

THEORIZING SCREENWRITING PRACTICE WORKSHOP

AN EAST-CENTRAL
EUROPEAN PERSPECTIVE



www.projectfind.cz

SECOND ANNUAL SCREEN INDUSTRIES IN EAST-CENTRAL EUROPE CONFERENCE: CULTURAL POLICIES AND POLITICAL CULTURE (SIECE)

Sponsored by the Czech Society of Film Studies and Masaryk University in collaboration with MINE – Media Industries Network Europe.

The Second Annual *Screen Industries in East-Central Europe* Conference investigates historical and contemporary dimensions of the region's audiovisual media industries from all angles – local, transnational, economic, cultural, social, and political – and through a broad range of original scholarship delivered in the form of conceptual papers and empirical case-studies.

THEORIZING SCREENWRITING PRACTICE WORKSHOP AN EAST-CENTRAL EUROPEAN PERSPECTIVE (SW)

Sponsored by "The Partnership Network of Universities and Film Industry" (FIND), an EU project funded by the European Social Fund (ESF) via the Czech Ministry of Education, Youth, and Sports – The Education for Competitiveness Operational Programme (ECOP).

The workshop *Theorizing Screenwriting Practice* brings together scholars of film and television, practicing screenwriters, and other media professionals to discuss changing practices, institutional frameworks, and the social status of screenwriting in contemporary screen media.

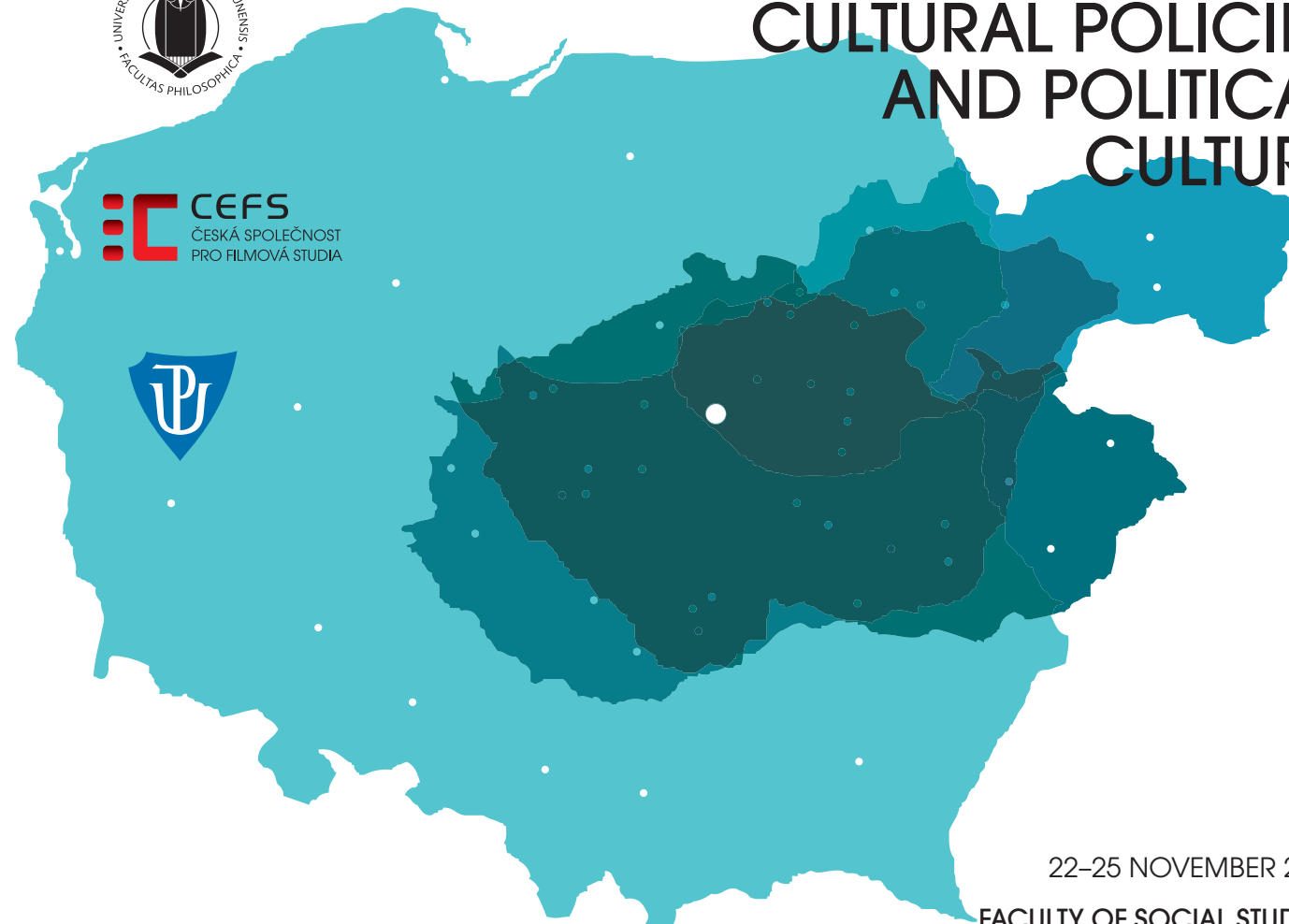
CONFERENCE AND WORKSHOP ATTENDANCE IS FREE OF CHARGE,
and the official language is English.

CONFERENCE&WORKSHOP ORGANIZERS

Petr Szczepanik (szczepan@phil.muni.cz)
in association with the Czech Society of Film Studies (www.cefs.cz),
the Department of Film Studies and Audiovisual Culture, Masaryk University (www.phil.muni.cz/wufv), and MINE – Media Industries Network Europe (www.mine-europe.com).

CONFERENCE&WORKSHOP MANAGEMENT

Adéla Kokešová, Jakub Klíma, Daniela Paulová
(screenindustries@gmail.com; (+ 42) 734173960)



SECOND ANNUAL SCREEN INDUSTRIES IN EAST-CENTRAL EUROPE CONFERENCE: CULTURAL POLICIES AND POLITICAL CULTURE

22–25 NOVEMBER 2012

FACULTY OF SOCIAL STUDIES,
MASARYK UNIVERSITY
BRNO, CZECH REPUBLIC



INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

PROGRAM SCHEDULE

DAY 1: THURSDAY, 22 NOVEMBER

12:45 OPENING REMARKS

14:00 KEYNOTE 1: IAN MACDONALD

(University of Leeds, UK): We Shape Our Tools, and then Our Tools Shape Us: How Should We Research Screenwriting?
Chair and Respondent: **Bridget Conor**

15:00 PANEL 3: AMERICAN MODELS, EUROPEAN TV (SW)

Chair: **Konrad Klejsa**

1. **Sylvia Szostak** (University of Nottingham, UK): Imitation, Borrowing, Recycling – American Models and Polish Domestic TV Drama
2. **Tomáš Baldýnský** (Producer and Screenwriter, Czech Television): Adapting Methods of Collaborative Sitcom Writing in the Country of Sad Loners
3. **Magda Bittnerová** (Screenwriter, TV Nova, Czech Rep.): Untold Neverending Story: Czech Soap Opera between Authorship and Team Writing
4. **Gábor Krigler** (Script Development Executive, HBO Europe, Hungary): Running the Show: Adapting the US Writers' Room Model in Central Europe
Respondent: **Juliane Scholz**

16:45 COFFEE BREAK

17:00 PANEL 4: PRACTICES AND COMMUNITIES (SW)

Chair: **Bridget Conor**

1. **Miranda Banks** (Emerson College, Boston, USA): The Writer and the Guild: Politics and the American Screen Writer
2. **Juliane Scholz** (Universität Leipzig, Germany): The Professionalization of Screenwriters in Germany in the 20th Century with Side Notes on the American Case
3. **Petr Szczepanik** (Masaryk University, Czech Rep.): How Many Steps to the Shooting Script? A Political History of Scriptwriting
4. **Jan Hanzlík** (University of Economics in Prague, Czech Rep.): Transformations and Derivatives: What Production Designers and Script Supervisors do with Screenplays
Respondent: **Ian W. Macdonald**

18:45 BREAK

19:00 KEYNOTE 2: JILL NELMES

(University of East London, UK): The Screenwriter, the Producer and the Writing Process
Chair and Respondent: **Claus Tieber**

20:15 RECEPTION

Governor's Palace

DAY 2: FRIDAY, 23 NOVEMBER

9:00 PANEL 1: FILM FESTIVALS AND THE COLD WAR (SIECE)

Chair: **Lucie Česálková**

1. **Dorota Ostrowska** (Birkbeck College, University of London, UK): Polish Cinema at International Film Festivals
2. **Stefano Pisu** (University of Cagliari, Italy): International Cultural Relations between WWII and the Cold War: USSR at the Venice Film Festival (1946-1953)
3. **Jindřiška Bláhová** (Independent Scholar, Czech Rep.): *Marty* (1955), the International Film Festival Karlovy Vary, and Hollywood-Czechoslovak Cold-War Relations
4. **Aida Vallejo** (University of the Basque Country and Universidad Autónoma de Madrid, Spain): Industry Sections: Documentary Festivals between Production and Distribution
Respondent: **Melis Behlil**

10:45 COFFEE BREAK

11:00 PANEL 2: CULTURAL POLICIES (SIECE)

Chair: **Anna Batistová**

1. **Marcin Adamczak** (Adam Mickiewicz University, Poland): No Cultural Policy and Non-Political Cinema? Polish Films after 1989
2. **Balázs Varga** (Eötvös Loránd University, Hungary): The Politics of Public Support: Support Systems in the Contemporary Hungarian Screen Industry
3. **Michal Bregant** (Head of the National Film Archive, Czech Rep.): Archiving Films For the 21st Century (and Beyond)?
4. **Hana Rezková** (Projects Manager, Institute of Documentary Film, Czech Rep.): Broadcasters and/vs. Film Funds: Policy Coordination and Policy Autonomy in the Funding of Documentary Films in Visegrad Countries
Respondent: **Dorota Ostrowska**

12:45 LUNCH

14:00 KEYNOTE 1: ADAM GANZ

(Royal Holloway University of London, UK): Tight Pants – Screenwriting in the Digital Age
Chair and Respondent: **Andrew Gay**

15:00 PANEL 3: SCREENWRITING 2.0 (SW)

Chair: **Patrick Vonderau**

1. **Andrew Kenneth Gay** (University of Central Florida, USA): Lean Filmmaking and Screenwriting 2.0: The Screenplay as Source Code and Interface
2. **Matthias Brüttsch** (University of Zurich, Switzerland): Three-Act Structure: Myth or Magic Formula?
3. **Balázs Lovas** (screenwriter, story consultant, Hungary): *Lord of the Block* – Script Development at the New Hungarian National Film Fund
4. **Vít Janeček** (Documentarist, FAMU, Czech Rep.): Screenwriting Reality: Does Documentary Need a Script?
Respondent: **Adam Ganz**

16:45 COFFEE BREAK

17:00 PANEL 4: IDEOLOGY: TEXTUAL AND RECEPTION ANALYSIS (SIECE)

Chair: **Melis Behlil**

1. **Drehli Robnik** (Ludwig Boltzmann-Institute for History

and Society, Austria): Eastern Promises, Cultural Learnings, Global Investments, Local Labor: Eli Roth's *Hostel* Films as Critique of Ideology

2. **Pavel Skopal** (Masaryk University, Czech Rep.): *New Warriors Will Arise*: A Historical Movie and its Ideal Readership in "Post-Resolution" Czech Cinema

3. **Ramos Fernando Arenas** (Universität Leipzig, Germany): Film Reception and Political Control: The Leipzig University Film Club (1956-1966)

4. **Györgyi Vajdovich** (Eötvös Loránd University, Hungary): Right Wing Ideology in Hungarian Films between 1939 and 1945
Respondent: **András Bálint Kovács**

18:45 BREAK

19:00 KEYNOTE 2: DAVID S. FREY

(Center for Holocaust and Genocide Studies, United States Military Academy, West Point, USA): Pursuing the Elusive National Spirit with a Camera: Hungary's Failed Attempts to Forge a National Film Style During the Second World War
Chair and Respondent: **Györgyi Vajdovich**

DAY 3: SATURDAY, 24 NOVEMBER

9:00 PANEL 1: SCREENWRITING PEDAGOGY: MANUALS AND SCHOOLS (SW)

Chair: **Juliane Scholz**

1. **Bridget Conor** (King's College London, UK): Screenwriting Manuals and Screenwriting Research
2. **Claus Tieber** (University of Salzburg, Austria): Search: Creative Producer – Replace with Screenwriting Manual: Screenwriting Manuals and their Normative Functions in Historical Context
3. **Pavel Jech** (Dean of FAMU, Czech Rep.): The Pizza Effect in European Dramaturgy
4. **Talvio Raija** (Aalto University, Finland): The Rediscovery of the Craft
Respondent: **Miranda Banks**

10:45 COFFEE BREAK

11:00 PANEL 2: INDUSTRIAL SITES AND TRENDS (SIECE)

Chair: **Marcin Adamczak**

1. **Patrick Vonderau** (Stockholm University, Sweden): Beyond Piracy: Understanding Digital Markets
2. **Konrad Klejsa** (University of Łódź, Poland): Phantom Pains, Surreal Dreams or Desperately Seeking HollyLodz (and What David Lynch Has To Do with It)
3. **Kevin Sanson** (UC Santa Barbara, USA): Ethnographies at the Periphery: Thinking Transnationally about Local Production Cultures
4. **Melis Behlil** (Kadir Has University, Turkey): Law Number 5224: Charting the Course for Turkey's Film Industry
Respondent: **Philip Drake**

12:45 LUNCH

14:00 KEYNOTE 1: STEVEN PRICE

(Bangor University, UK): Creating and Analyzing Characters in the Screenplay

Chair and Respondent: **Jill Nelmes**

15:00 PANEL 3: WRITING CHARACTERS (SW)

Chair: **Claus Tieber**

1. **Mirosław Przyłipiak** (University of Gdańsk, Poland): Structures, Characters, Trajectories: Scriptwriting in Contemporary Polish Documentary Films
2. **Agnieszka Kruk** (Screenwriter, Warszawska Szkoła Filmowa, Poland): Writing Characters "out" of TV Series
3. **Marja-Riitta Koivumäki** (Aalto University, Finland): Poetic Dramaturgy in Andrey Tarkovsky's *Nostalgia* (1983): Minor Characters and their Dramaturgical Function
Respondent: **Steven Price**

16:45 COFFEE BREAK

17:00 DISCUSSION 1: UNDERSTANDING SCREENWRITING PRACTICES (SW)

Tomáš Baldýnský, Miranda Banks, Magda Bittnerová, Bridget Conor, Adam Ganz, Gábor Krigler, Agnieszka Kruk, Balázs Lovas, Ian Macdonald, Jill Nelmes, Steven Price, Juliane Scholz, Claus Tieber

18:45 BREAK

19:00 KEYNOTE 2: ANDRÁS BÁLINT KOVÁCS

(Eötvös Loránd University, Hungary): Hungarian Art Cinema between the Market and Politics
Chair and Respondent: **Drehli Robnik**

20:15 RECEPTION & "POSTERS"

Museum of Applied Arts

DAY 4: SUNDAY, 25 NOVEMBER

9:00 PANEL 1: CO-PRODUCTIONS AND COMMISSIONS (SIECE)

Chair: **Jindřiška Bláhová**

1. **Philip Drake** (University of Stirling, UK): Transnational Co-productions and National Film Policy – an Uneasy Relationship
2. **Thomas Beutelschmidt** (Zentrum für Zeithistorische Forschung Potsdam, Germany): No TV Without Film: Production Relations between DEFA Studios and Deutscher Fernsehfunk
3. **Francesco Di Chiara** (University of Ferrara, Italy): Looking for New Aesthetic Models through Co-productions: František Čáp's *Sand, Love and Salt*
4. **Alice Lovejoy** (University of Minnesota, USA): Institutional Competition in State Socialism: The Case of Army Film
Respondent: **Pavel Skopal**

10:45 COFFEE BREAK

11:00 DISCUSSION 2: MEDIA AND POLITICS IN EAST-CENTRAL EUROPE (SIECE)

Marcin Adamczak, Thomas Beutelschmidt, Jindřiška Bláhová, Michal Bregant, Vít Janeček, Konrad Klejsa, András Bálint Kovács, Alice Lovejoy, Dorota Ostrowska, Mirosław Przyłipiak, Hana Rezková, Drehli Robnik, Györgyi Vajdovich, Balázs Varga

12:45 CLOSING REMARKS