

SCREENWRITING ARCHIVES SYMPOSIUM

Contemporary perspectives on an often-underestimated body of work

November 26-27, 2026

Melbourne, Australia

PROGRAM

INTRODUCTORY NOTE

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.

This conference brings together researchers from several generations and diverse backgrounds.

THURSDAY 26 NOVEMBER: DAY 1

Location: Radio Theatre, Building 9, Level 1, Room 24, cnr. Franklin Street and Bowen Lane. RMIT Melbourne City Campus.

8.50am Doors open

9-9.15am Acknowledgement of Country and Opening Remarks (Radha O'Meara and Frédérick Pelletier)

9.15-10am // Keynote

Gabrielle Tremblay (UQAM)

“Screenplays, screenwriters, and archives: for a renewed approach of an often-underestimated body of work”

10-11.15am // PANEL #1

Stayci Taylor (RMIT University) and Radha O'Meara (University of Melbourne)

"Creating an Afterlife of the Screenplay: Towards a Self-reflexive Archive of Australian Screenplays"

Glenda Hambly (Melbourne)

"Archiving Independent Screenplays – the Lake Mungo Example"

Eva Zak (Adelphi University, NY)

"The Unrealized Documentary Screenplay as Creative Object under Institutional Marginalization, 1930-1949"

11.15-11.45am // MORNING TEA (coffee, tea and nibbles provided)

11.45am-1pm // PANEL #2

Pauline Sarrazy (UdeM), Félix Raymond (UdeM)

"Ecopoetic screenplays: How screenwriting suggests an embodied and sensitive way of being in the natural world and its ethical implications"

Alain Ayotte (UQAM)

"Épopée's Counter/Archive : screenwriting of male sex workers in Montreal (2008–2015)"

Olivier Hamel (UQAM)

"*Le sexe des étoiles* of Monique Proulx: an adaptation screenplay where representations of plural femininities and a force of cisheteronormative contingency are intertwined"

1-2pm // LUNCH (on your own)

2-3.15pm // PANEL #3

Philippe Met (East China Normal University)

"*Marlene and Dietrich*, a screenplay by John Guare for an unmade film by Louis Malle"

Jean-Michel Berthiaume (UQAM)

"'The note you play afterwards': Remixing archive in *Soundtrack for a coup d'état* & *BLKNWS: Terms and conditions*"

Frédérick Pelletier (UQAM)

"'*Making Direct Cinema with History*': Michel Brault's Unfilmed *Malouins* Screenplay and the Writing of a National Screenplay"

3.15-3.45pm // AFTERNOON TEA (coffee, tea and nibbles provided)

3.45-4.50pm // PANEL #4

Hilary Swett (Writers Guild Foundation, USA)

“Connecting the Past, Present, and Future of Hollywood Screenwriting”

Julian Meyrick (Griffith University)

Craig Batty (Adelaide University)

Noel Maloney (La Trobe University)

Glenda Hambly (Independent)

“Dominance and Disruption: Arguments for establishing an Australian screenwriting archive”

4.50pm // Closing Remarks (Stayci Taylor, RMIT University)

5pm // End of Day 1

FRIDAY 27 NOVEMBER: DAY 2

10am-12pm Australian Screen Research Collection tour with Olympia Barron, including an Archival Encounters Workshop facilitated by Peta Murray and Stayci Taylor, at RMIT University City Campus

12-1.30pm // LUNCH (on your own)

Afternoon tour to be confirmed

END OF SYMPOSIUM

BIOS (in alphabetical order)

Alain Ayotte is a doctoral candidate in art history at the Université du Québec à Montréal (UQAM). His research focuses on sex, sexuality, and gender within expanded visual culture, male sex workers, porn archives, counter-archive, marginalized groups, class studies and poor queer studies. He participated in various collaborative projects between Concordia University and UQAM focused on the audiovisual testimonial cultures of sex workers, people living with HIV, and LGBTQ+ communities. He is preparing an exhibition with the “Épopée” project.

Professor Craig Batty is Pro Vice Chancellor of the College of Creative Arts, Design & Humanities at Adelaide University. An award-winning educator in screenwriting, creative writing and screen production, he has authored and edited 15 books, including *Script Development: Critical Approaches*, *Creative Practices*, *International Perspectives* and *Writing for the Screen*.

Dr Jean-Michel Berthiaume holds a Ph.D. in semiotics and is a specialist of popular culture. His dissertation explores the use of footnotes in fiction. He is also associate professor at the school of media studies at Université du Québec à Montréal. His true wish is to one day put on a production of Hamlet with a cast of dogs.

Dr Glenda Hambly is an award-winning screenwriter, script editor, director and producer of television, features and documentaries. She has also worked as script executive at two state and federal screen funding agencies. Her academic research concentrates on the expression of a cultural voice and the limitations of paradigms in screenwriting education.

Olivier Hamel is a PhD candidate in literary studies at the Université du Québec à Montréal (UQAM). His thesis, supervised by Daniel Chartier, focuses on queer literary discourse in contemporary circumpolar literatures. His research is part of the work conducted by the International Research Laboratory on the Imaginary of the North, Winter, and the Arctic. He is a student member of the Interuniversity Research Québec Centre on Literature and Culture (CRILCQ) and the International Association of Quebec Studies. He also holds an undergraduate certificate in screenwriting from UQAM, awarded in 2020. His previous conferences and paper are titled in French: “Translating Indigiqueer literatures into a colonial language: The issue of morphological genders in French” (Bergen, 2025), “The Flight to the North in 21st-Century Quebec Literature: Structure and Typical Figures” (Paris, 2025), “Can flight be freed from its paradigm of passivity? Case studies of narratives of flight to the North” (CIEL, 2025), “Dystopian homoeroticism: The fall of the masculine ideal in Ève Lambert's *Querelle de Roberval*” (Umeå, 2024), “Imagining the Inuit world in children's picture books in Quebec: An overview” (ReMix 21, 2024).

Dr Noel Maloney is a senior lecturer in Creative Writing at La Trobe University. He has written and script edited over 100 hours of primetime Australian television drama. His research focus is screenwriting as a creative practice, and his fieldwork-based analyses trends both nationally and internationally.

Philippe Met is a Professor Emeritus at the University of Pennsylvania (USA), after thirty years of service. He now holds the Yangtze Chair at East China Normal University (Shanghai), where he is also Director of the Department of Comparative Literature. For nearly twenty years, he has been editor-in-chief of French Forum and has published around one hundred articles in fields as diverse as modern and contemporary poetry, fantasy literature, cinema (both genre and auteur), and comics.

Julian Meyrick is Professor of Creative Arts at Griffith University. He is a cultural historian who has published over eighty books, book chapters and articles on Australian arts and culture including *What Matters? Talking Value in Australian Culture*. From 2012-19 he was the Lead CI for AusStage, a digital archival database for the performing arts.

Dr. Radha O'Meara is Senior Lecturer in Screenwriting in the School of Culture and Communication of the University of Melbourne, where she has worked since 2015. Radha has created fiction and non-fiction for film, video, television, new media and graphic novel. Radha combines creative practice in visual storytelling with research into screen industries, screen cultures and screen aesthetics. Her critical research focuses on screenwriting, industrial authorship and social inequalities in contemporary film and television. She has published on soap operas, superheroes and cat videos.

Frédérick Pelletier is a professor at the School of Media at the Université du Québec à Montréal (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. At UQAM, he founded and directs Le Grand Écran, a venue dedicated to the creative processes of filmmakers and the mediation of their works, which is developing as a research-creation laboratory on contemporary cinematic practices.

Félix Raymond is a master's student in Film Studies at the Université de Montréal. His screenwriting research-creation project combines psychology, cinema and religious studies to explore mindfulness in film. He is a research assistant for projects under the CINEXMEDIA partnership: "Contributing to Well-Being in the Age of Screens" at the CinéMédias Lab (Université de Montréal), where he has worked on the interactions between dreams and cinema. He has previously given presentations on how screenwriting can be a tool for analyzing phenomenological reports of dream (ACFAS, 2025) and meditation states (UQAM, 2026). He holds a B.A. through a combination of certificates (Asian Languages and Cultures, Screenwriting, and Psychology) from the Université du Québec à Montréal. From a screenwriting perspective, he is interested in the relationship between cinema and consciousness, as well as the medium's therapeutic and spiritual potential.

Pauline Sarrazy is a PhD candidate in Film Studies and a lecturer at the Université de Montréal. Funded by the Fonds de recherche du Québec (FRQ), her doctoral research explores the fertile intersection between screenwriting and poetry. Her recent publications (Post-scriptum, Intermédialités/Intermediality) and research activities are situated within an intermedial and genetic criticism framework. These works seek to foreground screenwriting as an object of study by examining the poetic potential of screenplay stage directions as a unique creative tool in filmmaking—both in terms of their aesthetic expressiveness and their capacity to convey sensory experience.

Hilary Swett is Archivist at the non-profit Writers Guild Foundation (WGF) in Los Angeles. She is part of a small team that collects, preserves, researches, and shares the scripts, stories and work of Hollywood screenwriters and the nearly 100-year history of their union, the Writers Guild of America. She has a BA in Film Production and worked in a variety of roles in the entertainment industry before completing a Master's in Library and Information Science at San Jose State University. Hilary is active in the Society of American Archivists and the Los Angeles as Subject research consortium, working every day to highlight the importance and contributions of writers and writing in the entertainment industry.

Dr Satyci Taylor is an award-winning screenwriter, researcher and Senior Lecturer at RMIT. Drawing on her theatre/TV background, she publishes on screenwriting and creative writing, from perspectives including gender, comedy and web series.

Gabrielle Tremblay is a professor in screenwriting studies for 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).

Dr Eva Zak is an assistant professor of Art History and co-director of Museum Studies at Adelphi University in New York. She specializes in the 20th century, with a focus on marginalized women and LGBTQIA+ people of the Modern and Contemporary periods in

Russia, France, and the United States. She holds her PhD from the Courtauld Institute of Art and her Masters in Art History from the Institute of Fine Arts at NYU. She teaches courses in the histories of modern and contemporary art, graphic design, women in art, and museum studies. She also serves as a reviews editor for *Apparatus* Journal of Film, Media and Digital Cultures in Central and Eastern Europe. Her current book project, focusing on the work and writings of Esfir Shub, is made possible through a grant from the Metropolitan Museum of Art's Lauder Research Centre for Modern Art.