SRN2021 RESEARCH SEMINAR SERIES ONLINE

Programme

Pre-recorded presentations will soon be available via the SRN2021 website!
Please watch ahead of the live discussion panels.
Note: registration will be FREE but "required" to access all pre-recorded presentations and join the discussion panels.

Dates of live discussion panels (via Zoom):
- Tuesday 30 August
- Friday 3 September
- Wednesday 8 September
- Monday 13 September
- Friday 17 September

Discussion panels have been scheduled based on the following two criteria: 1) time zone/geographic area, and 2) thematic grouping (based on papers' keywords/content).
Each day will have two sessions of roughly four hours each. The schedule includes indicative time slots of each panel (within each session) in UK time but see the conversion table below to get an idea of when the two sessions are slotted in your time zones.

	US West	US East	South America	Western Europe	Central Europe & Africa	Eastern Europe	Middle East	India	Western Australia	Japan & Central Australia	Eastern Australia	New Zealand
Session 1	24-4	3-7	4-8	8-12	9-13	10-14	11-15	12.30-16.30	15-19	16-20 (+30')	17-21	20-24
Session 2	9-13	12-16	13-17	17-21	18-22	19-23	20-24	21.30-1.30	24-4	1-5 (+30')	2-6	5-9

Schedule of live sessions

The following schedule is still TBC as some tweaks might still be needed but should give you a fairly good idea of what to expect. Panels have been named with rather generic headings on purpose so as to cater for as many approaches/core focuses 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, as a consequence, 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'.

DAY 1 – TUESDAY 31 AUGUST

Session 1

8.30 am - Welcome address

9 am – PANEL 1… STRUCTURE

- 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**
- Nadia Meneghello (University of Western Australia), **Counterfactual and alternate history: breaking boundaries of 'form' in historical writing. A case study of a screenplay in development**
- Chris Neilan (Manchester Metropolitan University, UK), **Unconventional narrative structure in crime cinema**

10 am – PANEL 2… TECH 1 (VR, IMMERSIVE)

- 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**

11 am – HAPPY HOUR

Session 2

5 pm – Welcome address

5.30 pm – ACADEMIC KEYNOTE

- **Murray Smith (University of Kent, UK)**

7 pm – PANEL 3… AUTHORSHIP & LABOUR

- Patrick Cattrysse (Universiteit Antwerpen; Université Libre de Bruxelles, Belgium), **The authorial assessment of (screen)writers: how neuro-science changes everything and nothing**
- John Finnegan (Falmouth University, UK), **Credit where credit is due: evaluating the cost and creative value of screenwriting labour**
- 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**

8 pm – PANEL 4… ARCHIVES & CENSORSHIP: LOST & FOUND

- 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 (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)**

DAY 2 – FRIDAY 3 SEPTEMBER

Session 1

8 am – PANEL 5… ADAPTATIONS

- Raffaele Chiarulli (Università Cattolica del Sacro Cuore, Milan, Italy), *Camillo* **and** *Camillò*. **A "Double Screenplay" Case in a Post-war French-Italian Coproduction**

- Marco Maderna (Catholic University, Milan, Italy), **Turning the local into universal. A priest and a communist's secret to a worldwide dramaturgy**

- Ana Chikovani (Ivane Javakhishvili Tbilisi State University, Georgia), **Modern Greek literature in cinema – film adaptations as study material**

- Eleanor Yule (Liverpool John Moores University, UK), **Back to the future: anachronic narratives in Harold Pinter's screenplays**

9 am – PANEL 6… CHILDREN/TEENS/YOUTH

- 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 Oltolini (Catholic University, Milan, Italy), **Japanese animation and children's literature: the origins of the _meisaku_ genre**

- Amie Taua (University of Otago, Dunedin, New Zealand), **Taika, truth, and storytelling: reshaping the coming-of-age narrative in *Boy* and *Jojo Rabbit***

10 am – INDUSTRY KEYNOTE

- **Elizabeth Kilgarriff (Firebird Pictures)**

11.30 am – HAPPY HOUR

Session 2

5 pm – PANEL 7… CHARACTERS
- Brenda Robles (Aalto University, Helsinki, Finland), **Playwriting-like dialogue: a boundary for character complexity in drama series?**
- Christopher Thornton (Zayed University, Dubai, United Arab Emirates), **Pushing boundaries: the mystery of character**
- Konstantinos Tzouflas (University of Zurich, Switzerland), **One film, multiple storylines in the boundaries of "civilisation": global mosaic films**
- Balázs Zágoni (Babes-Bolyai University, Department of Cinematography and Media, Cluj, Romania), **Dynamic Character Traits (DCT). Pushing further the boundaries of character design**

6 pm – PANEL 8… FEMALE CHARACTERS
- Diane Barley (Leeds Beckett University), **Writing challenging and boundary breaking female characters for British television drama series**
- Anna Kumacheva (Lancaster University, UK), **Misrepresented women on screen: How to stop creating "strong female characters" and stay feminist**
- 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**

7 pm – HAPPY HOUR

DAY 3 – WEDNESDAY 8 SEPTEMBER

Session 1

8 am – Networking/Pitching

9 am – PANEL 9… TECH 2 (VR, IMMERSIVE, AI)
- 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**

10 am – PANEL 10… GENRES, CREATIVITY & EMOTIONS

- Maxine Gee (Bournemouth University, UK), **Hybrid genres, hybrid practice: merging folk horror with artificial intelligence**
- Claire Pasvolsky (The University of Newcastle, Australia), **There's something about stalking: the violation of physical, emotional and psychological boundaries in contemporary cinema**
- Kirsi Reinola (Aalto University, Helsinki, Finland), **Pushing the screenwriter's boundaries with constraints – A case study on the productivity of limitations**
- Maria Antonietta Romano (independent researcher, Italy), *Interstellar*: **pushing boundaries and emotions through physics' laws and different script stages**

11 am – Working Groups

Session 2

5 pm – Networking/Pitching

6 pm – PANEL 11… CULTURAL IDENTITY

- 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?**
- Joakim Hermansson (Dalarna University, Sweden), **Characters' migratory experiences: everything I don't remember**
- Anubha Yadav (University of Delhi, India), **Screenwriting & caste in the Hindi film industry: a study in the context of Neeraj Ghaywan's "caste-ing" call**

7 pm PANEL 12… ART & VIOLENCE

- Juan Carlo Carrillo (Universidad Panamericana, Mexico; Universidad de los Andes, Chile), **From national to transnational. Unity in the trilogy by Alejandro G. Iñárritu & Guillermo Arriaga (***Amores perros, 21 grams, Babel***)**
- Linday 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**

8 pm – Working Groups

DAY 4 – MONDAY 13 SEPTEMBER

Session 1

8 am – PANEL 13… SERIAL TV DRAMA

- 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**

- Dave Jackson (Liverpool John Moores University, UK), **The influence of David Lynch's *Twin Peaks* and later films on contemporary series drama**

- Lucia Kajankova (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**

9 am – **AGM**, including:
- EC Elections
- Presentation of SRN2022 Annual Conference, Vienna

10.30 – PANEL 14… TV & ETHICS

- 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 collaborate to investigate the craft implications for a majority screenwriter who seeks to portray a colonial world through the eyes of a minority protagonist.*

- Polly Ellen Goodwin (Vision Australia; Australian Catholic University, Melbourne, Australia), **The ethics of Audio Description: whose team are we on?**

- Deborah T. Klika (Middlesex University, London, UK**), Comic characters with personality disorders: has their time arrived?**

11.30 am – HAPPY HOUR

Session 2

5 pm – PANEL 15… DEVELOPMENT/CREATIVE PROCESS

- 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?**

- Irina Martianova (Russian State Pedagogical University, Saint Petersburg, Russia), **On the way to film (screenplay vs. draft)**
- 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**

6.15 pm – **AGM 2** (re-run), including:

- EC Elections
- Presentation of SRN2022 Annual Conference, Vienna

7.45 pm – PANEL 16… MUSIC

- 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**

8.45 pm – HAPPY HOUR

DAY 5 – FRIDAY 17 SEPTEMBER

Session 1

8 am – PANEL 17… ALTERNATIVE APPROACHES

- 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 University, Brisbane, Australia), **Imagining** *Ida* **(2014)**
- Mikko Viljanen (Aalto University, Helsinki, Finland), **Inside looking out, outside looking in: a Finnish-Kurdish filmmaking process**

9 am – PANEL 18… PEDAGOGY

- 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**

- Ole Christian Solbakken (Kristiania University College, Oslo, Norway), **It's all a game, isn't it? Pushing the boundaries in teaching dramatic writing**

10 am – ROUND TABLE (TBC)

11 am – HAPPY HOUR

Session 2

5 pm – PANEL 19… THEORIES & PERSPECTIVES

- Nelia Cruz (University of Lisbon, Portugal), **Sound, image, space & time: pushing boundaries**
- Ann Igelström (independent researcher), **Focalisations in screenplay texts: to make the reader see beyond the text**
- Diego Sheinbaum Lerner (UNAM, Mexico), **Beatriz Novaro: changing the boundaries of screenwriting in Mexico**
- Jasper Vrancken (LUCA School of Arts, Genk, Belgium), **Theory as a dramaturgical tool for screenwriting**

6 pm – PANEL 20… INTERVIEW-BASED RESEARCH

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

7 pm – **SRN AWARDS, including:**

- Winners announced by Jury
- WINNERS' LECTURES

8.30 pm – Final remarks and sneak previews