

Screenwriting Research Network Conference 2024

"Conversation Beyond Script"

September 11–14, 2024

Wednesday

Time	Event	Room	Name
17:00	Keynote speech	Fresco Hall	Donat F. Keusch and Gabriele C. Sindler
19:00	Film Screening: Forrest Killer (2024)	Film Hall	Radim Špaček, Zdeněk Holý

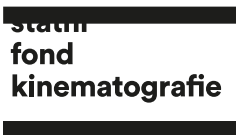
Thursday

Time	Event	Room	Chair	Name	Description	
9:00	Keynote speech	Corpus Cristi Chapel		Kamila Zlatušková	Education as a way to dialogue between new creators and major broadcasters	
10:45	Conversations with the Dead	Theatre Hall	Paolo Braga	Siri Senje	Henrik Ibsen’s madness – and mine – a report from the practice-based research project Writing the Writer	
				Ole Christian Solbakken	Shrouded in Darkness – connecting with a biographical subject	
	Narrative Dynamics in Animation	Large Auditorium	Sylvie Magerstaedt	Giulia Cavazza	From storyboard to script: Disney Animation Studios and the evolution of development	
				Maria Chiara Oltolini	Writing for The Sound Collector A Screenwriter’s Perspective on Children’s Animation	
				Álvaro Díez Valle	30 years of Eco-Dialogue: How writing for kids’ environmentalist cartoon TV series has changed from Captain Planet (1990-1996) to MeteoHeroes (2020-...)	
	Fragmented Realities	Film Hall	Isadora García Avis	Clarissa Mazon Miranda	Collaborative conversations in filmmaking: a comparative look between the films Alive (1993) and Society of the Snow (2024)	
				Marta Frago	In Dialogue with the Dead: The Snow Society by J.A. Bayona	
				Øyvind Vågnes	The Narrativization of Historical Trauma: The Alexander L. Kielland Accident in Lykkeland (2018-) and Makta (2023-2024)	
				Keilla Conceição Petrin Grande	The Red Light Bandit: A Dissonant Third World Polyphony	
	13:30	Unfulfilled Visions	Theatre Hall	Armando Fumagalli	Raffaele Chiarulli	In the Beginning Was the Word Carl Theodor Dreyer’s Jesus. The Italian Path of a Screenplay
Fanny Van Exaerde					Conversations beyond script... and behind the camera with Jean Cocteau	
Gabriel Paletz					Instant Screwball: How Director Gregory La Cava Went Beyond the Script Inside the Hollywood Studio System	
Audun Engelstad					Selznick, Bergman and the abandoned A Doll’s House	
AI and Screenwriting		Large Auditorium	Rose Ferrell	Katri Manninen	Did I or AI Write This? An Exploration of the Screenwriter’s Sense of Authorship in Human-AI Collaboration	
				Rafael Leal	The robot and us: an early account of the AI revolution in Screenwriting	
				Paolo Russo	“Hey, AI! Can you write that?” The measure of (artificial) intelligence in a changing world for screenwriting	
				Maxine Gee	Posthuman Creative Collaboration: Exploring Screenwriting and Screen story development with Generative A.I.	
Exploring Narrative Futures		Centre	Barbora Kaplánková	Kerreen Ely-Harper	Building creative capacity, resilience and connections: using social media plaforms to promote narrative innovation, adaptability, inclusion and diversity in the undergra- duate screenwriting classroom	
				Maria Berns	The analog and digital places as story triggers	
				Patrícia Dourado, Mirian Tavares	Towards a Living Fiction: Between Real-Time Composition and Working with Fragments in Leonardo Mouramateus’ Screenwriting Practices – ,There is a Film I Carry with Me’	
				Charmaine Peters	Barbie and the real world: Feminist conversations on and off screen	
Film Screening: Free the Story		Film Hall		Anna Zaluczowska	Free the Story: Interactive storytelling through the lens of author and audience contracts in creative industries adn beyond	
15:45		Reimagining Screenwriting	Film Hall	Charmaine Peters	Arezou Zalipour	Come Together: A Symbiosis of Culture, Dialogue, and Creativity in a Script-writing Practice as Research Case Study
					Dave Jackson	Song & Screenplay
					Katherine Chediak Putnam	When the Director Rewrites the Script: The Case of the Brazilian Feature Film ‚Perdida’
					Virginia Pitts	‘Lying Truly’ in Autofiction Screenwriting: Conversations with Memory
	Language and Narrative	Theatre Hall	Rosanne Welch	Elisa Ricci	Adapting voices: transforming dialogues from Outlander novel to TV series	
				Massimiliano Morandi	The symbol as a form of dialogue in the psychological thriller genre	
				Armando Fumagalli	Dialogue as action: two examples from Romantic Comedies	
				Juan Carlos Carrillo	A cinematographic Babel: variations of language in a same screenplay	
	Collaborative Vision	Large Auditorium	Paolo Russo	Phil Mathews	Sketching Feedback. The role of sketching and mark making as a tool within screenplay development	
				Paolo Braga	The art of pitching, in screenwriting and beyond	
				Juliet John	Visual Concept Development as a Form of Scripting	
	Innovative Structures in Screenwriting	Centre	Deborah Klika	Chris Neilan	No Alarms & No Surprises: A Modern History of the One-Act Feature Film	
				Danica Renn-Giles	A psycho-narratological model of characters’ Wants and Needs	
Bart Nuyens				Transmedia Storytelling: A Micro-Level Case Study in Poetics		
19:00	Film Screening: Ikarie XB 1 (1963)	Film Hall	Klára Trsková, Michaela Mertová, Jan Trnka	FULL PROGRAMME HERE		

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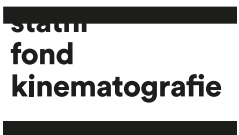
Friday

Time	Event	Room	Chair	Name	Description
9:00	Practice Based/Led Working Group Session	Corpus Cristi Chapel	Maxine Gee	Marie Macneill, Siri Senje, Brenda J. Robles	SRN Practice Based/Led Working Group Table Read
10:45	Cross-Cultural Adaptations	Theatre Hall	Arezou Zalipour	Yuchen Zhou	From Barbara to Barbara: Exploring the dialogue of cross-cultural adaptation through adaptation practice
				Ignacio Laguía Cassany, Pablo Castrillo Maortua	“Disney remakes itself. The retelling process from Sleeping Beauty to Maleficent”
				Eleanor Yule, Martin Jones	Zombie Comedy and Cross – Cultural Narratives in One Cut of the Dead (Ueda, 2017) and Final Cut (Hazanavicius, 2022)
	Bridging Old and New Media	Film Hall	Bart Nuyens	Craig Batty	Conversing with knowledge in screenwriting practice research: How do PhD theses speak about the screenplay as a contribution to knowledge?
				Isadora García Avis, Tomás Atarama-Rojas	Television Sitcoms through the Decades: Intertextual Dialogue in Marvel’s Wandavision
	Words Matter	Large Auditorium	Radomír D. Kokeš	Christopher Thornton	When Words Matter
				Rosanne Welch	From Anita to Amy: Women Write the Repartee we Remember
				Jan Černík	The Evolution of Film Dialogue 1931–2023: Quantitative Insights into the Speech Patterns of Film Characters
	Cast before story	Centre	Imran Firdaus	Angie Black	Prioritising performance: Working with the cast to diversify screenwriting
				Michael Keerdo-Dawson, Angie Black	Exploring & extending character-development via a entangling of production phases
13:30	Global Collaborations	Centre	Veronika Lipmanová	Gabriele C. Sindler	Infiltrating Film Business with Botho & Ubuntu: Intercontinental & Intercultural Collaboration Between Africa & Europe – A Successful Model in Practice & Theory
				Tsitsi Dangarembga	
	Learning Experiences and Social Innovation through Worldbuilding Methodology	Film Hall	Øyvind Vågnes	Jakob Ion Wille	Designing Possible Worlds – World building methods and future scenarios
				Miguel Angel Cantú García, Daniela Cassandra Delgado Neaves	The worldbuilding mindset in Industrial Design: Shaping the designer’s perspective
				Romke Faber	“Future of filmmaking: designing storyworlds to provoke awareness through world building”
	Elevating Screenwriting Skills	Theatre Hall	Craig Batty	Timo Lehti	What is it really about – The Core of the Screen Idea
				Raija Talvio	Training Professionals: Continuing Professional Development (CPD) Course in Film and TV Dramaturgy
				Hynek Spurný	The cooperation of a script consultant with a film producer in the development stage
				Marie Macneill	Beachcombing for Stories: finding inspiration, inner dialogue, and creativity beside the sea
	Representation and Ethical Narratives	Large Auditorium	Katherine Chediak Putnam	Karen Jeynes	Autistic Representation on Television: Who is putting words in our mouths?
				Nic Ransome	In dialogue with the nonhuman animal: a case for critical anthropomorphism
				Ben Broomfield	Representations of Suicide: A Conversation Beyond the Script
				Sylvie Magerstaedt	Scripting Virtue – Building better character(s) on and off screen
15:45	Innovating Narrative Dimension	Theatre Hall	Matyáš Erban	Rosamund Davies	Talking to You: the use of direct address in virtual reality and immersive narrative scripts
				Cecilie Levy	Spatializing the Screenplay: How I Learned to Stop Worrying and Love VR
		SRN AGM	Film Hall		
19:00	Conference Dinner	Long Story Short, Koželužská 945/31, 779 00–Olomouc	Only for participants who have paid the dinner fee.		

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Saturday

Time	Event	Room	Chair	Name	Description
9:00	Keynote speech	Film Hall		Peter Krämer	Auteurism, Adaptations and Beyond: Reflections on 40 Years of Studying Production Histories and Story Development
10:45	Screenwriting for virtual reality	Theatre Hall	Jan Černík	Kath Dooley	'Scripting' Virtual reality: Expanding writing practices to account for the centrality of the VR user.
				Rachel Landers	A Net of Invisible Things : The 'unseen' scripting practices of internationally acclaimed VR creative Lynette Wallworth in Collisions and Awavena.
	Soundscapes and Screenwriting	Film Hall	Virginia Pitts	Joachim Wichman Strand	Writing Cinematic Sound: hearing the soundscape in the screenplay
				Marcelo C. Mello	Cinema Novo versus Beatlemania: Discovering the use of sound and music in two unfiled and unpublished Brazilian screenplays from the mid-1960s
				Claus Tieber	Fascinating Rhythm: Rhythm in screenplays of the early sound era
	Authorial Voices	Centre	Oliver Gruner	Anna Weinstein	From Nicole to Catherine to Julia: The Female Protagonists in Nicole Holofcener's Films
				Imran Firdaus	Gaspar Noé's Vortex (2021): Transgressing the Screenplay
				M. Sylvi Jane Husebye	The screenwriter as auteur. Nora Ephron's Heartbreak
	Crossing the thresholds of mainstream cultures. Perspectives from within memory institution - Národní filmový archiv	Large Auditorium	Juan Carlos Carrillo	Klára Trsková	African Lusophone cinemas from the postclassical narratology perspective
				Michaela Mertová	Forms of scripts in Czech animation
				Jan Trnka	Multimedia theatre Laterna magika as an alternative text form and writing process
	Creative Play Working Group Session	Media lab	Chris Neilan		
13:30	Dissecting Screenwriting Discourse	Large Auditorium	Anna Weinstein	Steven Maras	Extending Conversations about the Script: The Discursive Construction of Screenwriting in Film Reviewing
				Lucian Georgescu	Extra muros: Theory from the Periphery
				Andrea Hanáčková	Bridging the Gap: Screenwriting Adaptation in Podcasting
	Czech Narratives in Focus	Centre	Rafael Leal	Radomír D. Kokeš	The Role of the Multiple Plot Structure in the History of (Czech) Silent and Early Sound Popular Cinema?
				Martin Kos	Copyright, Credits, and Conditions of Writing: Mediating Authorship from Screenwriters' Perspective in the Czech Silent Cinema
	Creative Dialogues	Film Hall	Maxine Gee	Shreya Gejji	Narrative interviews as a creative research method in screenwriting
				Carina Böhm	Beyond my screenwriting self – A more-than-human exploration of the screenplay text
				Pavlos Sifakis	In Dialogue with Reality: Redrafting the Short Screenplay to the Demands of Film Production
				Rita Benis	Dialoguing with our masters: developing a script following what calls us (the proximity of an example).
	Echoes of Influence	Theatre Hall	Gabriel Paletz	Oliver Gruner	"A Course of Non-Conformity": Carole Eastman, Screenwriting Historiography and the New Hollywood
				Brett Davies	Lawrence Kasdan on Storytelling: Excerpts and observations from an interview with Hollywood's most successful screenwriter
15:45	Narrative Innovation in TV and Web Series	Film Hall	Martin Kos	Carolina Amaral	Atmosphere, tension and Love is in the air
				Matt Kirton	Tone and the Screenplay
	Mexican Cinematic Voices	Centre	Claus Tieber	Hugo Armando Arciniegas	Screenplays by Elvira de la Mora: Melodrama in the Golden Age of Mexican Cinema
				María Teresa DePaoli	From The Real of Fortune to Devil Between the Legs: The Importance of Colloquialism in Paz Alicia Garcíadiego's Writing Process
				Diego Sheinbaum	La Santa (Saint) of Orson Welles: Conversations between Mexican Melodrama and the Parodic Reflexive Tradition
	Cultural Dialogues	Theatre Hall	Audun Engelstad	Deborah Klika	The Bind, Its Thematic Premise and Finding the Funny when Two or More Languages are in Play
				Luiz A. D. Dantas	White Nights, again?
				Shuchi Kothari	Whiria te Tāngata: Weaving the people together in the writing and production of Kāinga (Aotearoa New Zealand, 2022).
				Michael Keerdo-Dawson	Interactivity and Anti-drama: Conscious and unconscious narrative strategies in the story development process for The Limits of Consent

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