

CFP: “Writing for cinema. Writing for television”

The recent Screenwriting Research Network Conference, held at the Università Cattolica del Sacro Cuore of Milan (September 13-15, 2018) took as its key theme cinema and television as overlapping domains in terms of screenwriting techniques, development methods, careers, contents and audiences. The *Journal of Screenwriting* and *Comunicazioni Sociali - Journal of Media, Performing Arts and Cultural Studies* are now looking to publish articles derived from papers presented at the conference.

The conference took a closer look at the new relationships and the still existing differences between the two fields. What are the implications for character construction of the longer dramatic arc requested by TV serialization? How are practices once typical of television writing — the building of complex arenas with many characters, narrative continuity through different episodes, etc. — applied in the writing of cinematic franchises? What are the tasks of adapting a movie into a TV series, or vice versa?

Comunicazioni sociali

For the *Comunicazioni sociali* issue, topics might include, but are not limited to:

- Single author VS the writers’ room: different processes in different industries
- Complex narratives and serialized structures
- International TV series remakes
- The writing of US “Quality TV”
- How new platforms and spectatorship habits are influencing the way stories are constructed for TV.
- Do different target audiences (mainstream cinema audience, pay TV channels audiences, broadcast audiences, independent cinema audiences) require a different narrative rhetoric and/or different stories?
- Making documentaries for cinema, making documentaries for TV.
- The two different production cultures and development processes of cinema and TV.
- The superhero narrative: reasons, values and flaws, successes and failures.
- The antihero narrative: constants and variations, cultural meanings and social influences.
- National specificity in writing for cinema/for TV.
- The development process of International TV coproduction
- The writing of animated TV series
- The writing of series for kids television channels
- Overlapping of the TV and cinema industries in Italy
- Italian television remake of international TV series format
- The evolution of the Italian television industry
- The evolution of the Italian way of writing for TV

Comunicazioni Sociali - Journal of Media, Performing Arts and Cultural Studies is an international double-blinded peer reviewed journal. The journal hosts monographic and miscellaneous issues on a variety of topics in the performing arts, film, radio, television, journalism, advertising, and digital

media. The journal welcomes interdisciplinary perspectives and promotes rigorous debates on theory, history, critical analysis of media production and consumption, also from ethical and anthropological points of view.

CS is A-class rated journal by ANVUR (Italian National Agency for the Evaluation of the University and Research Systems) in the three academic disciplines: Cinema, photography and television (L-ART/06), Performing arts (L-ART/05), and Sociology of culture and communication (SPS/08). The journal obtained an international recognition by the French AERES - Agence de l'évaluation de la recherche et de l'enseignement supérieur, being listed among its information and communication sciences journals. CS is included in the [IATJ database – International Archive of Theatre Journals](#), also accessible on the [IFTR - International Federation for Theatre Research](#)'s website. In 2016 CS was accepted into Elsevier's international indexing database [Scopus](#).

Authors interested in publishing their articles are kindly requested to **send an abstract via e-mail (with attachment file) to the following address by 26 November 2018: srnconference2018@gmail.com**.

The paper abstract must have the length of 400 words (short abstract) or 600 words (long abstract). The recommended structure of a paper proposal (abstract) includes the paper title; a clear outline of the argument; the theoretical framework; the results and the relevance for the debate of the issue presented; a list of keywords. If the proposal is accepted, the Author/s will be asked to send the whole article to the same e-mail.

Articles should be between 4000 and 8000 words in length, including notes and references. Author guidelines for *Comunicazioni Sociali* can be found here: <http://comunicazionisociali.vitaepensiero.com/pagina/author-guidelines-2770.html>

To be considered for publication, completed **articles should be submitted no later than 30 April 2019**.

Journal of Screenwriting

Proposals on topics other than those above may be sent to the *Journal of Screenwriting*. All articles must be derived from papers presented at the Milan conference, and must have an emphasis on *writing* for the moving image. Topics may include, but are not limited to:

- Screenwriting for different media (cinema, television, games, digital media, etc.)
- Transmedia narratives
- Screenwriting and history
- Screenwriting pedagogy
- Screenwriting theory
- Screenwriting practice
- Screenwriting and gender
- Screenwriting and ethnicity
- National cinemas and audio-visual industries
- Genre studies

- Writing for non-fiction
- Computing and screenwriting
- Transnational screenwriting

The *Journal of Screenwriting* is an international peer-reviewed journal published three times p.a. by Intellect, and is abstracted and indexed by Thomson Reuters : ISI Web of Knowledge, MLA and FIAF. It explores the nature of writing for the screen image ; this includes not only writing for film and television but also computer games and animation. The journal highlights current academic and professional thinking about the screenplay and intends to promote, stimulate and bring together current research and contemporary debates around the screenplay whilst encouraging groundbreaking research in an international arena. The journal is discursive, critical, rigorous and engages with issues in a dynamic and developing field, linking academic theory to screenwriting practice.

Information for contributors about format is published at the end of each issue of the *Journal of Screenwriting*, and at <http://www.intellectbooks.co.uk/journals/view-Journal,id=182/view.page=2>. All submitted articles should conform to the house style.

In the first instance, please send expressions of interest and a 250-word abstract **by 26 November 2018 to the principal editor, Steven Price, at s.t.price@bangor.ac.uk**. Articles should be between 4000 and 8000 words in length, including notes and references. To be considered for publication, completed articles should be submitted no later than **11 March 2019** via the journal's website at <http://www.intellectbooks.co.uk/journals/view-Journal,id=182/view.page=0>.