This issue of Iluminace has its origins in the third annual Screen Industries in East-Central Europe Conference (SIECE), held at Palacký University in Olomouc from 29 November to 1 December 2013.\(^1\) Now in its fourth year,\(^2\) the conference investigated authorship in relation to the region’s modes of production, distribution, exhibition, and delivery, and to the communities of industry personnel that have worked therein. More specifically, it hosted papers considering the topic “in broader, revisionist terms that offload the Romantic notion of the autonomous Auteur in favor of approaches that confront its collectivity and institutional dimensions, and that respect authorship as a phenomenon that can be subject to acts of branding, contestation, appropriation, repurposing, remixing, and so on”. The SIECE III conference was co-organized by the EU funded FIND Project,\(^3\) and brought together scholars of film and television alongside media practitioners.\(^4\)

From the thirty presentations delivered there, we selected for publication four empirically based historical studies focusing on the transnational dimensions of authorship in the national film or television industries of East-Central Europe. In the first of these, Francesco Pitassio considers how Czech film critics and practitioners discussed Italian neorealism in the postwar years. Pitassio argues that their evaluative models initially helped these figures advance their own ideological agenda, before giving way to considerations of film style and narrative in the post-Stalinist years. From there, Constantin Parvulescu de-
tails how changes in conceptions of authorship were reflected in the opening credits of Romanian films during the state-socialist era. The gradual elevation of the director to the position of principal author, he suggests, was a symptom of Romanian ambitions to participate at international festivals and in the international art cinema circuit. Much like Pitassio, Parvulescu shows that this development was not simply a product of official discourse on the social functions of art, but also marked the production sector’s relative autonomy from the State. In the third essay, Lucie Česálková examines the ways in which institutional authorship, particularly the limited creative decision-making powers of directors, shaped the production and content of short films in the newly nationalized Czechoslovak film industry. Focusing on the late-Stalinist period, Česálková proposes that the centralization of this industry saw decision-making power shift toward upper management. The final essay is written by Dana Mustata, who tackles professional exchanges between early Romanian television and BBC. Mustata’s discussion of these transfers of know-how demonstrates the extent to which State-socialist television — and its authorship — was a part of a broader pan-European development that was particularly pronounced during the early years of the medium.

This modest collection must inevitably leave aside many important issues relating to industrial authorship in East-Central Europe’s screen industries, including some discussed at the conference. Among these were the quantitative analysis of authorial styles, the branding of auteur cinema, the institutional conditions precipitating the emergence of collective styles in state-run industries, and authorship in documentary production. Nevertheless, this issue does underscore the continued importance of the annual SIECE conference as a platform for developing intellectual exchanges in the field and for promoting original research originating from or focusing on Eastern and Central Europe. The present issue would not be possible without the extensive assistance of our partner editor Richard Nowell. A selection of the presentations delivered at the 2014 conference in Oломouc will be included in the fall 2015 issue of Iluminace.

P.S.