of the participants was ensured both in writing and verbally, it is possible that biased answers could result from residual concern in participants that I would maintain intimate knowledge about them over time and without reciprocation. I alleviated this possible concern to some

degree by stating in the informed consent letter that any content that might result from contact I have with participants outside the actual interviews would not be taken into consideration for the research report.

Thirdly, in the spirit of complete disclosure, my professional and educational biography, which was submitted to each participant before the initial interview, could affect, either consciously or subconsciously, a participant's responses. It is possible that my former affiliation with a particular company and its contractually affiliated studio or participants' opinions about the quality of films that were developed during my tenure at a particular company could have some bearing on what they would choose to reveal.

Finally, the choice of participants in this research was limited to roles I myself have not held in my professional past. Although I was involved in studio-based feature film development for several years, I have never been hired as a screenwriter or as a regular employee, creative or otherwise, of a studio. As a development executive, I was contracted by various studios to develop and supervise films for them. Although I had deep knowledge of the film development process and served as a facilitator between the two roles represented in this study, I felt that this sample choice would allow me to learn more and alleviate the temptation to judge others' opinions against my own.

Analysis

In keeping with the guidelines of constructivist grounded theory research, the methods used moved each step of the analytic process toward the development, refinement, and interpretation of concepts. Following the data

analysis methods of grounded theory outlined by Charmaz (2000), this research featured

> (a) simultaneous collection and analysis of data, (b) a two-step data coding process, (c) comparative methods, (d) memo writing aimed at the construction of conceptual analyses, (e) sampling to refine the researcher's emerging theoretical ideas, and (f) integration of the theoretical framework. (pp. 510-511)

Glaser (1978, 1992) established the following criteria for evaluating a grounded theory: *fit*, *work*, *relevance*, and *modifiability*. *Fit* refers to the notion that, through content analysis, theoretical categories evolve and are explanatory of the collected data. Although constructivist grounded theory development allows room for the researcher's relationship to the subject matter at hand, grounded theorists are cautioned not to fit the data into preconceived ideas and allow themes to emerge organically. A grounded theory must *work*, in that it provides a useful conceptual rendering and ordering of the data that explains the studied phenomena. The *relevance* of a grounded theory derives from its offering analytic explanations of actual issues and basic processes in the research setting. Grounded theory is *modifiable* because it is both durable and flexible: durable because it accounts for variation and flexible because other researchers can build analyses upon the existing structure as conditions change or more data are gathered.

In keeping with the above guidelines for developing a grounded theory, the following steps formed the structure for the analysis process:

1. Establish framework of codes from existing elements within prevailing theories.

2. Using Atlas.ti 4.2 software program for the organization of data for grounded theory development, input all values in the four quadrants as "codes" into program and attribute all pre-existing codes to "code families" representative of the four quadrants.
3. Load all transcripts of audio-recorded interviews into program.
4. Input relevant demographic information for each participant's transcript, such as role and affiliation.
5. Examine all comments that represent a complete thought in answer to the questions within each interview transcript and apply any and all relevant existing codes or create new codes for each comment.
6. Attribute code families to all newly created codes.
7. Write memos associated with comments as patterns in the data emerge.
8. Run reports on all coded transcripts by individual code and by code family, which also shows the total number of comments associated with each code and the associated participant.
9. Analyze each comment for its positive or negative value, meaning that the comment indicates presence of the value (represented in the analysis as a code) or lack of presence of the value. Each comment could be marked for either positive or negative value or both positive and negative, in which it would be counted in both categories.
10. Analyze each comment as to whether it is referring to the value as one recognizes it oneself (*self*) or whether it is referring to the value as it is recognized in and/or by the development process (*process*). Each

comment could be marked for either referring to self or process, or both self and process, in which case it would be counted in both categories.

11. Ensure at least 70% agreement on the codes attributed to comments using an independent analyst (for inter-rater reliability) on 20% of the coded data.
12. Calculate the total number of comments that fall into the following categories and determine their percentages against the total number of comments for that code: writer/positive/self, writer/negative/self, writer/positive/process, writer/negative/process, executive/positive/ self, executive/negative/self, executive/positive/process, executive/ negative/process.
13. Sort the values (codes) in each quadrant that garnered the greatest number of comments overall, merging any values (codes) that are clearly subtopics of others and recalculate number of comments and percentages as necessary.
14. Record the top five values in each quadrant and their associated percentages of which comments associated with those codes fall into writer/executive, positive/negative, and self/process categories.

Limitations of the Design

The first assumption I made in this research is that I provided a clear definition of integrity as it pertains to this research without imposing upon this definition a rigid concept of personal integrity and authenticity in my own work, especially in the work I have done in film development. Therefore, I was mindful

to define integrity as it appears in the dictionary. From that definition, I presented the context of its use in this study as the alignment of integrity in one's work, which I further defined as the alignment between one's own sense of moral autonomy and loyalty to one's sponsoring organization(s) *as it is defined by the individual*. Additionally, I attempted to allow for the individual's interpretations of the questions by choosing non-judgmental words in my questions and by being mindful of the intonation of my voice when speaking with the participants before, during, and after the interview.

I chose the method of developing grounded theory using an interview protocol that suspended my initial hunches during the data collection stage. In the event that I would allow my biases to inform the research questions in a conscious or subconscious attempt to validate my own feelings, the decision to use Appreciative Inquiry as an approach to the interviews was also an attempt on my part to challenge my own historical perspective.

Delimitations of the Design

The design of this study was confined to major theatrical motion pictures generated from, and theatrically distributed out of, the United States. Additionally, this study did not include data from the creators of independent films, as the creative process, distribution model, and availability across wider viewer markets are not consistent with those projects generated out of the studio system. This study focused on the feature film medium, not other forms of mass media such as news, journalism, radio, or television. The process examined is confined to feature film development and the activities that screenwriters and

studio executives participate in during that period. The sample was limited to screenwriters and studio executives only and did not include interviews with other potential participants in the development process, such as directors, producers, and other non-studio development executives. Other than comments made by participants about the continuing development of the script during what technically would be considered the pre-production period, this research was not focused on physical production, nor were participants' views of physical production or other subsequent phases in the filmmaking process taken into consideration.

Chapter Summary

This chapter detailed the methods used in this research to collect and analyze data necessary to explore the interrelationship between integrity and the creative process of feature film development. This discussion included the research design, theoretical foundations, research objectives, data collection process, data analysis methodology, and the limitations and delimitations of the study. The following chapter will present the findings.

Chapter 4

Results

The purpose of this study was to explore the relationship between creativity and integrity. It sought to address the primary research question: In what ways and to what degree do screenwriters and/or studio executives feel their personal integrity is in alignment or out of alignment with the creative process of feature film development? To that end, this chapter presents the results of the data collection process in six parts. The first is a review of the methods used in the research. The next four parts correspond to key values that support creative ideation within the four categories—personal competence, social competence, personal integrity, and social integrity—and the degree to which they were found by participants to be present in oneself and recognized by the process. The fifth part presents a comparison of the results between screenwriters and studio executives. The sixth part is a summary of the findings and features subsections on (a) those values found essential by all participants to integrity alignment; (b) the visual plotting of the data to view alignment between screenwriters and studio executives, between *self* and *process* categories, between *personal* and *social* categories, and between *competence* and *integrity* categories; (c) the percentages of both screenwriters and studio executives that show their degree of alignment across both dimensions of study; and (d) the combined percentages of all participants showing the comparison between *self* and *process* categories, or, in answer to the study's research question, the alignment of their personal integrity with the development process.

Review of Research Methodology

The study contains data from 23 participants, 15 of whom are studio executives (six female, nine male) and eight of whom are screenwriters (one female, seven male) and ranging in ages between 25 years old and 55 years old. Studio executives in the sample represented all seven of the major studios and four mini-majors. Collectively, all of the screenwriters in the sample had films produced, either credited or uncredited, by the seven major studios as well as by at least two of the four mini-majors represented in this study.

The 21 prescribed questions tailored to each participant's role were asked in single interview with two exceptions: (a) One participant required a second interview by phone to finish the initial questions due to time limitations of the first meeting; and (b) if questions were purposely omitted or truncated, it was because all of the prescribed questions' content was covered in a participant's responses to other questions.

The audio files from each interview were transcribed verbatim and their content was analyzed and coded by theme using characteristics from the prevailing theories in creativity and integrity (see Figure 2 on page 50). It is important to mention again that these preliminary themes were used as a starting point and did not preclude their ultimate elimination from the results should other themes emerge with a greater number of responses. The tables presented in the sections that follow represent the four quadrants of values discussed in the previous chapter: (a) personal competence, (b) personal integrity, (c) social competence, and (d) social integrity.

Results in the Personal Competence Quadrant

This section presents the data that reflect the five individual values in the personal competence values quadrant that received the greatest number of comments. Personal competence is defined as one's need to achieve and to see oneself, and be seen by others, as skilled, knowledgeable, and capable. Success in this context could be perceived as mastery of the necessary skills for the development process. As was discussed in depth in chapter 2, the elements from the prevailing theories of the social psychology of individual creativity that formed the theoretical framework for interview questions in this quadrant were the following traits relevant to creativity in individuals: (a) cognitive complexity, (b) divergent thinking, (c) frame-breaking approaches, (d) ideational fluency, (e) perceptual openness, and (f) strategic and problem-solving skills.

The top five values found to be “essential”—meaning they were one of the five values that received the most responses in each category—are presented in Table 1. The values are further examined by percentages of screenwriters’ responses and percentages of studio executives’ responses that indicated recognition of that value (a) as present within themselves (indicated as percentages in the self columns) and (b) as present in or supported by the development process (indicated as percentages in the process columns).

Personal Competence Values Recognized in Self

In general, both screenwriters and studio executives feel they have the necessary skills, knowledge, and capability to be successful in the development process. Percentages of responses that affirmed this ranged from 55% to 100%.

Table 1

Top Five Values in Personal Competence Category as Recognized by Screenwriters and Studio Executives in Self and in the Development Process as Percentage of Comments Indicating Value as Present

#	Value	Writers Self	Writers Proc	Execs Self	Execs Proc
1	Perceptual openness	71%	20%	55%	38%
2	Strategic and problem-solving skills	100%	0%	100%	50%
3	Frame-breaking approaches	100%	0%	75%	0%
4	Ideational fluency	100%	14%	100%	100%
5	Cognitive complexity	100%	100%	100%	-

Writers = screenwriters
Execs = studio executives
Proc = development process

For example, on the subject of frame-breaking approaches, one executive described approaching the process by "identifying niches and audiences that are underserved that are not a rehash like [some other studio's] movies, but a different way into it."

The value with the greatest number of responses, perceptual openness, indicated that both writers and executives struggle with the ability to see perspectives beyond their own. Percentages of responses were 71% and 55% for screenwriters and studio executives, respectively. One screenwriter spoke of the balance between having a strong vision for the project and staying open:

> Instinctually, the most important thing is [to] fight for my vision . . . but also . . . being open enough to hear how this thing can be better from other people. . . . Making sure the script gets better every step of the way . . . that's the most important thing.

Personal Competence Values Recognized by the Process

Both writers and executives feel that the process does not recognize and support perceptual openness, strategic and problem-solving skills, and frame-breaking approaches, three of the essential elements in the development process. Numbers of responses affirming that these values are *not* present in the process ranged from 50% to 100%.

In reference to ideational fluency, writers and executives opposed each other as to whether the process supports their ability to develop around a broad range of original ideas. Eighty-six percent of screenwriters' responses indicated their perception that the development process does not support their ideational fluency. On the other hand, 100% of studio executives' responses showed their perception that the development process does support their ideational fluency. For example, one screenwriter spoke of receiving more negative feedback than help with ideas to make a screenplay better:

> The way that notes are set up is there are five people minimum tearing apart your script and using all those brains to find problems with your script and then one person coming up with the solution, which is what they pay for on the one hand. But if they came up with solutions or had alternative ideas, it might be a better use of everybody's time.

Results in the Personal Integrity Quadrant

This section presents the data that reflect the top five individual values in the personal integrity values quadrant that received the greatest number of comments. Personal integrity is defined as one's respect for self based on one's standards of good and bad behavior (ethics), avoiding bad behavior (morals), and the degree to which both are reflected back to oneself in interactions with others. Success in this context could be perceived as maintaining one's character during

the development process. As was discussed in depth in chapter 2, the elements from the prevailing theories of the social psychology of individual creativity that formed the theoretical framework for interview questions in this quadrant were traits relevant to creativity such as (a) ability to delay gratification, (b) confidence, (c) dogmatism and lack of fear in expressing opinions and beliefs, (d) internal locus of control, (e) intrinsic motivation (at a higher level than extrinsic motivation), (f) intuition, (g) nonconformity and independence, (h) orientation toward risk, and (i) tolerance for ambiguity.

The five values found to be essential in this category are presented in Table 2. The values are further examined by percentages of screenwriters' responses and percentages of studio executives' responses that indicated recognition of that value (a) as present within themselves (indicated as percentages in the self columns), and (b) as present in or supported by the development process (indicated as percentages in the process columns).

Four of the values represented in Table 2, and several subcategories not mentioned, are in accordance with the existing theories on creativity outlined in chapter 2. Integrity as a character trait in and of itself emerged as the only value in this section—and in the entire study—that was not specifically outlined as an essential component in the prevailing theories on individual creativity and organizational innovation. This value evolved from the interviews through both screenwriters' and studio executives' repeated use of the word itself and the emphasis placed on it. Although the letter of informed consent (see Appendix D) refers to the word "integrity" in the title of this study and describes how it is

Table 2

Top Five Values in Personal Integrity Category as Recognized by Screenwriters and Studio Executives in Self and in the Development Process as Percentage of Comments Indicating Value as Present

#	Value	Writers Self	Writers Proc	Execs Self	Execs Proc
1	Internal locus of control	100%	0%	85%	0%
2	Intrinsic motivation	88%	55%	89%	32%
3	Non-conformity and independence	100%	17%	90%	32%
4	Integrity	98%	17%	91%	0%
5	Orientation toward risk	100%	100%	100%	56%

Writers = screenwriters
Execs = studio executives
Proc = development process

defined as the focus of this research, this element did not emerge by prompting participants through verbiage found in the interview protocol (see Appendixes A and B).

Personal Integrity Values Recognized in Self

Both writers and executives feel that they maintain the values of personal integrity necessary to succeed in the development process, with percentages in the 85% to 100% range. With regard to internal locus of control, one executive said, “I will push and push and push and you have to push in order for anything to happen in this town because in the end, everyone’s scared, no one wants to make decisions, no one really wants to put their neck out on the line.” Another executive remarked,

> I have to have faith in myself. It's my ideas. It's a subjective, creative process and if you don't throw out your own ideas and stand up for your own opinions, then what are you doing here? And if someone doesn't like your opinion, you go elsewhere and work for someone else who gets it.

On intrinsic motivation, all participants' comments, which ranged from 88% to 89%, affirmed it as a quality they possess. One screenwriter spoke of the internal drive necessary to do the creative work:

> If I'm going to go through the mechanization and, pardon me, but bullsh** just to get a job, then why have the job? [When I] work on it I better god**mn well enjoy it. That better be fun cause that's what I've gone through all of this for. So this better be a story that takes place in a world that I want to visit or that it's a subject that I want to explore or that it touches my heart or that it makes the world a little better or that it's funny or entertaining or that it goes into a good place.

Another screenwriter discussed a screenwriter's source of intrinsic motivation:

> Somebody said to me, "Can you just f***ing let go? Be a grown up and get over it." And I was like, "No, you can never get over it." Because you can't sit down at a desk and say, "Ah, this is something they can ruin!" You have to go, "This will be made." You can't sit down and motivate yourself to write unless you actually believe it's going to happen. The naïveté and the outrage come together. You have to be surprised every time they f*** it up. You have to say, "I can't believe they f***ed it up!"

Participants consider themselves to be non-conforming and independent when developing ideas. On the subject of turning down potential ideas, one studio executive said, "If I don't get it, I'm not wasting my time. I don't care if there's an offer. I don't care who wrote it. If it's a pass, I'm not going to spend my time on it." Similarly, a screenwriter spoke of standards for accepting work, "I avoid working with people who I know I will not get along with. It doesn't matter how good the project is. The project is not good if the people are bad."

The subject of integrity stands out with 98% of screenwriters' responses and 91% of studio executives' responses in this area as positive, in that they recognized their own concept of integrity as present in themselves.

Personal Integrity Values Recognized by the Process

As opposed to responses in the self category, all participants felt that the process largely does not support their sense of integrity or authenticity in their work, with 83% of screenwriters' responses and 100% of studio executives' responses affirming this negative perception. For example, when asked to write a screenplay for hire, one screenwriter declined, saying,

> I don't know where the heart is. And he said, "Well, I assume that if we were paying you to write it, I assume you could figure out where that is." The fact of the matter is, ultimately I probably could, and I wouldn't work with that guy in a million years, but because I knew from my conversation with him, if I found it, he wouldn't see it.

On the subject of internal locus of control, participants feel that the process does not support an internal locus of control, which could be described as one's instinct to act from one's own desires. One studio executive said,

> When I have a moment to be organized and not reactive, I look at the projects that are a priority for the company and get something done. Then, I look at ones I have high hopes for, those that are in development, help those projects, help those writers. Is there anything I can do to move this forward today? That's all you can do. . . . So many things are really not in my control and I really do feel a lot of accountability for it every day. Be there, read pages, make calls, be there for them somehow in the ways that I can.

Also confirming participants' feeling that the process does not support internal locus of control, another executive remarked,

> We are going over the same stuff, over and over, so many cooks in the kitchen, so many opinions . . . everyone is too shy or too nervous to voice their opinions, so when the boss says, "Oh, that's great" we will all jump on board . . . everyone is a yes man at the end of the day.

Participants also confirmed the sense that the process does not support intrinsic motivation. One screenwriter said,

> There's always another person in the room who went to film school or loves the project and is really excited and we go back and forth. And then there's the executive [who] looks at me and says, "Now, how can we cast that? We have it slated for the summer of '05 and we need it for this budget." And I'm sitting here pitching and we're talking about the epiphany of a human being and he's talking about the slot in '05 and I'm thinking, get me the f*** out of this meeting.

Participants did not feel that the process supports non-conformity when developing ideas. One studio executive spoke of being "branded" by genre:

> You're always categorized no matter what your approach. You're the guy who does "blank" . . . on the one hand you're a suit, because that's what the job is, but . . . there are a lot of executives . . . who are a lot more corporate so to speak than I am. . . . People kind of look on me positively or negatively because of that. . . . They think I'm independent. Not everybody thinks that's a good thing.

Results in the Social Competence Quadrant

This section presents the data that reflect the top five values in the social competence values quadrant that received the greatest number of comments. Social competence is defined as feeling one's work is valued, important, and recognized as such.

Success in this context could be perceived as a sense of meaningful contribution to the development process. As was discussed in depth in chapter 2, the elements from the prevailing theories of organizational innovation that formed the theoretical framework for interview questions in this quadrant were (a) availability of resources; (b) clear goal and common strategy; (c) feedback about performance; (d) freedom on how to do the work; (e) responsibility for whole, identifiable work; and (f) sense of impact on others' lives.

The five values found to be essential in this category, all of which are representative of components in the prevailing theories, are presented in Table 3. The values are further examined by percentages of screenwriters' responses and percentages of studio executives' responses that indicated recognition of that value (a) as present within themselves (indicated as percentages in the self columns), and (b) as present in or supported by the development process (indicated as percentages in the process columns).

Table 3

Top Five Values in Social Competence Category as Recognized by Screenwriters and Studio Executives in Self and in the Development Process as Percentage of Comments Indicating Value as Present

#	Value	Writers Self	Writers Proc	Execs Self	Execs Proc
1	Clear goal and common strategy	78%	43%	79%	52%
2	Responsibility for whole, identifiable work	100%	23%	94%	48%
3	Resources available	100%	13%	42%	9%
4	Freedom and autonomy on how to do the work	75%	64%	88%	54%
5	Sense of impact on others' lives	100%	100%	90%	72%

Writers = screenwriters
Execs = studio executives
Proc = development process

Social Competence Values Recognized in Self

Both writers and executives confirmed that a clear goal and common strategy; being responsible for a whole, identifiable piece of work; having freedom and autonomy on how to do the work; and perceiving a sense of impact on the lives of others are essential to the development process. Percentages of responses affirming this perception ranged from 75% to 100%.

On the ability to execute based on a clear goal for the project, one screenwriter said:

> The kind of experience I want to have has to do with executing well in the collaboration on what the executive is saying they want me to do. I want to do what they want me to do . . . *if* they can express to me what it is they want.

On having a clear goal, one studio executive spoke about the need to make sound business decisions: “Strictly commercially, here we must think whether or not the movie will make money. That drives me fully . . . I am brutally commercial and if I wasn’t, we would have to shut our doors.”

On one’s desire to be responsible for a whole, identifiable work, one studio executive said, “The most rewarding [experience was] when we’d go hang out at their house and write pages and I’d read 30 pages and give notes. And now there are ideas and jokes in the movie that are mine.” Similarly, another studio executive said, “I want to figure out where I can add value. I don’t want to repeat everything that’s ever been said. I want to . . . have something original to offer, find a way to make myself heard.”

On one’s desire to have freedom and autonomy on how to do the work, one screenwriter spoke of the balance of autonomy in a collaboration:

> I've only become a chain-smoking, beret-wearing artiste because . . . I've laid myself prostrate at the foot of [the system] and I know with all of my heart, 'cause I've seen it happen, [that] when I'm in the process and I'm allowed to have my head, things go well. And they go well for the people I'm working with, not just me. And when I'm not, sometimes they go well for them. . . . It's up to the artist to know the difference between autonomy and megalomania . . . between freedom and a kind of moral laziness. . . . It's intelligent freedom. It's the hardest thing to achieve and it's the hardest thing to maintain and it's a tightrope every time.

On wanting to have a sense of impact on the lives of other people in creative work, one studio executive said:

> [It may sound like] arrogance to describe myself as *inspiring* as my greatest strength. I put people at ease, I make them comfortable, empower them, make them feel comfortable in their ideas. As much as I may want something, I really am trying to help them get to their talent and vision. I can communicate that.

Social Competence Values Recognized by the Process

When discussing how the process supports one's sense that their work is important, valuable, and recognized as such, participants' responses in this category were mixed, with affirmative responses ranging between 23% and 100%. The most prominent element in this category is on the subject of available resources: Both screenwriters and studio executives did not feel that the process offers them the resources they need. Specifically, participants yearned for more time, a process that is less expensive to allow for the greatest originality, and more quality guidance from leadership. To confirm this, the percentage of negative responses from screenwriters was 87% and 91% from studio executives. For example, one studio executive spoke of the high financial stakes of making an expensive movie:

> I wish movies were less expensive so people would take more chances, because I think once you get to a certain level of financial commitment,

people are very conservative about the decisions they make and I think it begins to stifle creativity.

Another studio executive spoke of the lack of time to review ideas for potential films:

Sometimes material is washed over. People don't read in this town. It's easy to go off coverage [a synopsis and review of the screenplay by a hired reader] and what you hear. . . . You can tell when others are doing it; they can tell when I do it, [and] I hate it. There's too much material and not enough time. . . . I wish I had five hours a day to hang out with the screenwriter and producer and work it out, but we only have 20 minutes a day with them and by the time the writers get [the information], it's third or fourth generation.

Another studio executive concurred:

I wish I had a lot more time to sit in a room, whether it's with colleagues in this group or writers, but just throw ideas out there and generate more [movie] ideas. This job is meant to have more time.

One studio executive spoke of the long-term prospects of the work:

I really like this job, but I will get tired of the stress and the hours. . . . There are very few elder statesmen in the industry; old is late 40s, early 50s. There are no retirement parties for studio execs. . . . I can take my Saturday, one of two days every weekend to read, but I want to spend that time in five years at Little League games instead of reading 10 specs and my colleagues' bad projects for notes. I have better ways to spend my time. . . . I wish I didn't have to sleep, then I could be really effective and I could really get stuff done [laughs].

On the subject of guidance from leadership, one screenwriter said:

The most important thing to development is knowing [the person] who is giving the greenlight and what they want. Because even if the executive [working under that person] is clear and communicative, it won't matter because the script won't get made. That happened to us, we did exactly what [the executive] wanted. Well, it turned out [the executive] didn't know what the head of production, who would have been giving the greenlight, wanted, and the project bombed and [the executive] got fired.

Another screenwriter spoke of leadership as a resource: “At the very top, when the executives become corporate executives, their logic is based on a binary code that is unfathomable to any artist.”

Results in the Social Integrity Quadrant

This section presents the data that reflect the top five values in the social integrity values quadrant that received the greatest number of comments. Social integrity is defined as one's need to belong, to be attached to others, affiliated, and approved of to healthy and possibly even unhealthy levels. Success in this context could be perceived as a sense of acceptance from others. As was discussed in depth in chapter 2, the values from the prevailing theories of organizational innovation that formed the theoretical framework for interview questions in this quadrant were (a) collaborative idea flow and participative leadership; (b) diversity valued and safety to be different; (c) encouraged to take risks; (d) fair, supportive evaluation of new ideas; (e) open advocacy of beliefs; (f) open communication; (g) pride and enthusiasm in collective efforts; (h) rewards and recognition for creative work; (i) safety to challenge; and (j) trust and consistency between word and deed.

The five values found to be essential in this category, all of which are representative of components in the prevailing theories on organizational innovation, are presented in Table 4. The values are further examined by percentages of screenwriters’ responses and percentages of studio executives’ responses that indicated recognition of that value (a) as present within themselves (indicated as percentages in the self columns), and (b) as present in

or supported by the development process (indicated as percentages in the process columns).

Table 4

Top Five Values in Social Integrity Category as Recognized by Screenwriters and Studio Executives in Self and in the Development Process as Percentage of Comments Indicating Value as Present

#	Value	Writers Self	Writers Proc	Execs Self	Execs Proc
1	Collaborative idea flow and participative leadership	96%	39%	100%	52%
2	Rewards and recognition for creative work	100%	69%	75%	61%
3	Open communication	95%	54%	100%	35%
4	Fair, supportive evaluation of new ideas	89%	32%	100%	39%
5	Trust and consistency between word and deed	100%	35%	92%	50%

Writers = screenwriters
Execs = studio executives
Proc = development process

Social Integrity Values Recognized in Self

Both screenwriters and studio executives confirmed that all five values in this category were essential and present in their own work in film development. Percentages of responses confirming this ranged from 75% to 100%.

For example, on the subject of collaborative idea flow and participative leadership, one studio executive said,

> I would always rather have everybody in the world read it and give me their ideas, because maybe one person will have an idea that will spark another idea. You know, a lot of people . . . keep all of their material just to themselves, and I don't get that.

One screenwriter confirmed the positive connection between collaboration and the creative process overall:

> I like it when they're smarter than me. I want to hear their good ideas and . . . put [them] into the script. [On one project,] it was great fun and it turned out better and everyone had a piece of it. Everyone put something into it. And I felt like my contribution was recognized for the way that I wanted it to be; we were all on the same page.

Another screenwriter welcomed the challenge of collaboration:

> I do like to collaborate. I like to get things from other people around me. I'm grateful for ideas that aren't mine. Obviously, I'd like to be the smartest person in the room 'cause that would make me cool, but being in a room where you're really challenged to do your best and you can't get away with anything because people are really on top of it is really why you're in it.

Both screenwriters and studio executives value open communication during the process and feel like they succeed at communicating openly. Ninety-five percent and 100% of responses respectively affirmed this.

In reference to the fair evaluation of new ideas, participants clearly value their ability to be supportive during the process. One studio executive said, "There's enough people in the process breaking it down, deconstructing [it], and they're all looking at the same notes. You've got to figure out what the counter to that argument is."

Screenwriters and studio executives alike value trust and being consistent with their words and actions and see it as an essential element in the creative process. One studio executive expressed it this way:

> People in a creative business can be really quick to anger. To reject an idea is like rejecting the individual. You have to establish trust so it will be constructive and not just a series of making people feel bad. But, if you can get the trust, you can take the gloves off and it's understood that everyone has the same goal.

Social Integrity Values Recognized by the Process

In reference to the fair, supportive evaluation of new ideas, 68% of screenwriters' responses and 61% of studio executives' responses confirmed their perception that the process does not support them in their effort. As was discussed above, 89% of screenwriters' responses and 100% of studio executives' responses confirmed that they recognize this ability in themselves. On the subject of support from management, one studio executive said, "I've always broke even. Nobody thought [this particular project] was going to be a big hit. It was kind of a struggle and [the head of the studio] hated it. So every staff meeting [the head of the studio would] say, 'How's that stupid project coming?'"

Regarding open communication in the development process, both screenwriters and studio executives felt that it was lacking, with 46% and 65% of responses affirming this perception.

In reference to rewards and recognition, the participants' responses were primarily positive. One studio executive said:

> It was really gratifying to be pitching and get the validation from [the heads of production]. That was pretty great, that was a good moment. That's enough to keep me going for a couple days. . . . But good job? You never hear that, never ever. If the movie opens, you get a pat on the back, but you will never hear good job, ever, from your boss. It's your job, it's not a good job, it's a job.

Comparison of Results Between Screenwriters and Studio Executives

In looking at the responses of participants in all four quadrants, Table 5 presents values affecting creativity in which both screenwriters and studio executives had percentages of responses that were within 20% of each other in the self columns and/or process columns.

Eighteen out of 20 possible values featured responses between screenwriter and studio executive groups that were within 20% of each other, as seen in Table 5. Overall, only in reference to one value, ideational fluency, are screenwriters and studio executives in direct opposition: Studio executives believe the process supports their fluency of original ideas (100%), whereas screenwriters do not feel the process supports their fluency of original ideas (14%).

In 14 of the 18 values presented in Table 5, participants agreed that they personally, as shown in the self columns, have the necessary skills, character traits, ability to contribute, and desire for affiliation with others that are essential elements to the creative process of film development. The average percentages of those 14 values where both screenwriters and studio executives were in agreement ranged from 79% to 100% affirming their capabilities.

In 8 of the 18 values presented in Table 5, participants agreed that the development process does not recognize and/or support values relating to their skills, character traits, ability to contribute, and desire for affiliation. The average percentages of those eight values where both screenwriters and studio executives were in agreement ranged from 0% to 65%. On the other hand, in

Table 5

Consolidated Percentages of Screenwriters and Studio Executives Who Responded Similarly (Positively or Negatively) in Top Five Values

Factor	Quad	Self	Proc
Perceptual openness	PC		28%
Strategic and problem-solving skills	PC	100%	
Frame-breaking approaches	PC		0%
Ideational fluency	PC	100%	
Cognitive complexity	PC	100%	
Internal locus of control	PI	93%	0%
Intrinsic motivation	PI	89%	
Non-conformity and independence	PI	95%	
Integrity	PI	95%	8%
Orientation toward risk	PI	100%	
Clear goal and common strategy	SC	79%	42%
Responsibility for whole, identifiable work	SC	97%	
Resources available	SC		10%
Collaborative idea flow and participative leadership	SI	98%	
Rewards and recognition for creative work	SI		65%
Open communication	SI	98%	
Fair, supportive evaluation of new ideas	SI	95%	35%
Trust and consistency between word and deed	SI	96%	

Key:
PC = personal competence
PI = personal integrity
SC = social competence
SI = social integrity
Quad = values quadrant
Proc = development process

reference to one out of the 18 values, both screenwriters and executives agreed in 65% of responses that the process does support one's need for rewards and recognition for creative work.

Values that did not show a remarkable distinction as present or not present among all participants were not recorded in the averages in Table 5 and their corresponding rows were left blank. In 4 out of 20 total values found to be essential in the self category, percentages were in the mid-range for both writers and executives and did not *collectively* show a similar perception as to the presence, or lack of presence, of those values in themselves and/or the development process. Similarly, in the process category, percentages of responses that were averaged between screenwriters and studio executives in 10 out of 20 total values found to be essential did not present similar perceptions and were, therefore, not recorded in the table.

Summary of Findings

This brief summary of the data is divided into two sections. The first is a summary of those values that were expressed by participants in this study as essential to their values around competence and integrity in the development process. The second is a summary of how those values are aligned for studio executives and screenwriters as well as between self and the process. This last measure—the alignment between self and the process—is the culmination of all of the data that has been previously presented and is the foundation on which the hypothesis that emerged from this research was developed. This alignment and its implications will be discussed in greater detail in chapter 5.

Essential Values That Support Integrity Alignment

As a revision to Figure 2 found in the previous chapter, Figure 3 provides a visual summary of those personal and social values of individuals and the work environment that were expressed by participants as essential in the development process.

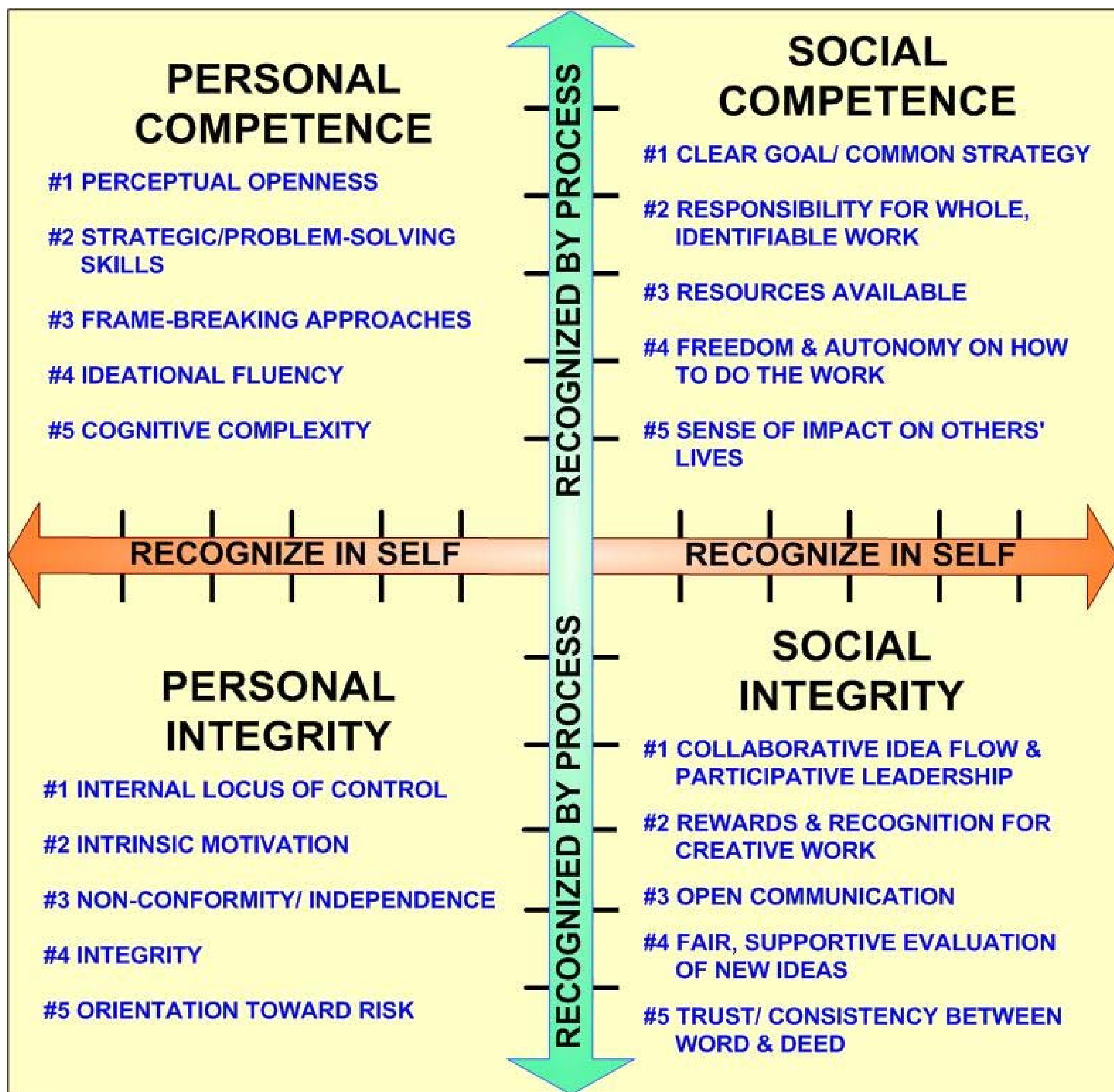


Figure 3

Research Results: Top Five Values in Four Categories That Support Creativity and Innovation Among Screenwriters and Studio Executives in the Development Process

Alignment of Essential Values in Instrumental Values Categories

Alignment can be defined as the degree to which compatibility—intrapersonally or interpersonally—exists among the values. *Intrapersonal* alignment is the congruence or integration within an individual's beliefs, values, and behaviors. *Interpersonal* alignment is the congruence of these values between individuals and within teams and organizations. In cases where misalignment is present, the conflict stems from a fundamental incompatibility among beliefs, values, and/or behaviors at the intrapersonal (personal) and/or interpersonal (social) level. The data are presented in a scattergram—a plotting of the percentages at coordinates intersecting the *recognize in self* axis (x) and *recognized by process* axis (y)—to provide a visual charting of their alignment (see Figure 4). Red-colored circles on the chart denote screenwriters' responses and blue colored circles denote studio executives' responses. The number inside each circle corresponds with the numbered values found in the data tables in each of the four values quadrants (see Tables 1 through 4; Figure 3). For example, the red-colored circle in the personal competence values quadrant marked with the number 1 denotes *perceptual openness*, which is the value that received the most responses (ranked 1 out of 5) from participants. It is placed at the approximate intersection of 71% on the self (x) axis and 20% on the process (y) axis.

Alignment of screenwriters and studio executives. As was shown in Table 5 and discussed in detail in the previous section, screenwriters and studio executives had general consensus in the percentages of responses for 18 out of

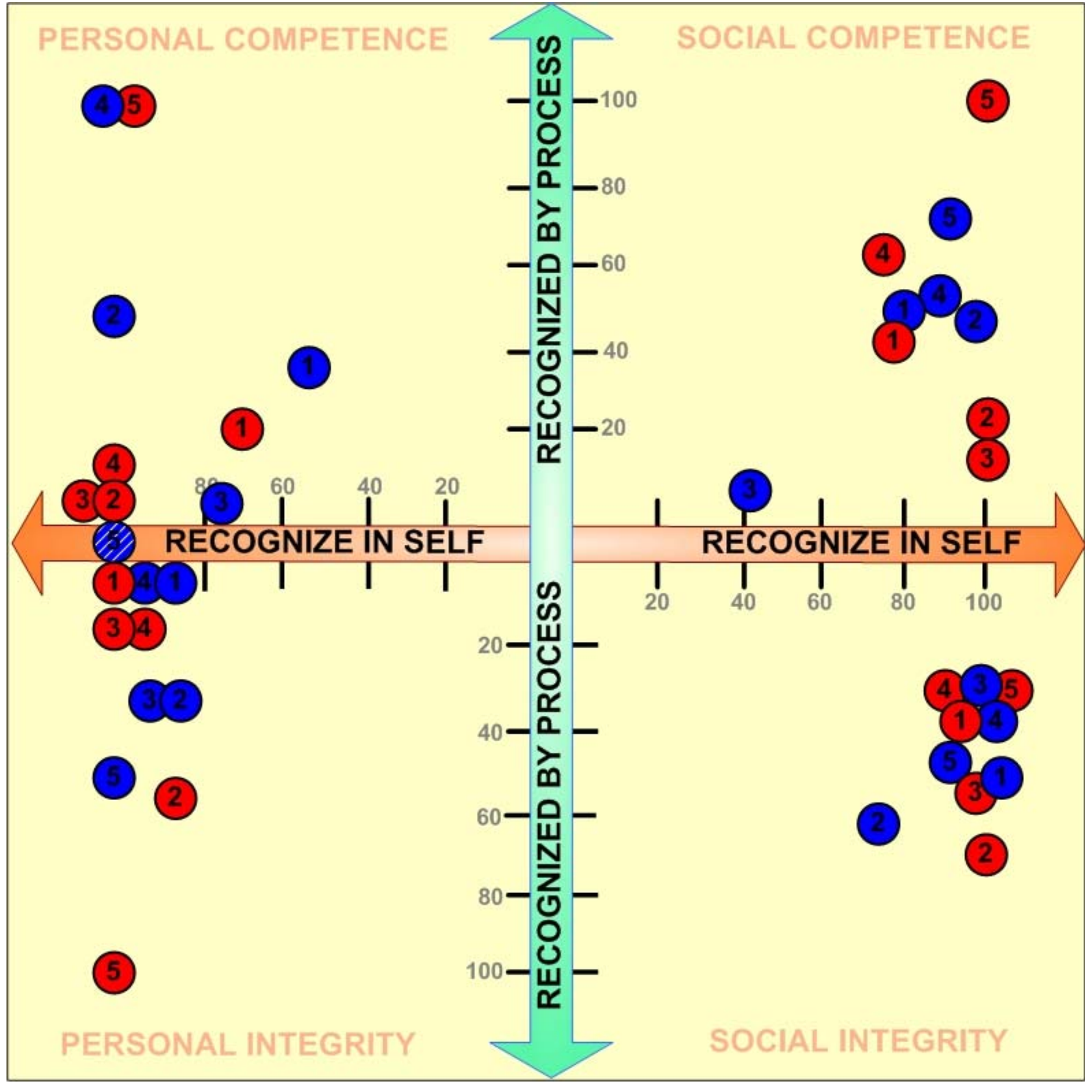


Figure 4

Scattergram of Percentages of Responses by Participants Affirming Presence of the Top 20 Values Found to Be Supports to Creativity and Innovation in the Development Process

20 values. Screenwriters' combined percentages of responses among all values that indicated their recognition in themselves was 95% whereas 52% of responses affirmed recognition of those values by the development process. Studio executives' combined average of responses among all values to be recognizable in themselves was 86% whereas 53% of responses affirmed recognition of those values by the development process.

Alignment between self and the process. By combining the averages of screenwriters' perceptions and studio executives' perceptions presented above, all participants recognized 90.5% of the essential values outlined in this study as present within themselves and perceived that the development process recognizes 52.5% of those same values.

Chapter Summary

Chapter 4 presented the data derived from interviews that identified the values associated with the greatest number of comments in each of the four quadrants of (a) personal competence, (b) personal integrity, (c) social competence, and (d) social integrity. From this, the data were presented on participants' perceptions of their alignment of integrity with the development process.

Resulting from these findings, the fifth and final chapter of this study will interpret this data by presenting (a) conclusions and interpretations, (b) recommendations, (c) limitations of the study, (d) opportunities for further research, and (e) a summary of learnings from this research project.

Chapter 5

Analysis

The purpose of this study was to explore the relationship between creativity and integrity. It addressed the primary research question: In what ways and to what degree do screenwriters and/or studio executives feel their personal integrity is in alignment or out of alignment with the creative process of feature film development?

To that end, the fifth and final chapter of this study analyzes the results of the data collection process presented in the previous chapter. It is divided into six parts. First, a summary of the findings from the previous chapter is presented. The second part presents the conclusions from and interpretations of the findings. The third part presents recommendations and implications for leaders and organization development practitioners. Fourth, the limitations of the study and suggestions for how they could be corrected if the study were performed again are presented. The fifth part suggests possible directions for additional research on the topic. Finally, I summarize my learnings based on the knowledge and experience I have gained in the course of this research.

Review of Findings

The model of inquiry chosen for this study had two dimensions through which the relationship between creativity and integrity was explored: (a) Four categories—personal competence, social competence, personal integrity, and social integrity—within which key values that support creative ideation of all participants were determined, and (b) the alignment of those key values between

individuals—both screenwriters and studio executives as separate groups and in aggregate—and the development process.

To address the first dimension of inquiry, those values that were expressed by participants in this study as essential to their competence and integrity in the development process are (in rank order):

Personal competence values:

1. Perceptual openness
2. Strategic and problem-solving skills
3. Frame-breaking approaches
4. Ideational fluency
5. Cognitive complexity

Personal integrity values:

1. Internal locus of control
2. Intrinsic motivation
3. Non-conformity and independence
4. Integrity
5. Orientation toward risk

Social competence values:

1. Clear goal and common strategy
2. Responsibility for whole, identifiable work
3. Resources available
4. Freedom and autonomy on how to do the work
5. Sense of impact on others' lives

Social integrity values:

1. Collaborative idea flow and participative leadership
2. Rewards and recognition for creative work
3. Open communication
4. Fair, supportive evaluation of new ideas
5. Trust and consistency between word and deed

To address the second dimension of inquiry's initial measure, the alignment of screenwriters and studio executives with each other, each participant group's responses were calculated across the four measurement criteria (self, process, positive, negative) as percentages. Screenwriters' averages were combined, from which these calculations were made: They recognized 95% of the essential values as present within themselves and perceived that the development process recognizes only 52% of those same values. Studio executives' averages were combined, from which these calculations were made: They recognized 86% of the essential values as present within themselves and perceived that the development process recognizes only 53% of those same values.

To address the second dimension of inquiry's final measure—the alignment of participants with the development process—averages above were combined to show that all participants recognized 90.5% of the essential values as present within themselves and perceived that the development process recognizes only 52.5% of those same values.

Conclusions

From the summary of the data described above, five conclusions emerged in this study:

1. Twenty values with the greatest number of responses across the study were identified as essential to participants' work in the development process.
2. Screenwriters and studio executives had similar perceptions in both dimensions of inquiry in terms of the values identified as most important to the development process as well as to what degree they recognized these values as present within themselves and the degree to which they perceived them as present—or not present—in the process.
3. Those values found to be essential to participants are generally not supported by the development process.
4. A model that was created to explore alignment of integrity between an individual or group of individuals and a process was shown to be a useful measurement tool to gain a greater understanding of the forces surrounding individual values.
5. The exploration of the relationship between creativity and integrity using the above model yielded the hypothesis: The more aligned participants' integrity is with the creative process of feature film development, the more innovative they can be.

Twenty Key Values to Development Process Identified

Nineteen out of 20 values that received the most responses were clearly identified in the prevailing theories on creativity and innovation. The one value that emerged as separate from the prevailing theories on creativity and innovation is *integrity*, which is defined in this research as "incorruptibility," "soundness," and "completeness" (Merriam-Webster, 2004). The subjects of authenticity, true passion, and integrity in an individual with regard to the development process emerged in more than 100 comments from participants during the interviews.

On the definition of integrity as incorruptibility, a firm adherence to a code of especially moral or artistic values, examples of comments often related to refusing work that is outside of one's integrity and standing up for one's own opinions. For example, one screenwriter spoke of a request to develop a concept with great commercial potential that the screenwriter was not passionate about: "The request seems so simple and yet it was completely out of my craft. I would try to do it and I couldn't do it. I seriously couldn't do it."

Another screenwriter offered advice about having passion for the idea:

> Know the heart of the thing and not just so you can shape everything around it, but so at some point you can just say, this is where I get off, this is where we're talking about two different movies and if [they] want to make this other movie, Godspeed, goodbye. You have that option.
>
> If you have an idea that you think could sell, and it doesn't move you, you shouldn't be writing it [because] you don't know what to protect. I saved all my money 'cause I never wanted to take a project that I feel that way about.

Similarly, a studio executive said,

> Just because we are making horror movies, I can't force myself to make those when it's not me. They can give it to anyone else they want, but I don't think I should spend three years of my life making a movie I don't like. It's not my genre, not where I am inherently.

On standing up for one's opinions and staying true to oneself, a studio executive said,

> I have to have faith in myself. . . . It's a subjective, creative process and if you don't throw out your own ideas and stand up for your own opinions, then what are you doing here? And if someone doesn't like your opinions, you go elsewhere and work for someone else who gets it. . . . you're only as good as your word . . . your opinions.

Another studio executive explained,

> The worst thing that could possibly happen is a project moves forward that you don't believe in, 'cause I've had that happen too, and . . . you have to put the brakes on a little bit. . . . There are people that will just go with it, but I can't do that.

On the definition of integrity as completeness, the quality or state of being complete or undivided, comments often related to "staying true to yourself" without sacrificing the needs of others, seeking balance between the needs of the project and one's own values, and choosing those with whom to work. For example, a studio executive remarked,

> I truly believe I have gotten to where I am because I stayed true to myself. I haven't f***ed anyone over. I haven't stolen anyone's idea. I have been true to myself. I haven't shot down anyone else's project. I have done well without adopting the bullsh**. I have maintained my integrity. I rely on my instincts, on my taste.

On finding a balance between the needs of the project and one's own values, a studio executive said,

> I try to be as authentic as possible. I have to adhere to the code—personally, I may not like a certain thing in a movie, but I know that some things are integral. I must hold my own moral parameters back sometimes,

> but you can see my personality there for sure in the process. I'm only developing things that I like.

On choosing those with whom to work, one studio executive said,

> Occasionally I find someone where we can't work together, someone who doesn't have any integrity, someone who says they're doing all this work, collecting money and not doing anything . . . that happens a lot.

The knowledge of these 20 values provides a framework within which organization development practitioners and management can determine alignment between feature film development participants and their respective project groups and colleagues who make up the primary participants in the process. Within each of these values are many subtopics, the nuances of which are specific to a project or organizational dynamic. Discussion around these topics could be used to deepen understanding of the values issues participants face.

Screenwriters and Studio Executives Are Primarily Aligned With Each Other

Screenwriters and studio executives as separate participant groups are largely in agreement with each other, in that their percentages of responses that indicated the recognition of these values within themselves and the recognition by the process were in the same general range.

Although the percentages among values related to *process* were within 1% of each other (52% for writers and 53% for studio executives), the overall averages for the *self* category, which is indicative of one's self-esteem, averaged 95% for screenwriters and somewhat lower for studio executives at 86%. To that end, it is perhaps valuable to the discussion to point out specific values in which

studio executives scored themselves in the self category 15% or lower than screenwriters:

1. Resources available: Studio executives do not feel that they have adequate resources within themselves to do the best work possible. Fifty-eight percent of responses from studio executives confirmed this versus 0% of those from screenwriters (see Table 3 on page 73). Most of the comments that refer to these data revealed a lack of time allocated to each project during the development process in order for them to do the best work of which they feel capable. The need for more resources might include a broad range of things, such as knowledge, training, time to read more thoughtfully and/or to contribute more ideas, more sleep, and activities that recharge their energy.
2. Perceptual openness: Studio executives feel challenged by the need to be perceptually open in the development process. Forty-five percent of responses from studio executives confirmed this versus 29% of those from screenwriters (see Table 1 on page 65). This implies that they are challenged to develop greater insight and discernment, which is defined as the "quality of being able to grasp and comprehend what is obscure" (Merriam-Webster, 2004).
3. Frame-breaking approaches: Studio executives, to some degree, do not feel that they have the ability to approach the work in new, frame-breaking ways. Twenty-five percent of responses from studio executives confirmed this versus 0% of those from screenwriters (see Table 1 on page

65). This could perhaps result from pressure to produce using proven tactics, from narrow-mindedness, or from lack of time and energy to break convention.

4. Internal locus of control: Studio executives sometimes do not feel that their source of control is internal. Fifteen percent of responses from studio executives confirmed this versus 0% of those from screenwriters (see Table 2 on page 67). Comments that support these data were around a sense of surrender to the demands of the job, having little choice in many decisions, and being overpowered by the sheer force of the "way the business works."

In the results compiled for two values, screenwriters scored themselves in the self category 11% lower than studio executives did. They were

1. Freedom and autonomy on how to do the work: Screenwriters sometimes do not feel that they allow themselves the freedom they need in the development process to a greater degree than studio executives do. Twenty-five percent of responses from screenwriters confirmed this versus 12% of those from studio executives (see Table 3 on page 73).
2. Fair, supportive evaluation of new ideas: Screenwriters feel less able to evaluate ideas fairly and supportively, which may refer to their own ideas or those of others in the process, than do executives. Eleven percent of responses from screenwriters confirmed this versus 0% of those from studio executives (see Table 4 on page 78). Although the comments made on this topic did not distinguish at what point in the process new ideas are

treated with more or less fairness (that is, during development of a pitch, adaptation, first draft, rewrite, final draft, etc.), the data imply that writers are more wary of, or take a more defensive stance toward, accepting new ideas during the development process.

Why this detailed comparison was important to point out, in my opinion, is based on the common perception in the business and the literature presented in chapter 2 that screenwriters feel they are consistently denigrated by others in the industry and their values suppressed. The results of this research, however, clearly show that studio executives recognize the importance of those values found to be essential and also that they, as a group, feel to a greater degree than screenwriters that they do not measure up to their own criteria.

Values Found Essential to Participants Are Generally Not Supported by the Development Process

Participants largely do not feel that the development process supports the values they deemed to be essential in their work. Specifically, all participants recognized 90.5% of the essential values outlined in this study as present within themselves and perceived that the development process recognizes 52.5% of those same values.

These percentages imply that although participants have a high degree of self-esteem, the process presents a significant challenge to their ability to maintain it. Given the commitment these participants have made to their professional lives, not only in time but also of emotion, the fact that the process

does not reinforce their sense of self-worth, which is profoundly important to overall organizational health, is notable.

Compromised self-esteem in the work environment leads to a highly diminished sense of satisfaction among employees; in the case of feature film development, these particular employees have a far-reaching impact on society through their ideas and actions. Knowing that this is a challenge for them encourages us to discover ways to bring forward values that participants care about in the process and ensure their harmony with the values and vision of the studios that hire them.

Model Created to Explore Values Alignment Across Two Dimensions

Determining the particular values that are central to the integrity of feature film development participants was a central component of this research. Additionally, examining values that define how a person sees himself or herself and wants to be seen as well as their alignment across categories that temper each other, as per Hultman's model (2002), was also very valuable. This measure of an individual's alignment implies that this information would ultimately be bridged with data about an organization to determine individuals' integration with an organization's values. The model created for this research is one such bridge.

This model is what expands previous models in the existing literature and differentiates this research study. Creating definitions for the axes in the "4x4" designed by Hultman (2002) (see Figure 1 on page 37) allowed the use of quantitative methods to plot the degree to which participants felt these values

were recognized in themselves with the added dimension of the degree to which they are recognized by the process through simultaneous collection of data, by the same criteria, within the same model, and using quantitative measures. The definition of the *process* axis has encouraging implications for future research because it can be scaled to other levels at which an individual may play a role: a team, a department, a division, and/or the company. A visual representation of this model, called the Creative Integrity Alignment Model, is found in Figure 5.

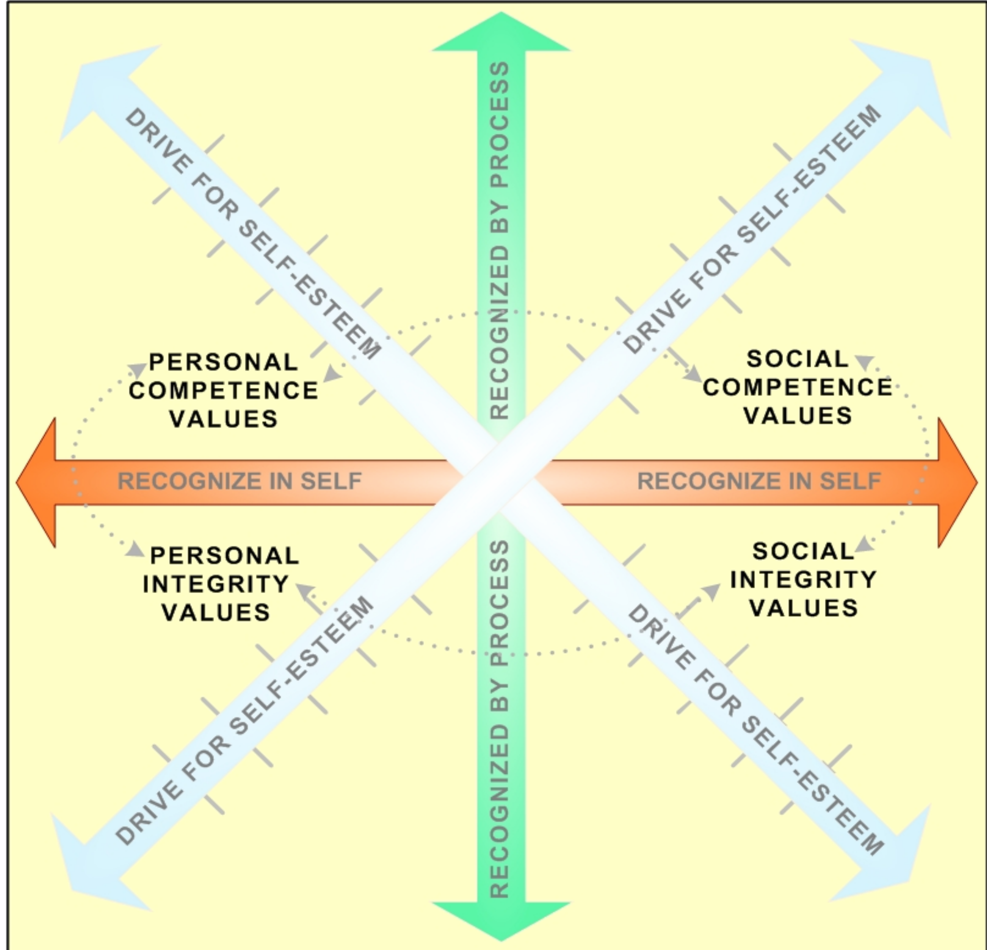


Figure 5

Creative Integrity Alignment Model

The model could be summarized by this statement: In the drive for self-esteem, individuals in the creative process seek balance among and alignment of values that fall into four quadrants: personal competence, personal integrity, social competence, and social integrity. Personal values and social values have an inherent dynamic tension as do competence values and integrity values. Each quadrant contains values that push and pull—personal versus social and competence versus integrity—against values in the other three quadrants.

To illustrate how the research would have shown an alternate view on the results without this added dimension, responses along the self axis ranged from 42% to 100% affirming values in the competence categories and in the 75% to 100% range in the integrity categories. Although alignment is not apparent across all four quadrants, there is some alignment in terms of the degree to which participants recognize the necessary skills and integrity for the process within themselves. However, there is a much greater degree of misalignment in the process category, which would have been undetected in the analysis if it had not been measured. Responses along the process axis ranged from 0% to 100% affirming values in the competence categories and in the 0% to 100% range in the integrity categories.

When exploring a particular work process, it is apparent that adding this dimension of inquiry to the research was especially valuable. Therefore, measurement of values in this dimension is inherent to a thorough understanding of the important role values around integrity play in innovation.

Exploration of Relationship Between Creativity and Integrity Yields Hypothesis

This exploration of the relationship between integrity and creativity yielded the following hypothesis: The more aligned participants' integrity is with the creative process of feature film development, the more innovative they can be.

The following actions represent the chain of findings that led to formulation of the hypothesis:

1. Values of creativity and innovation that relate to one's sense of integrity (defined as completeness, soundness, and wholeness) that equate with the values known to affect self-esteem and performance were selected and tested for validity in this context.
2. Values found to be essential were measured for their alignment as they are recognized by individuals in themselves and in the process.
3. Misalignment was found between the self and process categories; therefore, integrity in the work is compromised.
4. Compromised integrity in the work does not support individual creativity and group innovation. Therefore, the more aligned participants' integrity is with the creative process of feature film development, the more innovative they can be.

Given this hypothesis, and that misalignment was found between individual integrity and the integrity of the development process, the quality of films that are being released to the public out of the studio system is affected. An

opportunity to improve this alignment between the development process and its participants would potentially improve the quality of films that are released. From this, it could be suggested that the improvement of quality in the films could ultimately lead to an increase in ticket sales and thus greater profits for those involved.

Recommendations

This section suggests possible ways leaders and organization development practitioners can act on the conclusions presented by this study. It also features a discussion of the potential impact this new knowledge and subsequent action could have on the development process.

Recommendations for Leaders

“Effective leaders put words to
the formless longings and deeply felt needs of others.”
—Warren Bennis (Cashman, 1998, p. 122)

The values that participants confirmed are essential to the process include several that are key to studio leadership. In fact, out of the 20 values, all are affected by the culture of leadership and decision making at the studio. Most notable are collaborative idea flow and participative leadership; rewards and recognition for creative work; open communication; fair, supportive evaluation of new ideas; trust; clear goal and common strategy; available resources; lack of conformity; and an orientation toward risk. As was discussed in previous sections, all of these values were reported to be largely unsupported—indicated by 48.5% of comments overall—by the development process. Additionally, some

40 comments from participants were directly related to how people in positions of leadership affect their work.

The relationship dynamic that studio executives and screenwriters are involved in is a three-pronged one in which the third prong—studio leadership—is often not present. Studio executives are delegated responsibilities for the development of film projects and are expected to perform well and maintain the mandate of the studio. Those messages from leadership are filtered through the studio executives' own skills, values, and desires and passed on to the screenwriter. Although demonizing each other is a popular pastime among studio executives and screenwriters, the clear message from the results and participants' interviews is that there is not enough clear guidance and support from leadership for either party. For studio executives, leadership refers to more senior-level executives (if any), the president of production and/or motion picture group, and the chairman. For screenwriters, leadership refers to the studio executives and, in certain cases, the most senior executives described above.

It has been said that the purpose of leadership is to ensure that an organization becomes all that it is capable of becoming through the "release of human possibilities" (Jaworski, 1996, p. 66). This can be accomplished by establishing a clear vision and creating conditions whereby people can move toward that vision in healthy and positive ways. Ways to manifest that vision would be to provide them with opportunities to use their skills and to learn (personal competence) and make a contribution (social competence) within an

atmosphere conducive to self-respect (personal integrity) and acceptance and mutual respect (social integrity) (Hultman, 2003).

Collins and Porras boiled the success of visionary companies down to one key principle: preserving the core ideology—values and purpose—and stimulating progress. Their research suggests that corporations with carefully crafted visions significantly outperform the stock market over long periods of time (Cummings & Worley, 2001). Articulating their vision clearly is part of what is important for leaders. However, dialogue with other stakeholders is necessary for that vision to become a *shared* vision and individually "owned" in practice. This is not a single event; this is a process of open dialogue consistently over the long run that can take place at all levels of an organization.

The impact of this reassessment has three significant implications:

1. Individuals can choose to work for or with a particular studio whose core values and the vision resulting from those values are in alignment with their own.
2. A deeper understanding of a studio's strategy might allow creative teams to develop fewer projects. This suggests that participants could spend more time developing the projects they have, or have more time to develop new projects. It also suggests that the ratio of projects participants are involved in developing and those that progress into production might be increased. Clear goals and common strategies to meet those goals as well as the availability of resources, specifically time, were

two values participants found to be essential to—and lacking in—the development process.

3. Greater alignment of integrity between individuals and the process leads to higher self-esteem and personal satisfaction and, therefore, potentially lower turnover rates and/or better product overall.

At the conclusion of each interview, I asked participants, “If you had three wishes for the development process that—if you could wave a magic wand—would make it the best it could possibly be, what would they be?” The responses to this question were surprising and innovative; they are a strong indication of where participants’ energy was at the conclusion of the interviews. These comments, which may be of interest to leaders, are listed in Appendix E.

Recommendations for Organization Development Practitioners

Appreciative Inquiry was an excellent tool to bring to light a collection of best practices among those whose work processes vary on a day-to-day basis. Several participants commented that they had not previously considered their best experiences as a key source of future guidance. From their wishes presented in Appendix E, there is some energy around a vision of the future for the development process, although their readiness for change was not assessed in this study.

As a method to open the dialogue on the importance of individual and organizational values alignment, my recommendations for practitioners fall within two of the primary activities in leading and managing change: motivating change and creating a vision (Cummings & Worley, 2001).

Organization members will not seek change if there is not a compelling reason to do so. In this case, all of a studio's primary stakeholders—beyond those interviewed in this research—who are involved in film development would need to feel dissatisfied with the process to the degree that they are willing to try something new or behave in new ways. If confirmed, there are three methods for opening organizations to the proposed change (Cummings & Worley, 2001): (a) sensitize decision makers at the studio to the pressures for change that have come out of this research, (b) reveal discrepancies between the current and desired states, (c) and convey credible positive expectations for the change.

Helping leaders at the studios realize the internal pressure for change from its participants would be the first part of sensitizing the studio to the need for values alignment. Bringing the studio's awareness into the experiences its creative teams are facing may require taking a hard look at the quality of their film slate, high production costs, and turnover. Additionally, external forces pulling at the need to change and adapt may derive from a variety of pressures, such as heavy competition from other studios for superior executives, talent, and material as well as the expansion of global audiences and new technologies.

Second, the information gathered in this research is representative of the current state of feature film development industry-wide as experienced by a sample of its participants. These results should be compared with the desired future state of the studio's operation. Core values and core purpose are the foundation on which a company's vision and ultimately its strategy are built. Examining discrepancies between the studio's values and the values of those who

they pay to develop films for them is a primary motivator to refine its vision and strategy. Helping stakeholders in the development process create a shared vision is the primary recommendation for practitioners and is discussed in greater detail in the section that follows.

Finally, examining stakeholders' expectations around how a change program oriented toward values would work is essential to its success. If stakeholders expect the alignment of individual and organizational values to be attainable, they are likely to develop a greater commitment to the process and to direct more energy into the constructive behaviors needed to implement it (Eden, 1986). Conveying credible positive expectations for the change is key to stakeholder participation.

Creating a shared vision of the future. Creating a vision of what organization members want the company to become is "one of the most popular yet least understood practices in management" (Cummings & Worley, 2001, p. 159). "Core values and purpose provide guidelines for the strategic choices that will work and can be implemented versus those that will not work because they contradict the real nature of the organization's identity" (Cummings & Worley, 2001, p. 161). The assessment of the core values of a company requires a comparison with those values seen as essential to its employees, toward which the results of this research take a first step. In this context, studio leadership must collaborate with its film development participants toward shared values in order to establish a creative mandate that will be mutually owned and followed.

Core values typically include three to five basic principles or beliefs that have stood the test of time and best represent what the organization stands for. Core values are not designed; they are discovered and described through a process of inquiry. Although the vision will ultimately incorporate the desired future for a company, it is firmly rooted in the core values that are actually in use. They might be discovered through inquiry of the studio's history, founders, the work people actually do, and the "glue" that holds the studio together (Cummings & Worley, 2001). The core purpose of an organization describes why it exists, a slogan or metaphor that captures the reason people are motivated to work for that company. For example, the essential purpose of "creating a place where people can feel like kids again" was a significant factor affecting Disneyland's return to prominence in the 1980s and 1990s (Cummings & Worley, 2001, p. 161).

Working from both knowledge of areas where misalignment of integrity occurs and of shared values, studio leadership and film development participants together can create a shared vision for the studio's future efforts in filmmaking. The task of developing an envisioned future has two primary components: developing bold and valued outcomes and creating a roadmap to a desired future state (Cummings & Worley, 2001). The role of the practitioner would be to help guide the studio leadership toward clear and achievable goals that will serve to align them with participants in the development process. Alongside these goals is a statement that describes what the organization should look like in order to achieve them. Creating a desired future state provides a "word picture" that is

emotionally powerful to participants and motivates them to change. In the development process, this might be an image of a new way of interacting for leadership, studio executives, and talent, toward which the best experiences and best films can be created.

Implementing the envisioned future. Motion picture studios qualify as *complex organizations*: “multi-functional and multi-level with multiple stakeholder systems operating in unstable environments” (Watkins & Mohr, 2001, p. 23). One of the prevailing goals of the organization development field is to create sustainable, transformative change in an organization, which enables “quantum leaps forward in an organization’s capability to deliver needed products and services, while at the same time enriching the quality of life for all those connected with the organization” (p. 24). Beckhard and Pritchard (1992) outlined several areas in which change would begin should the essence of a complex organization be in flux:

1. Change in the kind of work done within the organization and how it is done
2. Change in the roles people hold and the relationships they have with one another
3. Change in the identity of the company in the marketplace
4. Change in the company’s relationship with its customers and the outside world
5. Change in the mission of the organization
6. Change in the culture of the organization

7. Change in the organization's processes for adapting to continuous shifts in its environment

Appreciative Inquiry may be a particularly appropriate method to create a vision associated with transformational change initiatives. As was discussed in chapter 3, this research was designed using many principles grounded in social constructionism and Appreciative Inquiry. Using the appreciative approach in interviews with participants in this study brought forth many examples of the passion and exceptional experiences they have had in film development. Essentially, the design of this research represented what is known in Appreciative Inquiry as the *definition* phase. The goals for the research, the framing of the research question, the inquiry protocol, the participation strategy, and the management of the study's structure were outlined in this phase. The second phase known as *discovery* involved the interviews with participants. Participants were able to explore the life-giving properties and conditions that were present in those exceptional moments when they felt completely authentic in their film development work, which resulted in the 20 essential values. Where this research leaves off is in the sharing of those values with all stakeholders. The recommendations made previously in this section that refer to creating a shared vision parallel the last three stages of Appreciative Inquiry:

1. A *dream* phase during which stakeholders create shared images of what their organization would look, be, feel, and function like if those exceptional moments and essential values became the norm rather than the exception.

2. A *design* phase during which stakeholders agree on principles that guide changes in social and technical processes to support the shared values.
3. A *destiny* phase during which the organization evolves and transforms into its envisioned future.

Appreciative Inquiry takes into consideration the challenges of major change at the individual and system levels, as one cannot change without the other. Given the imaginative nature of those who participate in feature film development, I found this methodology particularly compelling for the interview process because of its reliance on storytelling and emergent themes.

Limitations of the Study

The study's primary limitation was the size and composition of the sample of participants. This may have affected the impact at the industry level of analysis as well as the selection process for particular values in terms of (a) what values garnered the greatest number of comments overall, (b) what values had the greatest number of comments among screenwriters only, and (c) what values had the greatest number of comments among studio executives only.

Sample Size and Composition

The sample was not balanced between number of screenwriters and number of studio executives. Screenwriters made up 35% of the sample, whereas studio executives comprised 65%.

Second, there was an imbalance of males to females within each group and across the entire sample, which could have been a factor in the results and was not measured in this study. The screenwriter group was 88% male and 12%

female. The group of studio executives was 60% male and 40% female. However, averaging gender roles across both participant groups features a more balanced sample, with males comprising 56% and females comprising 44%.

Third, two studios featured two participants who represented the same studio division, whereas each of the other studios and mini-majors had only one studio executive representing it. Screenwriters who may have had overall deals with a particular studio are not included in this calculation.

Every attempt was made to ensure that all studios were represented evenly, that as many studio executives from mini-majors as possible participated, that screenwriters and studio executives were equal in number, and that males and females were equal in number. However, due to unexpected circumstances, several candidates who agreed to participate ultimately could not be interviewed. To control any possible bias, once the analysis and coding process had begun, the sample was considered "locked" and no other participants were approached to participate in the study. A refined research design could have addressed how to ensure a balanced sample before interviewing began, even if it resulted in a smaller sample size as this may have significantly impacted the results both in terms of what values had the greatest number of overall comments as well as in alignment measures.

Selection Process of Essential Values

I chose to aggregate all comments into a single total number of comments to determine which values were essential. Therefore, if the number of comments associated with a particular value were analyzed separately by group, a different

list of values might have emerged from studio executives than from screenwriters. Because the differentiation of the groups' assessment of the values themselves was not the primary goal of this research, I chose to focus on alignment of a common group of values and note the contrast between participant groups *within* each value. It is important to qualify that in reference to all values, both participant groups had significant energy around each value. However, a more exact calculation could have been provided if the number of responses in each participant group had been divided by the total number of responses for that value and calculated for their balance before analyzing their overall impact.

That 20 values were chosen out of approximately 150 possible values to represent those with the most number of comments is somewhat arbitrary. Twenty values, as opposed to 25 or more, provided a clear picture of values participants found essential without clouding the results with excessive data. However, some other values that were not presented also had a significant number of comments associated with them and could have been incorporated into a larger analysis.

Opportunities for Additional Research

Researchers interested in creativity, media studies, and organization development could elaborate upon these findings in two ways. First, additional research could focus on expanding the findings from the proposed research question. Several methods for further exploration of the existing research question that will be discussed in greater detail below are (a) testing the expanded list of values using a survey data collection method, (b) adding more

participants and/or participant roles to the sample, (c) using a different level of analysis, and (d) using the model as a quantitative analysis tool. Second, the hypothesis that emerged from this research could be tested against some outcome.

Expand the List of Essential Values

From the values that emerged from the prevailing theories on creativity represented in Figure 2 on page 50, new results could be found from the same framework using a data collection method such as a survey. Using the same research question, designing a survey along the same lines of questioning would allow the researcher to collect quantitative data specifically on those elements that could perhaps draw a more direct line between integrity and creativity. Additionally, a survey would allow for collection of a larger amount of data from a bigger sample of participants in a reasonable period of time.

Expand the Participant Sample

Increasing the sample size and/or cross-section of participants (that is, non-studio development executives, producers, directors, actors) would allow for greater depth and breadth in the results. The same research could be repeated with a sample of participants that is balanced in both in role and gender, which might challenge the results of this research. There are many creative teams across media organizations who are involved in collaborative ideation, such as those involved in development of television shows, marketing and advertising, animation projects, new media and online technology projects, and video games. This research could be applied to another industry as well. Many companies

across manufacturing and service industries develop new products where collaborative creative ideation is germane to their processes.

Explore New Levels of Analysis

Researchers could use a different level of analysis to explore creativity and integrity alignment in a particular individual, work group, or organization to deepen the understanding of particular individuals' successes and challenges. Specifically, a development team on a project or a team of creative executives at or affiliated with a particular studio could yield particularly valuable results for the organization.

Use Model for Quantitative Analysis

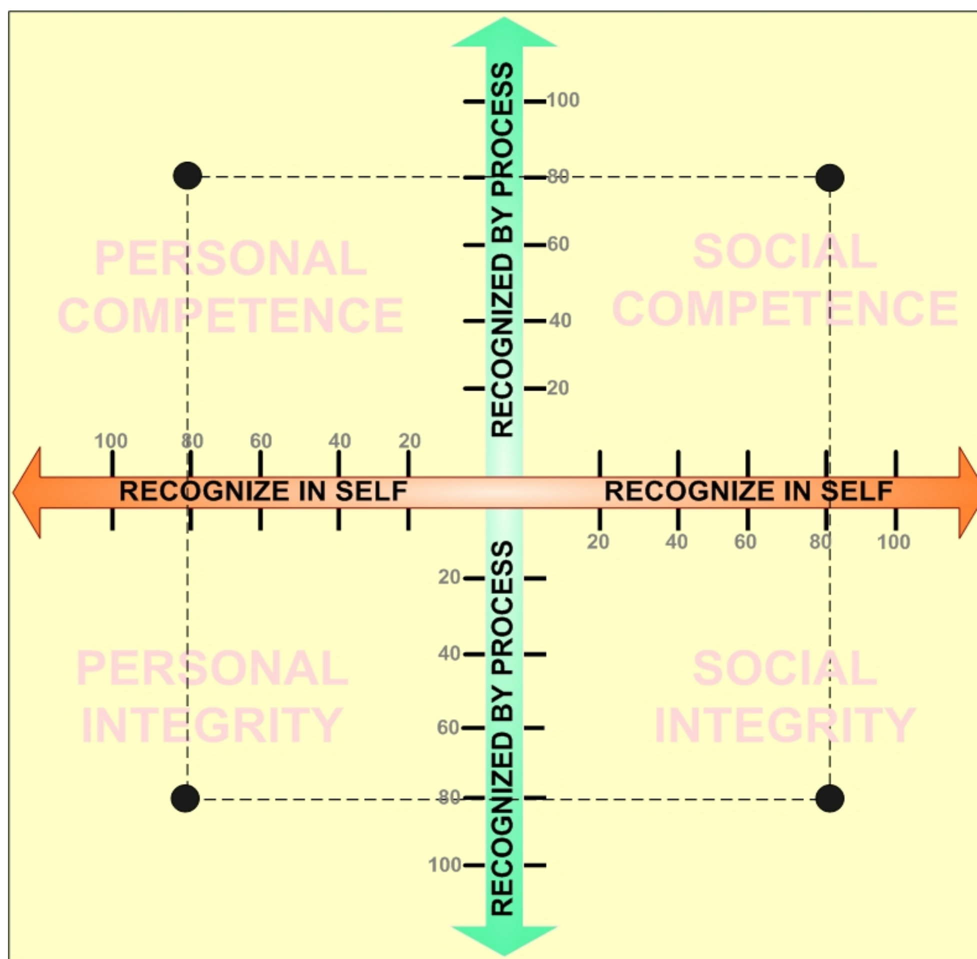
The Creative Integrity Alignment Model (see Figure 5 on page 99) that was designed for this study to explore values alignment between oneself and the process was shown to be a useful measurement tool to gain a greater understanding of the forces surrounding individual values. It can also be used to explore individual alignment with a team or organization overall using the same research framework in conjunction with expanded data collection. If a survey with a 5-point scale were administered to a group, results of the survey would facilitate plotting the data on the scale built into the model's axes. "Scores" for individual values could be analyzed separately or averaged for a category or quadrant-level score. Averages of the scores in each of the four quadrants could provide a "creative integrity alignment" score between 0% and 100%. An example of how an individual's scores would be plotted if they scored an average of 80% using this model is shown in Figure 6.

Using the Creative Integrity Model with the formula PCBL + PIBL + SCBL + SIBL / 4 = CIAL (Creative Integrity Alignment Level), high numbers indicate high self-esteem. Without averaging two percentages in a quadrant, balanced percentages would indicate the individual's balanced perception of self in relation to process and/or others in that category. Balanced scores across and/or among quadrants would indicate a balance between competence categories and integrity categories and/or a balance between personal categories and social categories. These scores could be used for individual coaching or for teams and groups of teams by averaging the results. This concept is not designed to "grade" one individual's worth against another. Rather, it is a method of analysis that would communicate a rather ethereal concept to individuals, teams, and organizations in terms they commonly use, which is scores out of 100 points or percentages out of 100%.

Test Proposed Hypothesis

The hypothesis that emerged from this study is: The more aligned participants' integrity is with the creative process of feature film development, the more innovative they can be. The primary opportunity for further research is to test this hypothesis against some outcome.

Testing the hypothesis relates to the suggestion that misalignment of creativity and integrity could hinder creativity and negatively affect the process. Therefore, testing the degree to which various levels of alignment affect the levels of creative ideation that result in less derivative, cliché, and/or stereotypical films would be of interest. There are several diagnostic tools that



Variables:

PCS = personal competence self score
PCP = personal competence process score
PIS = personal integrity self score
PIP = personal integrity process score
SCS = social competence self score
SCP = social competence process score
SIS = social integrity self score
SIP = social integrity process score
BL = balance level

Given:

$\frac{PCS + PCP}{2} =$ PCBL

$\frac{PIS + PIP}{2} =$ PIBL

$\frac{SCS + SCP}{2} =$ SCBL

$\frac{SIS + SIP}{2} =$ SIBL

Formula:

$\frac{PCBL + PIBL + SCBL + SIBL}{4}$ = CIAL (Creative Integrity Alignment Level)

Figure 6

Creative Integrity Alignment Model: Example of Plotted Scores in Which Self-Esteem is High and Balance is Present Within and Among Quadrants

could be used in conjunction with this hypothesis to help determine a group's creative potential, such as the KEYS Instrument (Amabile, 1997) mentioned in chapter 2 and the Kirton Adaptation/Innovation (KAI) Inventory (Kirton, 1976, 1989).

If further collection of data supported that the creative process is hindered by misalignment of integrity, the assumption is that this would significantly affect, perhaps negatively, the overall integrity of a film: artistically, socially, and in profitability. Following the testing of the novelty of ideas emerging from the process mentioned above or as a separate measure, a second opportunity for future research would be to test how the relationship between creativity and integrity affects the number, quality, or success of films that are released.

Summary of Learnings

"What you bring forth out of yourself from the inside will save you.
What you do not bring forth out of yourself from the inside will destroy you."
—Gospel of Thomas (Cashman, 1998, p. 38)

During the course of this research project, I was deeply affected by the work and brilliant force of Peter Block, who is one of the many outstanding teachers in Pepperdine's Master of Science in Organization Development program. He spoke of Jung's concept that all consciousness begins with an act of disobedience and challenged me with a dictum that I recognized as the crux of my earlier decision to perform a study on integrity: "If we cannot say 'no,' then our 'yes' means nothing" (2002, p. 28).

What I said "no" to five years ago was work that I loved that I could no longer reconcile with my own values. What I said "yes" to was doing work that

is aligned with my values, this research being an example of that coming full circle. Rather than searching for an answer to somehow justify my choice, I instead focused forward on this question: Can I be myself, do the work I want to do, and still make a living? I wondered if other people in the film business were asking the same question.

In analyzing what makes for effective organizations, many models provide frameworks that people hold to be the "right" approach to ensure that individuals, and the companies for which they work, realize their potential. Block (2002) outlined a list of models that form the foundations for many approaches used by organization practitioners themselves:

1. Vision, clear purpose, and common goals are essential. We live into the future that we imagine, and the task is to keep focused on that vision and let that be the context for all our actions.
2. We need effective tools and problem-solving skills. When we have the tools, we have the capacity to bring our intentions into being.
3. Participation and empowerment are key. So are high involvement and high collaboration. Workers will perform best when they have influence over their workplace and act as owners.
4. We need flexible structures and sophisticated information systems to support work processes that fit the task and mission. More agile, cross-functional structures plus easy access to the right information at the right moment create the capacity to meet shifting demands quickly.
5. Leadership is the key. We need intuitive, service-oriented, visionary leaders to set the tone and provide the example for those they lead. They must be role models for the change they want to see.
6. Effective personal skills, good work habits, and behavior that is self-motivating as well as supportive of others are needed. Behavioral skills and relevant competencies make the difference.
7. We need learning organizations, places where people are supported to fail, to question their mental models, to experiment with new ways.
8. Organizations are places to live out our spiritual and human values. We need to bring our whole selves to work, where we create an ethical environment that values people as much as results. (pp. 8-9)

Even though the approaches vary, Block (2002) assured that all of these models are valid expressions of what makes for better lives and work environments. I subscribed to several of these models in performing this research. What makes the difference is the way we bring these models forth. Values, as statements of what really matters to us, are the guiding beacon to do that.

Often, our values emerge from what pains us from our own life experiences and serve to ground us in commonality with others. Through them, we want to create a world that will solve for others what we have struggled with so much for ourselves (Block, 2002). The search for creative integrity and what really matters is the subject of this research and the foundation of my own journey as well. And although this research proposed specific values as essential to those in film development, it is less important to negotiate the impact of one value over another. What *is* important is to open the dialogue in organizations about our values and to find the courage to act on them.

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Appendix A

Interview Protocol for Screenwriters

Appendix A

Interview Protocol for Screenwriters

Introduction to Interview

Thank you for giving your time to this research.

As you may remember from my introductory letter, I am particularly interested in learning from you about your work as a screenwriter during film development. Specifically, I will be asking you questions about how you balance your needs during the development process and the needs of others, such as those of the studio executives and the studio's concerns.

The questions are designed to take into consideration both your views of yourself as well as views on how others—members of the development team on a particular project—may view your participation during the process. The questions are focused around four areas: your unique skills for development, your particular contributions during the process, the compromises you might make as an individual during development, and the quality of your relationship with the team.

As I have said before, I will not mention your name, the names of other people, organizations, and/or project titles outside of my conversations with you or in the research report. I will be looking at your views in conjunction with other participants and will identify similarities and differences in how screenwriters and studio executives experience development. Do you have any questions before we begin?

Introduction to the person:

1. First, briefly tell me about how you got started in the business and how it led you to where you are now.
    a. *What was that like working for/ on [that first project/that company/ your first boss]*
    b. *When did you know you were suited to being a screenwriter?*
    c. *When did you know you wanted to be in the business?*

General Values, Beliefs, and Norms at the individual level:

2. As a screenwriter and creative person, what is most important to you in the development process?
    a. *What motivates you to do your best work?*
    b. *What parts of the development process and working with the team brings you the most satisfaction/do you value the most?*
3. Why is [that] important?

4. If I were a fly on the wall in a development meeting, what would [that] look like in action?
    a. *How does [what's important to you] manifest itself in action?*
    b. *How do you express [what's important to you] during the process?*
    c. *How do you insure that your criteria are met to maintain [what is important to you]?*

General Values, Beliefs, and Norms at the process (group) level:

5. What is most important to the development process in general, to move a script forward toward getting a greenlight?

6. Why is [that] important to moving a project forward?

7. How does [what is most important to the process] manifest itself in action?
    a. *How does one make that happen?*

Personal Competence: Your own sense of your skills, knowledge, and capability as a screenwriter/executive and others' sense of your skill, knowledge, and capability.

8. What do you consider to be your strengths in the development process?
    a. *What are the particular competencies or skills that you bring to the table?*

9. What would others say?
    a. *To what extent are the qualities you just mentioned known to others in development?*
    b. *Are you known for being good with structure, character, a particular genre? Are you known as a hard worker?*

Social Competence: Your own sense of contribution to the process and others' sense of your contribution to the process.

10. What are the factors that you consider when entering into the development process in order to contribute value?

11. Where would you place yourself and what you want in this list [of factors]?
    a. *To what degree do these factors generally override what you personally would prefer?*

12. After you have been hired on a project or had a script bought, to what extent is the long-term core strategy of that particular studio discussed or considered during the development process?
    a. *Describe more about how the studio determines its creative mandate and what that means for you as a writer.*

13. Thinking back over your career as a screenwriter, can you tell me a story about one of those moments when you felt your creative work was really alive and meaningful for you?
    a. *What made it a peak experience? Environment? Subject matter?*
    b. *Were other people involved? Who? What did they contribute?*

14. Does this event describe a time when you also felt your contribution was recognized in the way you intended it to be?

Personal Integrity: Your own sense of authenticity in your work and others' sense of your authenticity in the process.

15. To what extent do you allow your true, authentic self to come out in the process?

16. To what extent do others in the process recognize you for your taste and/or for your views?
    a. *Do others' concepts or opinions of you in your work ring true to you?*

Social Integrity: Your own sense of loyalty, membership, and belonging to the team and others' sense of your loyalty, membership, and belonging through the process.

17. Do you feel trusting of the development process?

18. To what extent do you think open communication, freedom, and mutual respect are vital to this kind of creative collaboration?

19. To what extent are these qualities present in the development process?

20. With what entity or whom do you identify most when you are developing a project? Why?

Closing: Future Vision

21. If you had three wishes for the development process that—if you could wave a magic wand—would make it the best it could possibly be, what would they be?

Appendix B

Interview Protocol for Studio Executives

Appendix B

Interview Protocol for Studio Executives

Introduction to Interview

Thank you for giving your time to this research. As you may remember from my introductory letter, I am particularly interested in learning from you about your work in film development at the studio. Specifically, I will be asking you questions about how you balance your needs during the development process and the needs of others, such as those of the screenwriter and the studio's concerns.

The questions are designed to take into consideration both your views of yourself as well as views on how others—either members of the development team on a particular project and/or your peers at the studio—may view your participation during the process. The questions are focused around four areas: your unique skills for development, your particular contributions during the process, the compromises you might make as an individual during development, and the quality of your relationship with the team.

As I have said before, I will not mention your name, the names of other people, organizations, and/or project titles outside of my conversations with you or in the research report. I will be looking at your views in conjunction with other participants and will identify similarities and differences in how screenwriters and studio executives experience development. Do you have any questions before we begin?

Questions

Introduction to the person:

1. First, tell me about how you got started in the business and how it led you to where you are now.
    a. *What was that like working for [your first boss]?*
    b. *When did you know you were suited to being a studio executive?*
    c. *When did you know you wanted to be in the business?*

General Values, Beliefs, and Norms at the individual level:

2. As a studio executive and creative person, what is most important to you in the process?
    a. *What motivates you to do your best work?*
    b. *What parts of the development process and working with the team brings you the most satisfaction/do you value the most?*

3. Why is [that] important?

4. If I were a fly on the wall in a development meeting, what would [that] look like in action?
    a. *How does [what's important to you] manifest itself in action?*
    b. *How do you express [what's important to you] during the process?*
    c. *How do you insure that your criteria are met to maintain [what is important to you]?*

General Values, Beliefs, and Norms at the process (group) level:

5. What is most important to the development process in general, to move a project forward toward getting a greenlight?

6. Why is [that] important to moving a project forward?

7. How does [what is most important to the process] manifest itself in action? How does one make that happen?

Personal Competence: Your own sense of your skills, knowledge, and capability as a screenwriter/executive and others' sense of your skill, knowledge, and capability.

8. What do you consider to be your strengths in the development process?
    a. *What are the particular competencies or skills that you bring to the table?*

9. What would others say?
    a. *To what extent are the qualities you just mentioned known to others in development?*
    b. *Are you known for being good with structure, character, a particular genre? Are you known as a hard worker? A strong advocate for the writer? For the studio?*

Social Competence: Your own sense of contribution to the process and others' sense of your contribution to the process.

10. What are the factors that you consider when entering into the development process in order to contribute value?

11. Where would you place yourself and what you want in this list [of factors]?
    a. *To what degree do these factors generally override what you personally would prefer?*

12. After you have purchased a project, to what extent is the long-term core strategy of the studio considered during the development process?
    a. *Describe more about how the studio determines its creative mandate.*

13. Thinking back over your career as a studio executive, can you tell me a story about one of those moments when you felt your creative work was really alive and meaningful for you?
    a. *What made it a peak experience? Environment? Subject matter?*
    b. *Were other people involved? Who? What did they contribute?*

14. Does this event describe a time when you also felt your contribution was recognized in the way you intended it to be?

Personal Integrity: Your own sense of authenticity in your work and others' sense of your authenticity in the process.

15. To what extent do you allow your true, authentic self to come out in the process?

16. To what extent do others in the process recognize you for your taste and/or for your views?
    a. *Do others' concepts or opinions of you in your work ring true to you?*

Social Integrity: Your own sense of loyalty, membership, and belonging to the team and others' sense of your loyalty, membership, and belonging through the process.

17. Do you feel trusting of the development process?

18. To what extent do you think open communication, freedom, and mutual respect are vital to this kind of creative collaboration?

19. To what extent are these qualities present in the development process?

20. With what entity or whom do you identify most when you are developing a project? Why?

Closing: Future Vision

21. If you had three wishes for the development process that—if you could wave a magic wand—would make it the best it could possibly be, what would they be?

Appendix C

Sample E-mail for Board of Directors to Introduce Research to Participants

Appendix C

Sample E-mail for Board of Directors to Introduce Research to Participants

Dear x,

I am helping my friend Brooks Ferguson find people—that she doesn't know and who don't know her—to interview for her thesis and I thought you might be a good candidate.

The working title is "Art, Commerce, and Integrity: An Exploration of Group Norms in the Development Process," which will be a means to open a dialogue about the concepts of personal creativity inside the confines of a social art form like film. She is interested in documenting this as "exploratory grounded theory research," which will attempt to scratch the surface of a subject matter that hasn't been documented before.

She will be interviewing a broad base of current screenwriters and (creative) studio executives who have developed a minimum of one domestically released feature film.

She will be conducting two interviews with each person on two separate occasions in September & October lasting approximately one hour each; you will have a contract with her assuring your anonymity. The completed research will be published in August of 2004.

She is getting her MS at Pepperdine in Organization Development (OD), which is the systemwide application of psychology to the planned development, improvement, and reinforcement of the strategies, structures, and processes that lead to organization effectiveness. She has been consulting in OD since 1999 after spending 9 years in studio-based development at production companies.

If you are interested in being interviewed, let me know by August 15th and I will put her in touch with you.

Thanks,

x

Appendix D

Letter of Informed Consent for Participants and Researcher Biography

Appendix D

Letter of Informed Consent for Participants

August 15, 2003

Re: Informed consent for thesis research project

Dear x:

I greatly appreciate your time and willingness to contribute your valuable viewpoint to my thesis research project, which is currently titled *Art, Commerce, and Integrity: An Exploration of Group Norms in the Development Process*. This project is a requirement for the Master of Science in Organization Development from The George L. Graziadio School of Business and Management at Pepperdine University, and will be published in August 2004. This letter is designed to inform you of the specifics of the research and provide as a release for the information that results from your interviews.

In September and October, I will be asking questions of you in two interviews, on two separate occasions, and will discuss options with you as to a suitable location that will provide privacy and that is convenient for you. In addition to handwritten notes, I will be audio recording the interview so that I am able to transcribe your words exactly as you have said them. Once the research is completed, the audio files will be destroyed. Each interview will require *approximately* one hour to complete once the interview begins. Given that the interview may exceed the one-hour period, as the length of responses may vary from person to person, I would like to request we take into consideration the flexibility of your schedule when planning interview times. Additionally, it is also helpful if interviews are not scheduled at a location or around other appointments that will create a sense of pressure or urgency to conclude the interview.

I will occupy a position of trust and confidence with you in this research and will never divulge your identity in connection with your comments, either in writing or verbally. I will also remove names of organizations, names of individuals, and references to projects mentioned during the interviews. Instead, all names and other information agreed to will remain anonymous will be coded for my understanding and further analysis. I shall prevent the disclosure of all this information; however, I have retained a research assistant for help with the significant undertaking of transcribing the interviews who is bound by the same requirements stated in this letter. Additionally, I will not include in my research any content from you that results from verbal or written communications we may have outside of the interviews. Only content that arises specifically from the interviews at the scheduled time and place will be included in the research project.

Your participation in this research is purely voluntary and you have the right to withdraw your participation. You also have the right to refuse to answer a particular question if you find it unacceptable. Upon request, you may obtain copies of the written transcript of your interview and/or a copy of the completed research report when they

become available. I reserve the right to use the data and resulting analysis from this research, while still honoring your anonymity, beyond this initial research. It is possible that I will continue working in my academic and professional careers toward theoretical frameworks that build upon the findings from this study.

To give you a better understanding of the topics that will be covered in your interviews, the following is an outline of the major areas of study. In terms of new product development among innovative work teams, the demands of those who participate in film development are, in my opinion, unique to new product development in other industries and particularly personal. I believe the innovative methods used in film development teams will be of significant interest to those in other industries. New product development in manufacturing accounts for about 20-30% of production each year whereas film studios turn out new products in the 80-90% range, and often without the benefit of a team that remains intact from project to project. On the subject of integrity, for the purpose of this study, it is defined as a value that reflects one's sense of *wholeness* and *authenticity* as an individual and a professional. I am interested in exploring how one maintains his or her integrity as an individual while contributing to this highly collaborative creative process. The exploration of group norms referred to in the working title refers to the informal organization, which is defined as the standards of behavior a group expects and anticipates of its members, opposed to the stated, formal policies and procedures required of the work. In summary, it is (1) the dynamic tension among one's sense of creative contribution to the team, (2) authenticity and integrity in one's work, (3) the tacit agreements among members of the team on acceptable behavior, and (4) the need to make choices that will be profitable that will be explored in this research.

Finally, my personal interest in the subject has naturally developed from my years spent committed to this process; it continues to be an area I care very much about and want to include in my practice. In the spirit of complete disclosure, I have attached my informal biography to this letter, should you wish to discuss it before we meet. I encourage you to contact me with any questions or concerns you may have. Otherwise, if this meets with your approval, please return this letter with your signature to me in the envelope provided, retain a copy for your records, and I look forward to meeting you in the coming weeks.

Thank you again for your participation.

Sincerely,

______________________ ______________

Brooks Ferguson Date
Researcher

______________________ ______________

xxx Date
Participant

Researcher Biography

Brooks Ferguson

Professional Experience

Senior Consultant for Sony Pictures Entertainment	3/03 - present
Organization Development Consultant for Pivotal Resource	11/02 - 3/03
OD Consultant for National Recreation and Park Association	10/01 - 2/02
Usability Consultant for TransCore Inc.	1/01 - 5/01
Producer & Project Manager for TrafficStation Inc.	5/00 - 12/00
Usability Producer for SmallOffice Inc.	2/00 - 5/00
Executive Producer for Lawnmower Media	11/99 - 12/99
Executive VP of Production for Jon Landau, 20th Century Fox	10/97 - 5/99
Senior VP of Production for Randa Haines, 20th Century Fox	8/95 - 10/97
Vice President of Development; Director of Development; Creative Executive; Executive Assistant to Denise Di Novi, Columbia Pictures	9/92 - 8/95
Executive Assistant to Neil Simon	5/92 - 9/92
Assistant to Richard Lovett, President of Creative Artists Agency	5/90 - 5/92

Education

Pepperdine University, Graziadio School of Business and Management
Candidate for Master of Science in Organization Development, 2004.

Stanford University
Accreditation in Human-Computer Interaction, 2001.

University of Southern California
Bachelor of Arts in Drama, Magna cum Laude, College of Letters, Arts, and Sciences, 1990.

Santa Barbara City College
Associate of Arts in Theatre Arts, 1988.

Cambridge College of Arts and Technology
Anglia Polytechnic University, University of Cambridge, England
Studies in Dramatic Literature, Political Science, History, and Poetry, 1987.

Professional Affiliations

Organization Development Network, National and Los Angeles Chapters
Pepperdine University Alumni Association
Mensa, Greater Los Angeles Area Chapter
Women in Film

Appendix E

Wishes for the Development Process Made by Participants

Appendix E

Wishes for the Development Process Made by Participants

Wish Category	Associated Quotations
Agents can only receive calls	"Outgoing phone calls only for agents, so they aren't allowed to make any incoming calls. They always complicate things—they are so driven by getting their clients work that they create complications and conflicts between writers."
Auteurs coming forward	"more writer/directors coming through the pipeline"
Better communication with marketing	"[Marketing}, they just lie down and they know there is nothing at risk. I mean they're going to blame it on creative anyway." "[Marketing] has this whole agenda and ultimately they pull the trigger — why aren't they in on the pitch meetings? 'Cause they really decide what happens and how a movie does more than anyone and yet there's this disconnect between the two sides and it makes no sense."
Better/open communication	"Communicate everything openly and no one gets cut out of the process cause you see that a lot and . . . that bums me out." "Better communication between the people that you're working with and the people that are ultimately going to decide whether it's the right direction or not."
Break down hierarchy	"Get rid of hierarchy, because that's what that is at the end of the day, it's a purely creative project and that's what it should be…it's strictly a creative process and we're all on the same level. But you fear the hierarchy and that's why I like pre production so much because we're all on the same page at that point. It's not the same case in the development process."

Wish Category	Associated Quotations
Collaborative greenlight decision	"Make green light decisions more of a collaborative decision… By the way, collaborative green lights is a pipe dream and I don't even know if it would work but it's just my frustration with how things work internally. It wouldn't work, because we're all a jealous bunch and if it were up to us we'd never reach a consensus."
Deal structure allows time for quality	"If I had done all the steps and had to go and ask for more money then you're forced to make a tough decision. And every time you fire a writer…if that writer hasn't got you seventy-five percent there, then I feel like the odds are so small that you're going to get anyone else to fix it, so I think in an ideal world you find some fair system where compensation is there in whatever amount it should be, but you wouldn't be forced to move on [to another writer]." "If you don't have to stop after step two or three, if you don't have to budget your notes, like, 'what can I do in these steps,' it's attractive. Maybe there would be a lot more projects that would be done and finished by the same people. So that's my wish."
Development to production ratio higher	"[I wish the] development to production ratio was higher"
Director attached early	"Attach a director before any meetings take place in development so that his or her vision is included. Probably because this happened to me on my first project I feel like it is an ideal to strive for." "Include directors earlier in the process."

Wish Category	Associated Quotations
Executives more hands-on/available	"If you want out of the writer a level of a professional commitment that comes up with the best possible work that they can give you then you have to give it back and giving it back involves being available." "[I have friends who are] competitors of the other studio doing their best to make the other studio's product better because they understand the flaw in the system, which is that if you're going to put people in a place where they've got to interact and collaborate, then interact and collaborate, not when you feel like it, not when it's convenient, but when the writer needs it because that's what your job is." "More time to spend on projects and unfortunately that is one of the negatives in the studio column that we don't have enough time to work on the stories and noodle with ideas. The agency biz is so competitive that they aren't selective and we get so much material that we can't even keep track of it. We need a better filter, like a website of truth for us to get exposed to the good stuff. And writing samples we never have time for, that's a dream." "I wish I had 5 hours a day to hang out with the writer and producer and work it out and we only have 20 minutes a day with each other and by the time the writer gets the information from us it's 3rd or 4th generation." "Overall I wish people could be a lot better prepared which is a function of developing less. Cutting your losses quicker on some scripts. If you're going to tell me what's important at least think it through." "I wish I had a lot more time to sit in a room whether it's with colleagues in this group or writers…but just throw ideas out there and generate more ideas. This job is meant to have more time."

Wish Category	Associated Quotations
Executives must write	"Everybody should have to write a minimum of three scripts and have those scripts critiqued by other executives… They should be trained, this is part of the first thing, training programs for executives for developing material which involves workshopping scripts with writers and other executives in the room together…They should experience the difficulty of writing and the difficulty of rewriting, it's very, very, very important… They might suck at it, which is fine, but they would still come from an understanding of what it means to be a car mechanic under the car and I don't think anything else can substitute for that experience. There is no way to substitute for that."
Faster reader	"I wish I was a faster reader, or I wish I didn't have to sleep, then I could be really effective and I could really get stuff done."
Friendship first	"I wish we could always establish a certain camaraderie at the beginning 'cause then it makes it easier for the process"
Greater access to talent	"Those are people we don't want to hire and those are the people we get pitched all the time. That's why I say [this particular director] is a guy we'd probably pay three hundred grand to direct if we could just get his ear. He's like, 'I'll do what I want.' And that's frustrating." "[I wish we had a] better way to get exposed to the best material and better writers." "…that really, really talented writers were easier to identify."
Greater accountability	"Maybe more responsibility than what I have, [actually] I'm not sure I want that [laugh]. If you were told, 'Go make these movies, I'm expecting x number of movies out of you, which ones are they going to be?' The great and terrible thing would be now they're all on you. Right now I work on them then push them up the ladder so the accountability gets diffused, so I'm not saying this would make it ideal, but it's something I've often thought about."

Wish Category	Associated Quotations
Greater accountability (con't.)	"What [accountability] gives you as an executive is more authority on the project and more responsibility for the results, which is good and bad. But it allows clearer vision and it would also be very clear who was cutting the mustard and who was not cut out for it."
Greater passion for projects	"[I wish] everybody would only do the things that they love, the things that they have passion for, and I don't think that's the case."
Greater respect for process	"I've been in bad situations sometimes where I'll go into a meeting and people will say, 'I've read the script three weeks ago so I'm a little rusty so…' Or, 'You know, I haven't really gotten a chance to think about it that much…' Then, well, why are we here? Your notes are kind of based on…. So I think, you know it would be nice if everybody would read the thing you're doing and some times they are and some times they're not."
Know your limitations	"It's intelligent freedom. It's the hardest thing to achieve and it's the hardest thing to maintain and it's a tightrope every time and my biggest hope in life is that when I lose it, I know, and I go away."
Leadership vision up front	"Include the studio brass sooner in at least the initial meeting so that we have a confirmation of direction" "[I wish I had] more info from my management from the get go, because often we will get far along and find out it's not what they wanted."
Make everything written	"I want them to make all my movies - but honestly, I want them to be truly enthusiastic and it's not even really about the money."

Wish Category	Associated Quotations
More outlets for creative freedom for executives	"The writer's probably worked a year, two years, dreaming, thinking about each little detail, whereas for me…" "I would buy and develop projects that I liked regardless of what my boss thought of them. 'Cause many times in my past I've brought things to my boss [who's passed] and they've gone on to make hundreds of millions of dollars."
More risks with new talent	"I'm not saying just actors, also directors. When I was at [the other studio], we took chances, but here we bet on stars. I like to discover things. If I had a choice to do a movie with [big-name director], I'd rather do a movie with the next [big-name director]. That, to me, is more exciting."
More risky with material	"Why aren't *we* cultivating that relationship [with that new writer]? I wasn't on the project so it wasn't really my responsibility and I wish we would be aggressive in preserving that. I think that movie will do a lot better than anyone imagines here at this company." "I would say being able to take more chances on what you're making, not necessarily betting on [big-name actors]."
More synchronized vision	"I wish people could be in synch a little more but every one has their opinions." "To have an executive on the project who knows exactly what they want because I can fit my work to that. It's like sculpting a woman, and it may be the most beautiful sculpture of a woman you've ever seen, but then you find out when you start developing the project that what they really wanted was a tractor. I also appreciate an executive who takes the time to prepare so that when we do meet they can tell me exactly what they want."

Wish Category	Associated Quotations
More trust in studio as creative source	"[I wish] creative entities didn't always see the studio as a yes or no entity and trusted us more in the creative process because there is the unavoidable association of fear, stigma, and intimidation associated with the money - we are always pressing ourselves upon them and they are only doing what they feel they have to do to appease us and not because they respect us creatively. I want the studio to have more creative involvement. It ultimately would make for a better movie if we could just get into it and disagree."
More work enjoyment	"I wish people would enjoy this more." "You asked about what's more important, the process or the film, and the answer is the process. [It] should be a happy one and that should show up on the film, but it is ultimately what we're doing in this. This is what we're doing with our lives and the film may live forever, but we're not going to, we're going to spend our lives making them. So making the process a happy time is important. And I've had people say that doesn't matter, 'cause the only thing that matters is what I put on the screen. And you can get away with that if you're a genius, but for most people the negative energy shows up on the screen."
Movie made cheaper	"I wish movies were less expensive so people would take more chances, yeah…. Because I think once you get to a certain level of financial commitment people are very conservative about the decisions they make and I think it begins to stifle creativity."
No dog and pony shows	"I'd be nice if they could just read these people's work and simply say this is a writer that I want to work with."
No free writing	"Writers should get paid for [developing] pitches [by the studio that initiated it]."

Wish Category	Associated Quotations
No time limit on writing	"Less emphasis on speed to let the writer take the time to get it right. We don't have to hurry to beat the trend. We are making good movies, we hope, and they don't expire."
No turd polishing	"No turd polishing wish. I wish you didn't have to polish turds, that we didn't have to do projects that the Chairman of the company wanted me to, keep the writer's wheels spinning - like a babysitter, waste my time and spin my wheels is what is required."
Pride, skill, and passion for work	"[Some people are in this work for the] wrong reason and it's sort of poisoning the waters, polluting them."
Producers who matter/ abolish or limit number of producers	I need a producer who actually has an opinion who we should go to next. Because if it's up to me, you've become irrelevant. Do your job. If you're a producer, produce. Have an opinion, develop… Be on the set. Be there in post. Produce the movie. Take some of the burden off of me." "More good producers wish, who cared, who know what they're doing, who are intelligent." "No producers." "I wish there weren't as many point of views on each project - an enjoyment of a movie is for the most part an individual thing, as is the same for a book or whatever, but with 10 things in the room, there are too many butting of heads and crashing of horns. It's getting worse with how many producers we have to attach, it's just crazy. There needs to be a cap on it, maybe it's a guild rule. One producer at each level. It is a big issue for us; there is constant arbitration over this. This [wish] would never happen. Ultimately, the credits look ridiculous, it costs money, and it's embarrassing. It is a vicious cycle to deal with people's credits, writers too, they change stuff to get credit and then we end up redeveloping the project just for that reason."
Quality over quantity of projects	"I wish I had five projects instead of thirty-five."

Wish Category	Associated Quotations
Relinquished from others' projects	"I wish I didn't have to work on anything I don't believe in, don't want to be accountable for something that someone else bought."
Role appreciation	"[I wish people would] appreciate what each person brings to the table and what their role is." "There was a reference made in the interview to that 'Magic Capra Touch' that infused on every film that he made and how it was he who made all those magical movie moments and it was the beginning of that auteur era. And one of the writers who was on staff at the studio that he was employed by handed him, in a heated moment, handed him a stack of blank pieces of paper and said, 'Here, Frank, put the Magic Capra Touch on that.'" "There are certain filmmakers who come in and say, 'Joe blow junior shouldn't be in the room' because he doesn't know who Joe blow junior is but Joe blow junior is the executive who brought the project in three years ago." "I sense that people, the executives, that some executives don't understand the work that goes into [writing]. I mean it's very kind of easy to call and go, 'Oh, by the way, they're looking for this, not that,' and you're like, 'Whoa, this took a lot of time.'" "Go write a book if it means that much to you. They [writers] aren't that involved in making of the movie - 150 people spend 4 months making it and they have to let it go out of their brain. They don't ever see the struggle to get the logistics going and all of the contribution of work that goes into the overall vision/outcome." "He was like, 'Tell me a story.' He really was in there saying, 'I can do my thing, you do yours,' and not… and I am forever grateful for that because it's so rare." "[Executives say,] 'We like that, that works fine, but we did have a problem here' and then you know let's all come up with some ideas or something, 'cause I come out of every draft where I had to compromise and it would be interesting if I could bring that up and then they would have ideas on how to fix it. Personally, I think anybody who complains about something has to have

Wish Category	Associated Quotations
Role appreciation (cont'.)	an idea and then they're usually terrible and I regret thinking that. But at least I honestly believe it that executive puts themselves out there and realize how stupid it is and how hard it is to come up with good ideas." "I think I big skill for a commercial writer is to try to interpret what they're really saying or feel 'cause they're usually really terrible at it. They don't read, they're not articulate, they're not prepared, which is offensive 'cause there's five of them and you've worked for four months on it. Imagine that you ask them to spend one entire workday reading your script, really work on their notes, just for one workday. As a writer, you spend four months. They could never do it." "They pay us so much money then let their executives determine what should be in the script. If you really think about that, it really doesn't make good sense. It kind of comes down to things like I just think this is good and interesting and they say we don't think it's good and interesting. Why in the world are they trusting themselves. Why pay writers a million dollars and then go, 'Well, we don't think that's funny.' I don't think writers should be free [to do whatever they want], that every movie should be a quirky vision, so I don't buy that, but that's highly personal. But from my perspective, I'm already delivering what they want. So I resent that they treat me like everyone who hands in something quirky or disorganized." "And at the end of the day it's just preference, and I just try to say to myself if it's a matter of preference, you should always defer to the person whose job it is to do that, so I think that's part of respecting your role, your title." "People have driven me crazy, but they've never actually treated me that badly before. And this when I was kind of top of the world with [a television project], thinking, "Well, things are different now, I've got a name and people know me and they respect me' and then you go to the movie industry and you go, "Oh, it doesn't matter who the f*** you are." You get into a movie and they treat you like sh**, no matter who the writer is… In the movie industry, the writer is the part of the totem pole that is in the ground to keep the totem pole from falling down, and that is the very basic truth. It doesn't matter who you are."

Wish Category	Associated Quotations
Sell everything written	"I wish everything I would write would sell!"
Simplify/impose limitations on development process	"I would like to simplify the development process, so there didn't have to be so many different writers and drafts, a fund limit or time limit, maybe no more than 2 writers on the project. We would have to be more picky and we don't buy as much as [a bigger mini-major], for example, but we would still have to work that much harder and do that much better to make it work. Development has to be there, but we could streamline it some and get better product out of it ultimately."
Single writer	"I wish the original writer could be the only writer." "I want to be assured that I will be kept on my project all the way through to the end. This will force development executives and studio executives to work it out and to be really good at what they do and to communicate well with the studio, because we would have to be guaranteed to do the work if what they bought is scrapped."
Slush fund	"I would like a slush fund, $2 million a year and I don't have to answer to anyone."
Speed up process	"I wish that it could all be quicker, and by that I mean getting meetings together because the more people involved the harder it is to schedule a meeting, and giving the notes quicker, getting responses quicker, getting drafts quicker, and if this is going in the right direction, if this a great movie or a generic idea, quicker. Make it go faster." "Probably fewer layers… most of the time you're dealing with people whose opinions don't matter, decisions aren't final, that's annoying, and I know that they can't get their boss' time and I'm sympathetic to that. I get to pitch pretty high on the food chain and so it's pretty hideous to other people I think…I would say for me to, quicker decisions. I feel like all of this is just going to add up to less development, that's how I would run my company."

Wish Category	Associated Quotations
Speed up process (con't.)	"Writers take a certain amount of time to read a script, studios take a certain amount of time to read, deals take a certain amount of time to make, but it takes so long from the time you buy a script to the time you see a draft. It takes three months to make a deal and then you have a meeting and then you have another meeting and then it takes six months for the writer to write the draft. How do you speed it up? It's like when you're on the freeway in the morning. There's no accident on the freeway, there's no reason why traffic should exist. Yet every morning you're going 10 miles per hour between [this exit and that exit]. We're all on the same team, we all want to get where we're going. I just want to roll down the window and say, 'Hey, I'll drive 50 if you'll go 50. We don't need to go ten miles per hour.' I think we need a little of that in the movie business."
Staff studio writer	"I would like to bring back the old studio system way, of overall deals, so that we can stay on all of our projects and they [the studio] just had to work it out."
Stronger/bigger pool of talent	"It's the same few [writers up for everything]. The same punks pass on all your scripts." "A stronger of pool of creative people… you can never have enough creative people." "more writer/directors coming through the pipeline" "The best work always seems to come from the fewest collaborators, but I also realize the fact that there are only so many people that are intelligent, vigorous who are writing screenplays. I'm not trying to throw stones, but it's not an easy skill. A lot of people might jump in 'cause it's fun and there's a lot of money to be made and there are a lot of people that are content with mediocrity. A lot of things are sustained at mediocre. The thing I hate the most about this job is casting a lot on the right writer. If you're trying to find an original writer for your project, you spend a lot of money and there are very few people who are precious and great."

Wish Category	Associated Quotations
Stop waste of time & energy	"You know after a draft or two [if a project's going to go forward at the studio]. They spend the same amount of energy developing scripts that are clearly dead and it's just because it's on their list, it's on their computer. And I know that they've spent a lot of money on it, but you know after three or four drafts if they're going to make it. Like my idea [I told you about], they've developed it here or there, but you know what it is. And it's not a cool idea. And I'm like no, it's not, it's a big goofy movie and I'm comfortable with that. You have to know if you want to do it. Stop wasting so much time."
Subtext renewed in story	"We have dumbed-out subtext from movies almost altogether. It's almost all text now."
Time limit	"I'd like for there to be a year-long limit on all projects and then they go into development and they get made." "A one-year maximum for development." "I wish the development process had a lifespan, that you could not just develop something for a million years, that there was somebody in the process who was responsible, because there's a lot of buck-passing, like the director wanted this, the executive wanted that, but while the writer is in the process there is one person who says this is the decision and I have made it and I stand by it and that person should be somebody who is a storyteller."
Trained person who's accountable	"I know storytellers who are not writers—producers, executives, wannabe writers—I know plenty of people who I say, 'You should be a development executive' 'cause a lot of people come into that job from accounting and every which where, and just because a person is intelligent and erudite and even well-versed doesn't make them a storyteller and if that person is a storyteller very often, not always, but very often, they have a much better shot."

Wish Category	Associated Quotations
True original collaboration	"I wish that because you have a reputation, you could just go in there with not the best-thought-out pitch [and work on it with them.]" "I wish I had a lot more time to sit in a room whether it's with colleagues in this group or writers, but just throw ideas out there and generate more ideas. This job is meant to have more time."
Truth & openness in process	"If you read the notes we gave writers you wouldn't believe it. 'Perhaps, maybe, consider…' If you don't like it just say I don't like it. But don't continue the process because it's a big piece of talent and you don't want to offend them. Too many times we'll do things… You don't want to say no, so you make the 'no' about other things, not because you don't like the particular project. It could be no by saying, 'If you got the budget to x,' which you know is unrealistic, and they're like, 'Well, we never said no.' At [my former studio], if we didn't like something we said so and they went elsewhere."
Uncomplicating deal making	"I wish the deal making process never got in the way."
Want more say in decisions	"I wish I had more say in things."
Writers collaborate	"Allow writers to stay on where they are interested and be able to treat each other with dignity to maintain a relationship with the project after they're off it. I'm one of these people who does multiple free drafts out of a desire to see a movie be good… [This would work] assuming that everybody can play nice and not get snippety, which I think a lot of times people actually can do if given the opportunity. I think that, in a way, if an executive or a producer is allowed to see something through, that certainly writers on projects, if they had the opportunity, in a positive way, to be in the room. I mean, no one would ever actually let us do that, but I'm saying in a perfect world, and some people would be incapable of doing it without being nasty to the person who replaced them. I still think, at the same time, if we could as a community be a little bit

Wish Category	Associated Quotations
Writers collaborate (con't.)	more… there's a lot of going backwards every time we replace a writer and start over, there's a lot of reworking and redoing and time could be saved and heartache as well if people could continue a relationship with the material, but it would be very difficult, very, very difficult, it would be very hard." "I would love to have other writers' opinions on our scripts at the studio--open consultation, or just to read it and help us, [in a way] that would be normal and wouldn't make us owe each other or something. Like a mini writers group."
Writers maintain integrity	"I wish writers would have more integrity about giving their full efforts to the projects you're paying them for; I have been flexible and I respect their process. I think writing is hard and I couldn't do it, but they are taking money for these projects, so I don't push as hard as others might and they took advantage of me."
Writers working on site	"I'd wish for all of our writers working in our building so we can all work together physically. It's not about deal structure, because that protects us from ourselves as well as it protects writers."