
Welcome to the SRN Newsletter

NOVEMBER 2023

Call for Papers: SRN Conference 2024

CONTINUED:

EXT. OLOMOUC, CZECH REPUBLIC - DAY

Palacký University in cooperation with Screenwriting Research Network is organising its annual conference from 11 to 14 September 2024.

RESEARCHER

What is the theme of the conference?

ORGANISER

The theme is "A Conversation Beyond Script".

The central theme for SRN 2024 is "**A Conversation Beyond Script**," encouraging a broad exploration of dialogues and communication within the world of screenwriting and beyond. Although we emphasize the role of dialogues, monologues and polylogues in scripts, films and television, we also invite you to interpret this theme metaphorically, considering filmmakers' discussions amongst cast and crew, amongst cultures, and other related topics.

We welcome submissions in the following formats:

- **Traditional 20-Minute Papers** (Proposal should include: Title, Author's name, Affiliation, Contact details, 300 word abstract, 4-6 keywords, 150 word bio)
- **Pre-constituted Panels** (Proposal should include: Title of the panel, 100 word outline of the overall topic, Abstracts of 2-3 presentations following the abstract guidelines listed above.
- **Posters** (Proposal should include: Title, Author's name, Affiliation, Contact details, 300 word abstract, 4-6 keywords, 150 word bio.

Please send your proposals to srn2024@upol.cz. Submission Deadline: January 12, 2024. Always wait for confirmation that your proposal is registered.

Conference organizers: Jan Černík (jan.cernik@upol.cz), Anna Šimáková (anna.simakova01@upol.cz), Filip Faja (filip.faja01@upol.cz)

Details and further information about the conference will soon be available online. The launch of srn2024.upol.cz is planned for November 2023.

RECALLING THE SRN CONFERENCE 2023

*Recordings of keynote
speeches*

The Screenwriting Research Network's [YouTube channel](#) features recordings from the Missouri conference.

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SCREENWRITING
RESEARCH NETWORK

Keynote Speech #3 Jeff Melvoin at the Screenwri...

JEFF MELVOIN

KEYNOTE SPEAKER

**SCREENWRITING RESEARCH
NETWORK CONFERENCE**

**STEPHENS COLLEGE
COLUMBIA, MISSOURI**

Watch on YouTube

SRN Share 2023
SCREENWRITING
RESEARCH NETWORK

YouTube play button icon

Speaker photo in a circle with radiating lines

Decorative arrows: >>>> on the left, >>>> on the right

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Keynote Speech #2 from Phil LaZebnik at the Scr...

PHIL LAZEBNIK

KEYNOTE SPEAKER

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SCREENWRITING RESEARCH SEMINARS

*from the Open
University*

This November, the Open University Contemporary Cultures of Writing research group will host a series of seminars on screenwriting and writing drama. The series will feature commissioners and producers of film and broadcast in conversation with film and screenwriting academics, and will explore the role of the commissioner and producer in terms of relationships with writers and audiences, and the extent to which they can be regarded as co-creators.

SEMINAR 1 – COMMISSIONING SCREEN DRAMA FOR GLOBAL AUDIENCES

Monday 13th November 2023, 18:00-20:00

GUEST SPEAKER: Paul Gilbert, Sky Drama

SEMINAR 2 – THE PRODUCER IN DEVELOPMENT OF BROADCAST DRAMA

Monday 20th November 2023, 18:00-20:00

GUEST SPEAKER: Heather Larmour, BBC Drama

SEMINAR 3 – BRINGING WRITERS TO AUDIENCES IN CONTEMPORARY THEATRE

Monday 27th November 2023, 18:00-20:00

GUEST SPEAKER: Lisa Goldman, theatre director and writer

Tickets for all seminars are free of charge and can be reserved on:

[https://www.eventbrite.co.uk/e/733361773807?
aff=oddtcreator](https://www.eventbrite.co.uk/e/733361773807?aff=oddtcreator)

For further information about the open university contemporary cultures of writing research group and about this seminar series please visit our website:

[https://www5.open.ac.uk/arts/research/contemporary-
cultures-of-writing/events](https://www5.open.ac.uk/arts/research/contemporary-cultures-of-writing/events)

CALL FOR CONFIRMATION

Artistic Research @ Kristiania (AR@K)

The Artist, The Ghost, and The Machine – friction, interplay and symbiosis of art and technology

The 6th International AR@K Symposium invites researchers, artists, scholars, and practitioners to submit their original research papers and artistic works for presentation at the upcoming symposium. We are seeking contributions that explore the dynamic intersection of art and technology. Contributions are expected to be clearly related to an artistic practice.

Please send your abstracts to arak@kristiania.no. The deadline for abstracts is 1 January 2024.

CALL FOR SUBMISSIONS

Sightlines: Filmmaking in the Academy

The Australian Screen Production Education & Research Association (ASPERA) is calling for screen works (e.g., films, mobile media, screenplays) for the sixth issue of the fully peer-reviewed journal, Sightlines: Filmmaking in the Academy.

Following the fourth Sightlines conference/film festival, held in Adelaide at UniSA, in June 2023, ASPERA invites submissions from those who presented/screened at the event and also opens up the call to include the wider international academic community. Issue Six builds on the work of the previous five issues (see below for links) in showcasing the full range of filmmaking research that occurs in the university sector, thereby contributing to the development of screen production as a research discipline. Screen production research works that are the result of collaborations with industry are also encouraged.

For more on the Sightlines peer review process, you might be interested to read this article:

<https://www.tandfonline.com/doi/abs/10.1080/17503175.2015.1133262>

CREATIVE PLAY

New SRN Working Group

This working group provides a space for SRN members to develop and refine practical screenwriting exercises that they can use as in-class activities with their students. Of equal importance is to create a much-needed space for over-worked educators to play with their own creativity, allowing that play to inform and, hopefully, reinvigorate the way we teach. Each monthly session is led by a different SRN member – That member delivers 30mins of creative screenwriting exercises which other participants complete, to gain experience of the student's perspective on creative practice exercises while also claiming a space for their own creativity. In the remaining 30mins participants give feedback to the session leader about their activities, making suggestions for refinements or alternatives and discussing best practice. Through this process, participants grow their portfolio of creative exercises, experience the student's role in those exercises, and discover 30mins of playful creativity – something which we often make sure to provide for students but which is too rarely prioritised for academics and educators.

To join the working group contact Chris Neilan at c.neilan@napier.ac.uk

The first Creative Play session will go ahead at 6pm UK time (BST) on Wed 8th Nov.

We'll do a 30 min exercise which was previously used with MA students, and then we'll have 30mins for feedback and discussion. The session will be recorded.

It'll be in [MS Teams](#).

SRN WORKING GROUPS

Other working groups under the auspices of the SRN can be found on the [website](#).

SRN CONVERSATION #3

New SRN Working
Group

In the third installment of this series of oral histories discussing previous SRN Conferences we talk to **Carmen Sofia Brenes** about hosting in Santiago, Chile 2015, and **Amie Taua** about working with Davinia Thornley on the Dunedin, New Zealand 2017 conference.



COMPARATIVE SCREENWRITING TEACHING SRN WORKING GROUP

Seminar Recording

Recording of the seventh seminar on **The Heroic Journey of the Reflecting Spectator: Screenwriting with Reception in Mind**. The seminar is led by **Joakim Hermansson** from Dalarna University in Sweden.



SRN AWARDS

*Inaugural
Screenwriting Research
Lecture by Tom Stempel*

Our inaugural Lifetime Achievement Award for Service to Screenwriting Research goes to Dr Tom Stempel, Professor Emeritus at Los Angeles City College, presented at the Annual General Meeting at the 15th Annual Conference held in Columbia, Missouri, USA. Presented on 22nd September, 2023.



As you who were watching the Zoom when Rosanne and Leslie Kreiner Wilson announced that I had won the SRN's inaugural Lifetime Achievement Award, I was gobsmacked and speechless. I am often gobsmacked but almost never speechless, so you can tell your grandchildren you saw it happen.

I have prevailed on Rosanne and Jan to let me have the space to offer you all a proper thankyou. I was very moved by getting the award. I have not had an award of any kind since I was in high school. I have spent 55 years researching screenwriting, writing about it, and encouraging others in the field. I was particularly moved that the award came from the Screenwriting Research Network, since that means it comes from people who know, understand and appreciate what I have done and still do. I thank you all from the bottom of my heart.

Tom Stempel

TOM STEMPEL ON SCREENWRITING RESEARCH

Why, according to Tom Stempel, is research into screenwriting important?

I was asked to write a short piece on the importance of screenwriting research. That's the sort of thing I am always glad to do. I have been defending the importance of research about screenwriting for most of my professional life.

When I started in the field, most writing about film focused on stars, or, if you thought you were serious, directors. Actors and directors got a head start in being researched and written about. In the United States that was because of the condescending attitude toward the movies and especially screenwriting and screenwriters by the East Coast establishment who were irritated because movies did not become an art form until they moved to California. If you have read my book *FrameWork: A History of Screenwriting in the American Film* you know more of the details of that. So when I started, it was obviously time to catch up and focus on the contributions screenwriters made, which were often more substantial than those of actors and directors. It was and still is time that writers are given their due, even if people who love directors disagree or simply ignore what we have to say. In 1995 I wrote a piece for *Creative Screenwriting*, based on the archives of the Academy's Margaret Herrick, on *Rear Window*. It showed that almost everything we know and love about the movie came from John Michael Hayes and not the gentleman I usually refer to as Charles Bennett's Fat Little English Friend. I don't know of any Hitchcock "scholar" who has quoted from it.

Thankfully, as the Screenwriting Research Network has shown, there are a lot of you fighting the good fight to give screenwriters their due. As I said in my lecture to the conference in September, we are now a critical mass, helped by publishers of books and journals that support us.

Keep up the good work.

Tom Stempel

MONIKA BEDNAREK ON SCREENWRITING RESEARCH

Why, according to Monika Bernarek, author of the best monograph, is research into screenwriting important?

Why research into screenwriting is important – a linguist's perspective

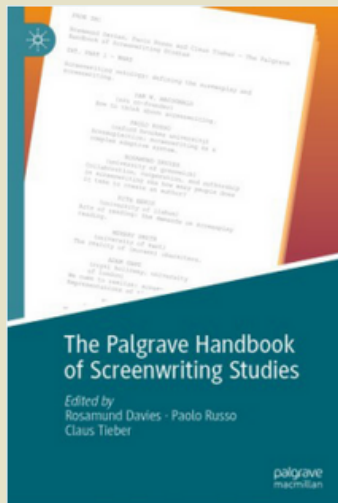
I have been interested in screenwriting research for well over a decade. As a linguist, I am curious about all sorts of facets about how language gets used in the media, but have a special interest in English-language fictional television series. In my work, I typically aim to combine linguistic analysis of the dialogue that viewers encounter when watching such series with insights into its production or creation. This is of course where screenwriting research comes in, and arguably is important because it offers us rich and diverse data sources.

My most recent book focusses on televisual characterisation and how language is used by screenwriters (and other television creatives) to create characters. Television characters are important to analyse, not only because they are crucial for plot, narrative development and audience engagement, but also because their analysis informs us about the construction of social identity in the media (for example, stereotyping). While my starting point in this book is the end-product, so to speak – that is, broadcast television dialogue – underlying this approach is still the idea that we need to consider how this dialogue was produced/created. This assumption has long informed my approach – in the past, I surveyed screenwriting manuals and interviewed Hollywood professionals (screenwriters/showrunners). Combining these insights with the results gained from the linguistic analysis of television dialogue clearly provides a much more comprehensive picture of language use in television. We can get clues regarding how language features are produced, the extent of language awareness, language ideologies and attitudes of screenwriters, conditions impacting on language creation, and issues around authorship. Linguistics, in turn, can allow us to shine a spotlight on language resources, as opposed to other aspects of screenwriting. As such, an analysis of screenwriting that is informed by linguistics is complementary to other approaches in screenwriting research and offers great potential for interdisciplinary connections and applications in screenwriting pedagogy.

Monika Bednarek

NOTABLE RECENT PUBLICATIONS

On Screenwriting



Rosamund Davies, Paolo Russo, Claus Tieber (eds.): The Palgrave Handbook Of Screenwriting Studies

This book provides an overview of the growing field of screenwriting research and is essential reading for both those new to the field and established screenwriting scholars. It covers topics and concepts central to the study of screenwriting and the screenplay in relation to film, television, web series, animation, games and other interactive media, and includes a range of approaches, from theoretical perspectives to in-depth case studies. 44 scholars from around the globe demonstrate the range and depths of this new and expanding area of study. As the chapters of this Handbook demonstrate, shifting the focus from the finished film to the process of screenwriting and the text of the screenplay facilitates valuable new insights. This Handbook is the first of its kind, an indispensable compendium for both academics and practitioners.

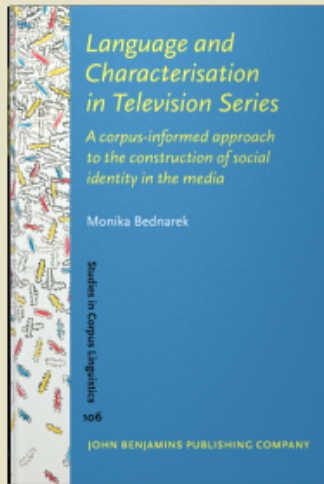


British Film Forum: Hell and High Water. A Study on Project Development in the UK Screen Sectors: Films, Scripted TV and Videogames

This study was borne of British Screen Forum's conviction that the dearth of research on development impairs efficiency across the screen industries, resulting in particular in poorer risk assessment and less effective public incentive policies. The present study is intended to be a first step in improving our understanding of development as a key stage in the life cycle of screen production, with a view to initiating discussions on best practice and a fruitful exchange with the public sector agencies regarding their support for development.

SRN AWARDS

Best Monograph



The statement of the winner Monika Bednarek, which she sent to the conference organizers, is reproduced in the original version.

I'm very sorry I can't be at the conference (especially with such a great theme!), but I'm grateful for this opportunity to briefly express my appreciation and gratitude for the award. I would like to thank the SRN Book Award judges very much for considering my book and for selecting it for this year's book award. It's a real honour to receive this recognition.

I'm particularly grateful that the judges considered a book about televisual characterization written by a linguist! I've been engaging with the SRN since 2012 when the conference was in Sydney and was also able to attend a screenwriting symposium in the UK while on sabbatical. It's been really important for my research to consider not just the words that viewers encounter when watching film and television but also to think about the process through which such language might be created. And it was a real highlight when I was able to interview Hollywood screenwriters in the US a few years ago! While I will continue to apply a linguistic lens to the film and television data I analyse, I will always remain keenly aware of the need to look beyond the words on the screen. Thank you for enriching the work that I do through providing an interdisciplinary perspective! And all the best for the rest of the conference.

Thanks very much organizing this to be read out and please do pass on my regards to the judges.

Monika Bednarek

We welcome **contributions** and feedback! Please send announcements, articles or calls you'd like to share with members to jan.cernik@upol.cz.

SRN Executive Council members: Rosanne Welch (Chairperson), Rose Ferrell, Anna Weinstein, Clarissa Miranda, Isadora García Avis, Lucian Georgescu, Jan Černík.

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