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EDITORIAL

Gláucia Davino
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The audiovisual language, which has Cinema as its matrix, has spread in contemporary media and provoked the demand for a contingent of scriptwriters with hard technical domain of script writing and on content creativity. The script has gradually become the subject of investigation by audiovisual scholars and researchers, both when we approach the written pieces (versions), and when we approach the hidden and crystallized scripts in movies, series, documentaries, commercials, comics, etc.

Although media of serial narrative has existed since the beginning of film and television history, it has ceased to be a minor entertainment product in the 21st century to become one of great prestige, reviewing unusual themes, characters and structural strategies. From streaming, access and consumption of series were leveraged to diversification, demand for new series and/or seasons, in different parts of the world. The series' scriptwriters came to be considered authors of the created universes and characters, implementing a renovation of the format. They also became important personalities for the public, who can identify, through authorship, the trends of new series signed by the same author.

This cultural phenomenon was reflected in the set of articles in this thematic dossier "Challenges, Trends and Research: Audiovisual Scripts". The serial production showed to be relevant in research on script, given the significant number of articles on this subject issue of the GEMInIS Journal. The dossier will be dealt in two volumes, the second being published in the next semester. In this first volume, we present ten articles that demonstrate the degree of importance of the Audiovisual Screenplay in the ecosystem in which the current audiovisual narrative is inserted and the demands on the production of knowledge about it.

Of the articles that cover the series, Showrunner is the subject of more than one article here. Under different biases, the role of the professional responsible for the

conception, development and creative management of a complete program, similar to American TV, is discussed, with intersecting issues that can generate a good dialogue for the journal's readers.

The functions of the Showrunner face the notions of authorship and style in the Fargo series face to face, through an analysis by Ludmila M. Macedo de Carvalho, who points out the intertextuality and expansions that showrunner Noah Hawley establishes between the universe of the series and the eponymous film by the Coen brothers. This is the point at which the authorial evidence, so discussed by filmmakers and theorists throughout the history of cinema, starts to be discussed in relation to the series.

Ana Heloiza V. Pessotto and Juliano M. de Carvalho also explore the universe of the showrunner's authorial work, and its place in the creative process, under the aspects of collaborative activities between a group of writers that take place in the Screenwriters Rooms. The article explores the dynamics of the room and the market, based on the search for interviews provided by writers within the North American model.

In another work, position, power and autonomy compose the focus on the Shonda Rhimes personality, considered one of the highest paid showrunners in the USA. In the article, Maria Carmem Jacob de Souza and Genilson Alves focus on the trajectory and production contexts that consolidated the showrunner's career and style, which gained great prestige after the success of the Grey's Anatomy series.

Marcel Vieira will also explore Authorship and Style in the tonic of the episode Entire History of You, from the Black Mirror series, taking as object of analysis a written version of the script. The point is observed from the perspective of the relationship between the showrunner and the dramaturgy of the episode itself, which finds in the breaking of orthodoxy the possibility of giving stylistic gains to the unique universes and stories of this series.

The serial format, in an article by Sandra T. Valenzuela, will be addressed in the police series La Casa de Papel. Sandra explores the sensitive universe that distinguishes this work. His gaze focuses on intertextuality and the concept of mask functions, in the context of artistic expressions of surrealism. Thus, references to Salvador Dali and transversal elements that help to give unity and strength to symbologies are addressed, beyond the series itself.

Approaching cinematographic works, Yuri Garcia and Ellen Alves Lima analyze issues related to female representation and protagonism in the films Wonder Woman and

Captain Marvel. According to the authors, these works appear as an important step in a process of conquering space for women in films based on Comics.

Patrícia Dourado, Cecília Salles and Mirian Tavares look at seven Brazilian films to discuss, from the perspective of the process of creation and literacy, the active position of the reader/receiver. After clarifying the two theoretical biases that underlie his text, the analyzes bring out his meticulous investigation into written and visual documentation, publications, scriptwriters' and directors' materials, in search of their purpose.

The Star Wars universe, a franchise followed by a crowd of fans, is approached by Brett Davies. Lawrence Kasdan is the screenwriter who stars in the author's reflections on the 1983 episode Return of Jedi, considered by critics as the least impactful in the original film trilogy. Regardless of the box office success of all the films, Brett seeks to demonstrate, embedded in the analysis of the script's narrative elements, that the flaws in this script are due to the conflicting creative dynamic between screenwriter Lawrence and George Lucas.

Rubens Rewald and Carolina Gonçalves report the making of their films and place the script in the processes of active experiments in filmmaking. Each one appropriated elements, archival images, information about the themes and the construction of imaginaries and explored materiality as a guide for the articulations of each film. Throughout the text, the reports dialogue with theoretical conceptions and the styles of other filmmakers in history.

Closing the dossier, we have an interview with Beth Carmona, a relevant name in Brazil for boosting the children's audiovisual sector working both in the public and private sectors. When the audience is children, aspects of scripting, production and distribution seem to become more fragile due to the limits of laws, themes, aesthetics, broadcasting, age groups and the purposes of these products. Arthur Fiel and Tunico Amâncio propose, through the interview, a dialogue of academic studies and Beth's knowledge, where precious information and reflections emerge.

The set of works gathered in this dossier comprise views that seek to expand the field of research on the Audiovisual Screenplay, adopting distinct objects in a dialogue with a field of studies that has been consolidating in Brazil. The second volume of the dossier will also bring other biases of analysis, complementing a scenario built by the efforts of researchers from different areas.

Good reading!