

SRN SCREENWRITING RESEARCH NETWORK

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

Executive Council News

The result of the Executive Council's special Call to Membership and Resolution regarding their preference for this year's AGM and related Executive Council election was to postpone this year's AGM to the 2021 Annual Conference and to extend the mandate of the current Executive Council members by one year to 2021. The Annual Report of the Executive Council, and the Action Plan for next year, which will include a number of exciting new initiatives, will be launched in the forthcoming months. Thank you for your support. (Paolo Russo)

The SRN Website - Who is Looking?

In 2020, a small technical addition to our website allowed us to collect anonymous data about the people who accessed screenwritingresearch.com. Although we are still compiling this data and setting out strategies to use it to develop our Network, it already starts to show some interesting information. As I write these words, almost 1200 people have hit our website since Jan 1st, 2020. Users from Europe account for 48.21% of our traffic, followed by the Americas (28.64%), Asia (15.57%), Oceania (5.41%), and Africa (1.83%). The list of cities where our users are located brings more surprising data. From more to fewer accesses: London, Lujan, Helsinki, Los Angeles, Melbourne, Sydney, Munich, Beijing, and Ashburn. I knew one of the surprises - Lujan is a city in the metropolitan area of Buenos Aires, Argentina, famous for its outrageous zoo. The other one, Ashburn, I had to google, just to find out it is a city in Virginia, USA. Rio de Janeiro, from where I write, appears only in 19th, one position above Paris! (Rafael Leal)

Diversity in Practice: Who could you invite to join our conversation?

Having grown from a one day seminar in 2008 attended by 30-something people, the SRN now has almost 600 members. But we don't have as wide a representation of different cultural and language groups as we'd like. That is why we encourage you to invite your colleagues and your students, to join us. We know there are literally hundreds of distinct 'film industries' out there, in regions all around the world, who have their own storytelling traditions and industrial practices. As scholars and writers we want to expand our conversations, to enrich all our perspectives. If you know of a scholar / practitioner you admire at another institution, or in another timezone, why not invite them to join the SRN? It's as easy as a chat or a friendly email. (Rose Ferrell)

SRN work in progress...

Writing the History of the SRN

The Executive Council, with the help of Ian Macdonald, has undertaken to collect the inspirational stories surrounding the SRN's humble beginnings through memoir and interviews. To this end, Carmen Sofia Brenes and Rose Ferrell have taken up the challenge to record short group interviews with the Convenors of our 13 conferences. Their intention is not only to record the development of this dynamic organisation, but to share its highlights and memories. Text and interviews will be available to all members through links on the website, through social media, and through a dedicated youtube channel. We encourage you to submit favourite stories, photographs or video by forwarding to rosieglow@westnet.com.au (In the case of photos / video, please forward a URL link only). (Rose Ferrell and Carmen Sofia Brenes)

Social Media - Staying in Touch

Every SRN member can use our Facebook and Twitter to circulate information about their research, events, and publications! To do so, write us a message on the social media or per email, telling us what information you would like to have posted and when. Unfortunately, you cannot post directly onto our Facebook page: We have deactivated this option to avoid overloading the newsfeed of our subscribers. That said, we strongly encourage you to use our social media channels—just drop us a line, and we'll get the word out! (Alexandra Ksenofontova)

Recent publications of note

Film studies professor and author Christina Lane announces the publication of *Phantom Lady: Hollywood Producer Joan Harrison, the Forgotten Woman Behind Hitchcock* (Chicago Review Press – February 4, 2020). Lane retraces Harrison's life, returning her to her rightful place in film history and restoring her reputation as a trailblazing auteur. Just years after accepting the assistant position, Harrison received her first official screen credit as a writer on *Jamaica Inn*. By 1939 Harrison boarded the Queen Mary on her way to infiltrate Hollywood. With two Oscar nominations and only a few years of screenplay experience, Harrison made a name for herself in the cut-throat industry. Running in elite social circles with the likes of Marlene Dietrich, Billy Wilder and Clark Gable, Harrison helped shape the Hitchcockian style while also branding her own signature of gothic femme noire.

Keep an eye out for the next Special Issue of *The Journal of Screenwriting*, co-edited by Rose Ferrell and Rosanne Welch with the topic: Gender in Screenwriting. Due out: November 2020.

Alexandra Ksenofontova's publication, *Drehbuch im Stummfilm: Eine Bibliographie* (Silent Film Screenplay: A Bibliography) is an open access bibliography of sources on screenwriting for silent film in English, French, German, Italian, and Russian is online at: http://berichte.derwulff.de/0188_20.pdf

Dr JT Velikovsky's chapter in *The Encyclopedia of Creativity* (3rd Edn), which emerged from his 2016 PhD on *Creativity in Movies* is online at: <https://www.sciencedirect.com/science/article/pii/B978012809324523862>.

(Roseanne Welch)

The Journal of Screenwriting

The new JoSc Editor, Craig Batty, discusses his vision and the publishing process for JoSc

Welcome to your new role as Editor of the JoSc. What is your vision for the Journal over coming years?

I'd really love to further internationalise the journal, representing more nations and regions, to give the journal the reach it deserves. My predecessors have done a fantastic job in showcasing lots of international work, and that's helped raise the profile of the journal extensively. I'd like to push that further, with research from beyond Europe, the UK, the US and Australasia, to bring a real diversity to the journal. I'd also like to extend the practice-oriented work (yes I know, I'm biased), to complement the rigorous historical and theoretical work being published. And I'm keen to see pathways into new disciplines and domains - screenwriting and its intersection with technology, health, psychology, law, etc.

What makes a good submission?

Clearly, originality helps - we have a couple of pieces coming up in the July issue that I think are very original. But this can be a tall order (even if all research is 'original'). More broadly, a clear aim and rationale for the work; a rigorous background and context; clear methods or theoretical approaches; and very important, coherency, clarity and good writing (grammar, punctuation, etc.). Collaboratively written articles are great, too, especially when they bring together different perspectives or research areas. One really important thing - and I have to say that this is where many people fall down - is a clear connection with screenwriting (history, theory, practice, pedagogy, etc.). We get a lot of 'screen studies' articles, some of which don't even mention screenwriting or screenplays!

What is the publication process with Intellect if I get my proposal or article accepted for a general issue?

If accepted after peer review - which could include cosmetic, minor or substantial revisions - I then go through and do another edit, which includes a focus on style, clarity, relevance to screenwriting, and any obvious missing literature. Once the issue is ready, I sent it to Intellect, who do another copy edit and check things like referencing style. Then the articles go back to authors for checking and actioning any queries. After that, the articles are typeset (layout, style, etc.), and then these proofs are checked again by authors, me and the production editor (Emma Berrill). Once signed off, the pages are finished, images aged, the whole issue designed, and the issue put online and printed. Oh and somewhere in the middle of all that, I get chased for my editorial! It's a really good process and Intellect are very thorough (which is rare in academic publishing these days!). (Margaret McVeigh)



We welcome contributions and feedback which can be sent to Margaret McVeigh: : m.mcveigh@griffith.edu.au

Please send information on upcoming publications to Rosanne Welch: rosanne@welchwrite.com