

# SCREENWRITING ARCHIVES

Contemporary perspectives on an often-underestimated body of work

## International Symposium

November 26, 2026

Melbourne, Australia

### Co-organizing institutions

- RMIT University
- University of Melbourne
- Université du Québec à Montréal (UQAM), Centre de recherche interuniversitaire sur la littérature et la culture au Québec (CRILCQ)

### Call for papers

It is not new for researchers to delve into archives to deepen their historical understanding of cultural and artistic productions. That being said, archival research primarily focused on screenplays is not widespread. Indeed, archives are most often consulted either to study literary history or to shed light on film history, usually in both cases to study and serve the work of canonical authors. In such a cultural and discursive landscape, interest in screenwriting archives can struggle to gain traction, and if screenplay archives are handled, they are most often used in the context of genetic studies about film productions.

The aim of this conference is not to “restore and promote” the screenplay as a “legitimate object”, nor to detach, or even artificially extract it from its dual grounding in the creative writing and cinematographic fields. With this conference, we more specifically hope to offer a context for the emergence of fresh and contemporary perspectives on screenplay archives to highlight different both historical and recent strategies and practices around screenwriting. We are convinced that screenplay archives represent an often-underestimated body of work, that can be explored in various ways to create new dialogues around specific voices, imagery, stories, and memories, and to shift the hegemonic centers of screenwriting knowledge.

We welcome papers that engage with the theme of screenplay archives in ways that might include, but are not limited to:

- Accessing screenplays – strategies, methods, barriers
- Asset management and stewardship
- Curatorial policies and practices
- Spotlight on an existing screenplay collection/archive
- The role of archives in capturing creative (screenwriting) labour and workflows

- Documenting screenwriting practices beyond screenplays
- Screenplay archives in screenwriting education
- Archival research and screenwriting histories
- ‘Activating’ artefacts in archival encounters
- Screenplays versus screenworks in screenwriting education
- Screenplays online – voluntary uploads, illegal uploads, award season downloads and transcripts

Papers that consider screenwriting and archives at the nexus of broader considerations and fields are also encouraged, e.g.,

- Case studies (thematic, formal, and/or critical – at the nexus of Screenwriting Studies and Feminist Studies, Indigenous Studies, Queer Studies, Black Studies, Disability Studies, Psychoanalytic approaches, Semiotics, etc.)
- Research-creation
- Screenplay adaptation
- Screenplays and the shape of stories
- Documentary screenwriting
- Screenwriting studies and professional practices – connections, challenges, tensions, and ruptures

*To stimulate interdisciplinary reflections and discussions, we could also consider selecting a few papers dealing with the relationship to archives and the research possibilities found in different artistic and cultural sectors other than the field of screenwriting.*

We strongly hoped that the event will bring together researchers from several generations and diverse backgrounds. In this regard, student proposals (Master's, PhD, postdoctoral) are welcome, as are those from teacher-researchers and professors from different countries.

Please send your presentation proposal (300-500 words) and your bio-bibliographical note (200 words) simultaneously to those two event organizers:

- Frédéric Pelletier, [pelletier.frederick@uqam.ca](mailto:pelletier.frederick@uqam.ca)
- Gabrielle Tremblay, [tremblay.gabrielle.2@uqam.ca](mailto:tremblay.gabrielle.2@uqam.ca)

### **Important dates**

Mon April 20, 2026: Call for papers published

Fri July 3, 2026: Deadline for submitting proposals

Fri July 31, 2026: Announcement of selected candidates

Thu November 26, 2026: Symposium held in Melbourne

Fri November 27, 2026: Tour of the RMIT Australian Screen Research Collection and other archival encounters TBC

## Practical information

The event will be held in English and participation will be in-person only. There is no registration fee to participate in the symposium. However, travel, accommodation, and meal expenses will not be covered by the symposium organisers. Each presentation at the conference will be limited to a maximum of 20 minutes.

## Event organizers

**Radha O'Meara** is Senior Lecturer in Screenwriting in the School of Culture and Communication at the University of Melbourne. Radha combines creative practice in visual storytelling with research into screen industries, screen cultures and screen storytelling. Her critical research focuses on screenwriting, industrial authorship, and social inequalities in contemporary film and television. With Stayci Taylor and others, she coedited the book 'TV Transformations and Transgressive Women: From *Prisoner: Cell Block H* to *Wentworth*'. Her recent academic publications focus on experiences of disability and accessibility in the Australian screen industry.

**Frédéric Pelletier** is a professor at the School of Media at the University of Quebec at Montreal (UQAM). A screenwriter, filmmaker, and teacher, his research focuses on film forms, screenwriting as a creative practice, directing actors, and the intersections between fiction and documentary, particularly in their relationship to memory. Frédéric has directed several films, including *Diego Star* (Metafilms, 2013), which has been screened at over 75 international festivals (IFFR, GIFF, FNC, etc.). His most recent film, *Un homme libre* (ACPAV, 2026), is ready for release. He is currently directing *Michel Brault – L'instinct de vue*, an archival documentary co-produced by the NFB and ACPAV, scheduled for release in 2026–2027. He was also the programming director for the Rendez-vous Quebec Cinema and co-editor of the journal *Hors Champ*.

**Stayci Taylor** is Senior Lecturer in Creative Writing in the School of Media and Communication at RMIT University. She is published widely in the fields of queer screen production, screenwriting practice research and creative writing more broadly, including her work with Radha O'Meara on screenplay archives and TV writers' rooms. Stayci's research into the archive extends to activating encounters with the Australian Queer Archive (AQuA) and Chicago's Gerber/Hart LGBTQ+ Library and Archives. As well as her creative and critical outputs in journals such as the *Journal of Screenwriting*, *Studies in Australasian Cinema*, *TEXT*, *New Writing* and *Creative Industries* she has coedited four collections including two on script development (Palgrave Macmillan) and one on creative writing methods (Bloomsbury). In 2022 she was named national leader in field (film) in *The Australian* annual research awards.

**Gabrielle Tremblay** is a professor of screenwriting studies in the Department of Literary Studies at the University of Quebec at Montreal (UQAM). Her recent work focuses on the links between screenwriting, film, and literature. Gabrielle Tremblay is a member of the Interuniversity Research

Centre on Quebec Literature and Culture (CRILCQ). Her publications include the following titles in French: *Orders. A screenplay and a film by Michel Brault* (Somme toute, 2024); *Reading Screenplays. For an interdisciplinary and renewed approach to screenwriting practices* (PUM, 2024); "Current perspectives on screenwriting in Quebec" (*Voix et Images*, 2022); *Screenplay and screenwriter: on the institutional recognition of the scenaristic object in the world of French cinematographic art* (LettMotif, 2015). In English, she coedited the special issue "Textual perspectives: Screenwriting styles, modes and languages" published in the *Journal of Screenwriting* in 2022.