Screen Industries in East-Central Europe

The collection of themed articles that appear in this issue of *Iluminace* has its origin in a conference on film and television industries in East-Central Europe (SIECE) that was held at Masaryk University in Brno from 11 to 13 November 2011. The conference, which is now in its second year, was intended to break new ground in terms of scholarly understandings of the region’s modes of production, distribution, exhibition, and delivery, and of the communities of industry personnel that have worked there. The Screen Industries in East-Central Europe Conference represented, to the best knowledge of its organizers, the region’s first intervention into the field of media industry studies and production studies — disciplines that continue to develop at a rapid pace in the United States and Western Europe. It investigated both historical and contemporary dimensions of the region’s screen industries and professional communities, from a variety of angles — local, transnational, economic, cultural, social, and political — and through a suitably broad range of conceptual papers and empirically researched case-studies.

Out of the eighteen presentations that were delivered at the conference, we selected four that together covered historical and contemporary developments in two of the Visegrad countries: Hungary and Poland. The essays contributed by Balázs Varga and Marcin Adamczak provide general overviews of these nation’s production systems during the turbulent post-1989 period, focusing on the changing nature of state support and its relationships to national politics. Drawing upon extensive archival research, Anna Misiak critically re-evaluates the history of censorship in Cold War Poland. She emphasizes that the nation’s censors and filmmakers were not the wholly distinct groups that they are often claimed to have been, but that they actually interacted on a regular basis, and often shared common interests. Beata Hock offers a rare feminist analysis of the changing char-


acter of women's participation in the Hungarian film industry from 1945 to 2005, and gestures to the influence their presence might have had on film content.

It perhaps goes without saying that this modest collection is unable to fully represent the breadth and variety of research being conducted on the region or the complexities of its screen industries; it must inevitably leave many important topics aside, including the fourth Visegrad country of Slovakia, the strong role that public television played in the region, and its pre-1945 ties to Austria and Germany. Nevertheless, this issue represents the first of no doubt many steps towards establishing forms of intellectual exchange that may go beyond traditionally narrow canons of celebrated films, directors, and actors, and beyond the well-worn issues of ideology and national heritage. We believe that this issue's links to the conference may provide a springboard for Iluminace to become a key regionally-based publication for innovative scholarship focusing on screen industries in their widest possible sense. The present issue would not be possible without the extensive assistance of our partner editor Richard Nowell. A selection of the presentations that were delivered at the 2012 conference will be included in the third issue of Iluminace to be published in 2013.

P. S.