

# SRN SCREENWRITING RESEARCH NETWORK

**Welcome to the quarterly newsletter from the Screenwriting Research Network. We hope to keep you updated with events around the network and in the world of screenwriting research.**

## Executive Council News

Nominations are now closed for the election of new members of the Executive Council. Details will be made available to the members shortly before the AGM, which will be held at the SRN conference in Porto on Friday 13<sup>th</sup> September at 18:15. If nominations exceed vacancies, there will be a secret ballot.

## SRN Annual Conference Porto 2019

We are looking forward to seeing you all at the SRN annual conference, "Screen Narratives: Order and Chaos", 12 - 14 September 2019, School of Arts, Catholic University of Portugal, Porto. The keynote speakers include: Thomas Elsaesser, Professor Emeritus, Department of Media and Culture of the University of Amsterdam and Visiting Professor, Columbia University; Maria Poulaki, Assistant Professor in Digital Media Arts and Film Studies, University of Surrey, United Kingdom and Christoph Bode former Chair, Modern English Literature, LMU Munich and Visiting Professor, UCLA and UC Berkeley. In addition to presentations, the program will include the SRN General Assembly and Working Group meetings. There will be many networking events including a pre-conference touristic program in Porto's downtown, as well as the conference opening reception, the conference dinner at BH Foz, a seaside restaurant in Porto and the conference party.

For more information, please visit: <http://artes.porto.ucp.pt/en/SRN2019>

## SRN Awards 2019

The first awards for outstanding achievement in screenwriting research are currently being judged and will be presented at the AGM in Porto. Thank you to all who nominated and thank you to our jury: Jill Nelmes, Janet Staiger and Tom Stempel. The programme for Porto is published and available on <http://artes.porto.ucp.pt/en/SRN2019?msite=6#September-14> We look forward to seeing you there.

## More information:



We welcome contributions and feedback which can be sent to Christina Milligan, Auckland University of Technology: christina.milligan@aut.ac.nz

For suggestions on the layout please write to Margaret McVeigh: [m.mcveigh@griffith.edu.au](mailto:m.mcveigh@griffith.edu.au)

## General News

- The Filmmaking Research Network recently completed their funded work but continues to have a presence online. There are a number of resources on their website including a PhD list of examiners searchable by country and specialism: <http://filmmakingresearch.net>
- For those interested in the relationship between online video creators and their platforms, a call is out for a prospective edited collection *The YouTube Pivot: Creators, Community and Going Ad-Free*, to be edited by Dr Ruari Elkington and Dr Sean Maher. Volume is intended to offer a critical overview of the online creators' 'complex relationship with, and slow-growing rejection of, platform based programmatic advertising'. Email Sean Maher [s.maher@qut.edu.au](mailto:s.maher@qut.edu.au) for further information.
- Raffaele Chiarulli has reviewed *Scrivere per Hollywood. Ben Hecht e la sceneggiatura nel cinema americano classic* (Writing for Hollywood. Ben Hecht and screenwriting in classical American cinema) by Giaime Alonge (2012, Marsilio Editori). Review is in English and can be accessed here: <https://www.linkedin.com/pulse/writing-hollywood-raffaele-chiarulli/>
- Gabrielle Tremblay (Université du Québec à Montréal) has completed her doctorate titled "Screenplay and virtuality: What the act of reading screenplays intertwines". She has recently published an article from her research "De la lecture de scénarios et du travail de comédien au cinéma et à la télévision au Québec" looking at actors as screenplay readers, which can be accessed here:  
<http://sens-public.org/article1366.html?fbclid=IwAR19Hhp6p-PK5CIAQePi-9ZA4ruq1DAOJq6P8Nf7exWbgZbOLdiX-F16Jvw&lang=fr>

## Recent publications of note

"Between reality and fantasy: The narrative strategies of the horror genre in productions by Laika Studios (2009-2015)" by Ana M. Pérez-Guerrero & Andrés Forero-Serna explores the narrative strategies used in the scripts such as *Coraline* and *Kubo and the Two Strings*. *Communication & Society*, 32 (2)

[www.communication-society.com](http://www.communication-society.com)

In "'Hippie Superannuated Leprechaun': Waldo Salt, screenwriting, and the Hollywood renaissance", Oliver Gruner looks at the career of screenwriter Waldo Salt at the time of *Midnight Cowboy* (1969) and reflects on issues of screenwriting in a period of film history which is 'still largely defined by a focus on a small group of superstar auteur directors'.

*Historical Journal of Film, Radio and Television* 39(2).  
<https://www.tandfonline.com/loi/chjf20>

Christopher Meir discusses two Studiocanal productions *Tinker Tailor Soldier Spy* and *Unknown* in his exploration of the emergence of vertically

integrated pan-European studios, and assesses the effect these studios are having on Europe's cinematic landscape. *Studies in European Cinema* 16(1).

[www.tandfonline.com/loi/rseu20](http://www.tandfonline.com/loi/rseu20)

Barbara Wall looks to the past in "Dynamic texts as hotbeds for transmedia storytelling: A case study on the story universe of *The Journey to the West*" and uses Barthes' concept of the dynamic text to explore a story 'that started to build its world hundreds of years ago'. *International Journal of Communication* 13. <https://ijoc.org/index.php/ijoc>

Script development that is facilitated by the direct connection that exists online between screen comedy creators and their audiences is discussed in "The comedy web series: Reshaping Australian script development and commissioning practices" by Marilyn Tofler, Craig Batty and Stayci Taylor. *Australasian Journal of Popular Culture* 8(1).

[www.ingentaconnect.com/content/intellect/ajpc](http://www.ingentaconnect.com/content/intellect/ajpc)

