



Programme

Pre-recorded presentations, abstracts and speakers' bios will be available via the SRN2021 website!

Please watch ahead of the live discussion panels.

Note: registration is FREE but "required" to access all pre-recorded presentations and join the discussion panels.

Dates of live discussion panels (via Zoom):

- Tuesday 31 August
- Friday 3 September
- Wednesday 8 September
- Monday 13 September
- Friday 17 September

Schedule of live sessions

The following schedule is final although a few more tweaks are still expected. The reference time zone for this version is UTC/GMT+2 (North-eastern Africa, Greece, Romania, Finland, Estonia, Western Russia, Israel).

Panels have been named with rather generic headings on purpose so as to cater for as many approaches/core strands as possible: namely, methods, tools, themes, media, case studies etc. As a rule of thumb, think of each one as a compound between "Screenwriting and..." (or similar) plus the panel heading – e.g. "Screenwriting and...cultural identity", or "Alternative approaches in... Screenwriting research".

Most discussion panels will consist of four speakers and will last one hour, but a few will have either three or five (and, consequently, might be slightly shorter or longer, respectively).

DISCUSSION PANELS will generally start on the hour, kicking off with quick 3' summaries by all speakers, to then open up to the "virtual" floor for Q&As. Panels will normally end 10 minutes to the hour to allow for a short break before the next one begins.

PLENARY PANELS (e.g. keynote speakers, AGM, Awards, etc.) will last 75'-90'.

You can access individual days' schedule and join live sessions on Zoom directly from the website (Live Sessions page).

DAY 1 – TUESDAY 31 AUGUST

Session 1

10.30 am - Welcome address

- Paolo Russo, Paul Whitty (Head of the School of Arts, Oxford Brookes University), Daniela Treveri Gennari (CIRIN, Oxford Brookes University)

11 am – PANEL 1... STRUCTURE

Chair/Host: Ronald Geerts (VUB-ULB, Brussels, Belgium)

- Brett Davies (Meiji University, Tokyo, Japan), **The hero's journey in the 'perfect' ensemble screenplay: *The Big Chill* as case study**
- Phil Mathews (Bournemouth University, UK), **'What is love?' Negotiating romance genre conventions in screenwriting practice**
- Chris Neilan (Manchester Metropolitan University, UK), **Unconventional narrative structure in crime cinema**

12 pm – PANEL 2... TECH 1 (VR, IMMERSIVE)

Chair/Host: Paolo Russo (Oxford Brookes University, UK)

- Pedro Alves (Universidade Católica Portuguesa, Porto, Portugal), Jose Luis Rubio Tamayo (Universidad Rey Juan Carlos, Madrid, Spain), Estefany Durán Fonseca (Universidad Rey Juan Carlos, Madrid, Spain), **Screenwriting and Virtual Reality: renewing concepts and methodologies on narrative and spectatorship**
- Kath Dooley (Curtin University, Perth, Australia), **Creating *Impact*: Scripting an immersive 360-degree documentary**
- Jodi Nelson-Tabor (University of Greenwich, London, UK), **Storyframing: finding the holy grail of a formalised narrative language as a framework that can finally utilise VR technology**

1 pm – HAPPY HOUR

Session 2 (evening)

7.30 pm – Welcome address

- Paolo Russo, Paul Whitty (Head of the School of Arts, Oxford Brookes University), Daniela Treveri Gennari (CIRIN, Oxford Brookes University)

8 pm – PANEL 3... AUTHORSHIP & LABOUR

Chairs/Hosts: John Finnegan (Falmouth University, UK) and Ann Igelström (independent researcher, Sweden/UK)

- Patrick Cattrysse (Universiteit Antwerpen; Université Libre de Bruxelles, Belgium), **The authorial assessment of (screen)writers: how neuro-science changes everything and nothing**
- Erica Moulton (University of Wisconsin-Madison, USA), **'Studio Style' and Staff Screenwriters at Warner Brothers, 1938-1941**
- Rinaldo Vignati (University of Bologna, Italy), **John Fante, novelist and screenwriter**

9 pm – PANEL 4... ART & VIOLENCE

Chair/Host: Maite Galarza (Universidad de Cuenca, Ecuador)

- Juan Carlos Carrillo (Universidad Panamericana, Mexico City, Mexico), **From national to transnational. Unity in the trilogy by Alejandro G. Iñárritu & Guillermo Arriaga (*Amores perros, 21 Grams, Babel*)**
- Lindsay Steenberg (Oxford Brookes University, UK), Lisa Coulthard (University of British Columbia, Vancouver, Canada), **Scripting action: an analysis of the production of the Hollywood fight scene**
- Stephanie Schwarz (University of Vienna, Austria), **Let's talk about art. Deciphering the symbolic and cultural capital in Woody Allen's screenplays**

10 pm – HAPPY HOUR

DAY 2 – FRIDAY 3 SEPTEMBER

Session I

10 am – PANEL 5... ADAPTATIONS

Chair/Host: Brett Davies (Meiji University, Tokyo, Japan)

- Raffaele Chiarulli (Università Cattolica del Sacro Cuore, Milan, Italy), **Camillo and Camillò. A "Double Screenplay" Case in a Post-war French-Italian Coproduction**
- Ana Chikovani (Ivane Javakishvili Tbilisi State University, Georgia), **Modern Greek literature in cinema – film adaptations as study material**
- Max Gee (Bournemouth University, UK), **Hybrid genres, hybrid practice: merging folk horror with artificial intelligence**
- Eleanor Yule (Liverpool John Moores University, UK), **Back to the future: anachronic narratives in Harold Pinter's screenplays**

11 am – PANEL 6... CHILDREN/TEENS/YOUTH

Chairs/Hosts: Polly Ellen Goodwin (Audio Descriptor, Melbourne, Australia) and Eleonore Yule (Liverpool John Moores University, UK)

- Radka Hoffmanova (Academy of Music and Performing Arts, Brno, Czechia), **World of girls in contemporary art cinema for youth in European context**
- Laura Bermejo (Universidad Complutense de Madrid), **Alternative forms of storytelling and its pedagogical application in children and teenagers: young people as creators**
- Maria Chiara Iltolini (Catholic University, Milan, Italy), **Japanese animation and children's literature: the origins of the *meisaku* genre**

12 pm – INDUSTRY KEYNOTE

- **Elizabeth Kilgarriff (Firebird Pictures) in conversation with Paolo Russo: Pushing the boundaries between industry and academia**

1.30 pm – HAPPY HOUR

Session 2 (evening)

8 pm – PANEL 7... CULTURAL IDENTITY

Chair/Host: Amanda Doherty (Queen's University Belfast, UK)

- Desha Dauchan (University of California-Irvine, USA), **Creating intimacy: The African-American woman's authorial voice and Impact on writing character in television and film**
- Ziphozakhe Hlobo (writer, editor and dramaturge, South Africa), Mpumelelo 'Lelo' Skosana (University of the Witwatersrand, Johannesburg, South Africa), **The evolving depictions of black South Africans in post-Apartheid screenwriting tradition – does our reality influence how we tell stories or do the stories influence how we see reality?**

9 pm – PANEL 8... ARCHIVES & CENSORSHIP: LOST & FOUND

Chairs/Hosts: Alexandra Ksenofontova (independent researcher, Berlin, Germany) and Claus Tieber (University of Vienna, Austria)

- Maria Chalkou (Ionian University; Panteion University; Hellenic Open University, Greece), **Theo Angelopoulos's Travelling Players (1975): screenwriting as an authorial practice of defying state censorship**
- Pablo Gonçalo (University of Brasília, Brazil), **Gatekeeping and inactive stories: unfilmed scripts in classic Hollywood**
- Ana Sofia Pereira (CIDETH – ISCIA, Universidade Nova de Lisboa, Portugal), **Out of sight, out of mind: A Sereia de Pedra (1922), the tale of a lost Portuguese film**
- Penelope Petsini (Panteion University, Athens, Greece), **"Down with censorship"? The pretext of "appeasing political passions" as a censorial practice in post-dictatorship Greece (1974-1981)**

10.15 pm – HAPPY HOUR

DAY 3 – WEDNESDAY 8 SEPTEMBER

Session 1

10 am – HAPPY HOUR

11 am – PANEL 9... TECH 2 (VR, IMMERSIVE, AI)

Chair/Host: Deborah Klika (Middlesex University, London, UK)

- Marida Di Crosta (Université Jean Moulin Lyon 3, France) **To what extent is AI pushing the boundaries of scriptwriting practices? Benjamin's sci-fi short film screenplays. A case study**
- Rafael Leal (Pontifical Catholic University of Rio de Janeiro, Brazil), **Narrating possibilities: the poetics of the interactive script**
- Soudhamini (Deakin University, Melbourne, Australia), **An inner frontier. Screenwriting for Virtual Reality**

12 pm – PANEL 10... TABLE READ (with the Practice Based/Led Working Group)

Chair/Host: Max Gee (Bournemouth University, UK)

Session 2 (evening)

7 pm – ACADEMIC KEYNOTE

- **Murray Smith (University of Kent, UK), The portability of character**

8.30 pm – PANEL 11... CHARACTERS

Chairs/Hosts: Lucas Martins Neia (University of São Paulo, Brazil) and Tom Slater (Indiana University of Pennsylvania, USA)

- Brenda Robles (Aalto University, Helsinki, Finland), **Playwriting-like dialogue: a boundary for character complexity in drama series?**
- Konstantinos Tzouflas (University of Zurich, Switzerland), **One film, multiple storylines in the boundaries of “civilisation”: global mosaic films**
- Balázs Zágoni (Babes-Bolyai University, Cluj, Romania), **Dynamic Character Traits (DCT). Pushing further the boundaries of character design**

9.30 pm – PANEL 12... FEMALE CHARACTERS

Chairs/Hosts: Kira-Anne Pelican (writer and independent researcher, UK) and Rosanne Welch (Stephens College, USA)

- Diane Barley (Leeds Beckett University), **Writing challenging and boundary breaking female characters for British television drama series**
- Agnieszka Piotrowska (University for the Creative Arts, Farnham, UK), **Neria – the first feminist black movie in Southern Africa or an example of opportunistic neo-colonial venture?**
- Danica Renn-Giles (Royal Holloway University of London, UK), **Film characters’ values and audience engagement: an empirical investigation**

10.30 pm – HAPPY HOUR

DAY 4 – MONDAY 13 SEPTEMBER

Session 1

10 am – PANEL 13... SERIAL TV DRAMA

Chair/Host: Craig Batty (University of South Australia, Adelaide)

- Marco Ianniello (University of Notre Dame, Sydney, Australia), Craig Batty (University of South Australia, Adelaide), **Serial offenders? Defining the boundaries of series and serial television for screenwriting practice and theory**
- Lucia Kajánková (FAMU, Prague, Czech Republic), **Pushing boundaries of TV adaptation: queering Hannibal**
- Motaz H. Matar (Zayed University, Abu Dhabi, United Arab Emirates), **Obstacles for the worldwide distribution of Arab TV Narratives to the rest of the world**

11 am – **AGM** (Europe, Africa, Middle East, Asia-Pacific), including:

- EC Elections
- ECR rep appointment

12.30 pm – PANEL 14... TV & ETHICS

Chairs/Hosts: Paolo Russo (Oxford Brookes University, UK) and Lindsay Steenberg (Oxford Brookes University, UK)

- Laura Cotta Ramosino and Luisa Cotta Ramosino (Catholic University, Milan, Italy), Luisa and Laura Cotta Ramosino (Catholic University, Milan, Italy), **Succession: Pushing the boundaries of family drama**
- Rose Ferrell (Western Australian Academy of Performing Arts, Edith Cowan University, Perth, Australia), Sheridan Humphreys (Menzies Australia Institute, Kings College London, UK), **Inserting Minority characters into a Majority World. Conversations between a screenwriter and script reader as they rewrite a colonial world**
- Polly Ellen Goodwin (Audio Describer, Melbourne, Australia), **The ethics of Audio Description: whose team are we on?**
- Deborah Klika (Middlesex University, London, UK), **Comic characters with personality disorders: has their time arrived?**

1.30 pm – HAPPY HOUR

Session 2 (evening)

7 pm – PANEL 15... DEVELOPMENT/CREATIVE PROCESS

Chairs/Hosts: Paolo Russo (Oxford Brookes University, UK) and Northrop Davis (University of South Carolina, USA)

- Alexandra Leaney (University of East Anglia, UK), Kira-Anne Pelican (writer and independent researcher, UK), **Universally appealing themes and characters as a means to overcome political and cultural boundaries? A case study of the opportunities, benefits and barriers of writing for the Chinese market**
- Katri Joanna Manninen (Aalto University, Helsinki, Finland), **How to use viewer data to develop a second season of a drama series?**
- Gabrielle Tremblay (Université du Québec, Montréal, Canada), **The experience of reading screenplays as a scenaristic practice: pushing the boundaries of screenwriting studies**
- Rosanne Welch (Stephens College, USA), **The difficulties and delicacies of writing for the first female Doctor in 50+ years**

8.15 pm – **AGM 2** (re-run for Europe, Africa, Middle East, Americas), including:

- EC Elections
- ECR rep appointment
- Presentation of SRN2022 Annual Conference, Vienna

9.45 pm – PANEL 16... MUSIC

Chair/Host: Juan Carlos Carrillo (Universidad Panamericana, Mexico City, Mexico)

- Clarissa Mazon Miranda (Antonio Meneghetti Faculdade, Brazil), **Pushing boundaries: the case study of the development of short movies that reframed the participation of young students in a Brazilian youth orchestra**

- Lukas Schepp (Ludwig Maximilian University, Munich, Germany), **Cinematic counterpoint: what screenwriters can learn from composers**
- Claus Tieber (University of Vienna, Austria), **Writing with music. Musical writing: intermediality and self-reflexivity in the screenplays of Walter Reisch**

10.45 pm – HAPPY HOUR

DAY 5 – FRIDAY 17 SEPTEMBER

Session 1

10 am – PANEL 17... ALTERNATIVE APPROACHES

Chair/Host: Christina Milligan (Auckland University of Technology, New Zealand)

- Siobhan Jackson (University of Melbourne, Australia), **Average, Rudderless, Dumb. Writing and making films without permission: a user's guide**
- Juliet John (La Trobe University, Melbourne, Australia), **Scripting without words: visual language in the pre-production process**
- Margaret McVeigh (Griffith Film School, Griffith University, Brisbane, Australia), **Imagining Ida (2014)**

11 am – PANEL 18... PEDAGOGY

Chair/Host: Amie Tava (University of Otago, Dunedin, New Zealand)

- Rosamund Davies (University of Greenwich, London, UK), Funke Oyebanjo (University of Greenwich, London, UK), **Group identity formation and how it affects the development of the screen idea**
- Timo Lehti (Aalto University, Helsinki, Finland), **Experimenting with the virtual writers' room and the democratic diamond**
- Robert Greens (University of Brighton, UK), **Kenneth Lonergan's inside-out approach to screenwriting**

12 pm – **ROUND TABLE: Pushing the boundaries of the SRN**

- Rosamund Davies, Alexandra Ksenofontova, Rafael Leal, Ian W. Macdonald, Steven Maras, Claus Tieber

1.30 pm – HAPPY HOUR

Session 2 (evening)

7 pm – PANEL 19... THEORIES & PERSPECTIVES

Chair/Host: Rosamund Davies (University of Greenwich, London, UK)

- Nelia Cruz (University of Lisbon, Portugal), **Sound, image, space & time: pushing boundaries**
- Ann Igelström (independent researcher, Sweden/UK), **Focalisations in screenplay texts: to make the reader see beyond the text**

- Diego Sheinbaum (Universidad Nacional Autónoma de México, UNAM, Mexico City, Mexico), **Beatriz Novaro: changing the boundaries of screenwriting in Mexico**
- Jasper Vrancken (LUCA School of Arts, Genk, Belgium), **Theory as an inspiration for horror screenwriting**

8 pm – PANEL 20... INTERVIEW-BASED RESEARCH

Chair/Host: James Shelton (independent researcher, UK)

- Patricia Phalen (The George Washington University, Washington DC, USA), **The work of Hollywood television writers in the age of Netflix**
- Raija Talvio (Aalto University, Helsinki, Finland), **Insignificant topic: women's stories**
- Anna Weinstein (Kennesaw State University, USA), **Overlapping boundaries: balancing the interests of multiple partners in screenplay development**
- Astra Zoldnere (Film University Babelsberg Konrad Wolf, Germany), **Cinematic references: from French New Wave to artistic research of older people in film**

9 pm – **SRN AWARDS**, including:

- **Winners announced by the Jury (Professor Emerita Janet Staiger, Professor Emeritus Tom Stempel, Associate Professor Eva Novrup Redvall)**
- **WINNERS' LECTURES**

10.30 pm – Final remarks and Afterparty sneak previews

Contact us: info@srn2020.com

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SRN website: <https://screenwritingresearch.com/>



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