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"

Archival research is common for many researchers across various disciplines. That said, focusing specifically on screenplay archives is somewhat less frequent (not nonexistent, but less common). In this talk, I will trace my journey from the professional world to screenwriting studies, and then to explore screenplay archives. My presentation is structured in three parts: 1) how I developed a dual approach to screenplay practices; 2) my first foray into screenplay archives – which led to the critical edition, in 2024, of *Les ordres*, the screenplay for Michel Brault's eponymous 1974 film, one of the most important films in Quebec cinema to date –; and finally, 3) a few words about my current research project, supported by the Social Sciences and Humanities Research Council of Canada (SSHRC) and devoted to the screenplay archives of the Cinémathèque québécoise.

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"

We are working with Olympia Barron, research coordinator of the wonderful Australian Screen Research Collection, to create an online, open access archive of Australia screenplays, which reframes the screenplay as a cultural work and industry resource, something to be read, debated, valued and used rather than only a step in production. With funding from Creative Victoria to establish a pilot, we are also working with the Australian Writers' Guild and Collections Victoria to establish a pilot, which will help us develop processes for determining and securing copyright for screenplays, so we can create a larger scale online archive.
With a focus on two recent Australian queer screenplays, which are not yet widely available, we analyse the unique stories they tell and how they resist Hollywood's cultural hegemony. These examples illustrate how access to local screenplays can support wider appreciation and interrogation of Australian screenwriting, revealing the creative labour involved in screenplay development and their cultural value. We aim to build an archive with a self-reflexive national frame, which problematises the national paradigm as we reinscribe it.

Glenda Hambly (Melbourne)
"Archiving Independent Screenplays – the Lake Mungo Example"

This paper considers some of the challenges involved in selecting screenplays for inclusion in screenplay archives. What happens to cinema stories written in 'unconventional' ways? How do they find a place in the archives? The Australian film *Lake Mungo* (2008) is used as a case study to explore the limitation of applying a 'production complete' screenplay criterion for selecting scripts to be archived. Under this criterion, the importance of improvisation and writing for the screen through cinematography – which *Lake Mungo's* award winning final scripting document; a 'Feature Film Treatment' embodies – would be

lost as an archival example for screenwriting students, aspiring filmmakers and others to be inspired by.

Writer-director Joel Anderson describes *Lake Mungo* as follows: "On December 21, 2004 sixteen year old ALICE PALMER drowned while swimming at the local weir with her family. LAKE MUNGO is the story of the twelve months of chilling paranormal activity that followed her death and turned the lives of those she left behind into a waking nightmare. It is a disquieting study of grief and a disturbing tale of the uncanny." The story is told through the conceit of a documentary; the film crew become characters in the film, acting in the role of a documentary film crew embedded with the Palmer family recording their response to Alice's death. The ninety-eight-page Treatment which became the shooting script is both a precisely detailed plan for the shoot written in prose form, and an invitation to the actors to improvise their dialogue (while including certain 'non-negotiable' lines of dialogue written by Anderson).

Cinematographer John Brawley and Anderson worked for a year planning how the camera would be used to help write the story; promoting the authenticity of the Palmer's family history, creating the world in which they lived (a small country town called Ararat) and the paranormal developments that followed Alice's death. To this end, the film was shot using over 40 different cameras with formats including 35mm, Super 16, HD, Digital beta cam, Hi8, Super 8, VHS and even mobile phones.

Failing to impress Australian distributors, *Lake Mungo* had a very limited release, however, over time its reputation has grown via word of mouth and festival screenings to the point where it has become, according to *Sight and Sound*, "literally, the definition of a cult movie", a ""have-you-seen-this?" internet sensation." Its originality makes it hard to categorize, but that has not stopped *Lake Mungo* from being inaccurately defined as 'horror'. This reductive genre mislabelling of a complex story about grief and its manifestations, begs the question of how a screenplay archive would deal with this "very awkward Aussie genre-hybrid". In the same way that a 'production complete' script requirement for inclusion in an archive would not suit Anderson's scripting/filming process, slotting *Lake Mungo* into a narrow genre category would be equally ill-fitting.

Lake Mungo illustrates the importance of flexible criteria in archival selection and respect for the 'rule-bending' approach taken by many independent writer-directors where the traditional separation of conception of the screenplay and its execution is blurred or rejected.

Eva Zak (Adelphi University, NY)

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

Using the career of Soviet documentary filmmaker Esfir Shub as a case study, this paper proposes the unmade film screenplay as a distinct and undertheorized object within screenplay archives. As a Jewish woman associated with both the experimental circles of the 1920s and the journals linked to the early Formalists, Shub held a structurally precarious position within a film culture that grew increasingly hostile to formal experimentation, cosmopolitan affiliations, and minority intellectuals. While Shub's early

films of the 1920s established her as a pioneering figure of early Soviet documentary film, the institutional dismissals and marginalization worsened over the remainder of her career beginning in the early 1930s as the Soviet film industry under Stalin called exclusively for the triumphalist, celebratory Socialist Realist style that was antithetical to documentary form itself.

This approach is indebted to a growing historiography treating unrealized works as historical objects in their own right within Eastern European film. Work by Alix Beeston and Stefan Solomon, James Fenwick and Kiren Foster, and Eugénie Zvonkine and Mathieu Lericq have transformed how the field approaches evidence of intention, negotiation, and structural conditions that shape what gets made through the lens of what wasn't. The concept of maintenance as art, which Mierle Laderman Ukeles later developed in her 1969 *Manifesto for Maintenance Art*, defines the labor of sustaining systems that others use and abandon, as often feminized, invisible, and systematically excluded from categories of aesthetic significance, also provides a framework for this recovery.

Shub's unrealized projects, of which there are many, function as self-sufficient records of creative intention, institutional negotiation, and documentary method. As the industry centralized and anti-formalist campaigns expanded, her unrealized wartime and postwar screenplays reflect both the narrowing of documentary space as well as her pragmatic and shrewd attempts at maneuvering an increasingly antagonistic system through shifts in scale, rhetoric, and authorial position. They reflect the work of an auteur attempting to secure access to work and to safeguard the future of her discipline. This paper advocates for a reading of her unmade film scenarios as primary objects rather than as footnotes to a filmography of completed projects. Shub's career illuminates how screenplays, and indeed working notes and ephemera, function as creative documents in their own right, illustrating the full creative ambitions of a career as a whole. Archival encounters such as Shub's reveal how unrealized work can shift the center of screenwriting knowledge toward practices that completed film histories routinely obscure.

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"

In the nineties, in France, emerged "l'écopoétique", a disciplinary approach focused on environmental issues and the representation of nature in literature. Unlike "l'écocritique" which is interested in works that explicitly have an ecological perspective, l'écopoétique widens the analysis to the literary forms (narrative and stylistic) it entails. More specifically, it aims to understand how the creative act (poïein) suggests another way of inhabiting the world and of perceiving our home (oïkos). Sensitive to the ecological disaster that we are going through, ecopoetics do not propose a stable theoretical perspective, but rather offer a flexible "field of practices and knowledge that never ceases to update and renew itself"

(Marcandier, 2024). However, although the ecopoetic project has presented itself as an interdisciplinary endeavour that brings together a growing variety of literary forms, the study of screenplays has mostly been left out. This lack has reduced our ability to appreciate the specifically sensitive poetics of screenwriting. Many filmmakers such as Michelangelo Antonioni, Jane Campion, Apichatpong Weerasethakul, Terrence Malick, Kelly Reichardt, Wim Wenders or Chloe Zhao write in a way that, in its very form, attempts to rekindle the relationships between human and non-human. They write the world as more than a background or a collection of objects and allow it to become a real body-subject with which we can cocreate a relationship. Through their personification of landscapes or their compassionate gaze on the ordinary, the ecopoetic figures that emerge from that kind of screenwriting challenge our anthropocentric perceptions and invite us to (re)think our ways of writing, filming and inhabiting our environment—at the very least by simply inviting us to be more attentive to the natural world and the current crisis we are putting it through. In this vein, our presentation aims to, through the analysis of screenplay archives, help us appreciate this unique poetry of the real that engages with and proposes new ways of looking at the world. We hope this endeavour to also be an ecopoetic gesture that could contribute to what Jacques Tassin has called an "écologie du sensible".

Alain Ayotte (UQAM)

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

Between 2008 and 2015, in Montreal's Centre-Sud neighborhood, specifically the area known as the "Quadrilatère", former dancer and choreographer turned filmmaker Rodrigue Jean shot the film "Hommes à louer" with the "Groupe d'action en cinéma". This documentary gathers testimonies from street-based sex workers grappling with homelessness and substance abuse. Through these accounts, men of diverse sexual orientations create a counter-archive that sheds light on marginalized lives defined by extreme precarity. Over more than two years of filming, the men began to grasp the mechanics of the film set and the cinematic process—from recording and transmission to the handling of this counter-archive—thereby drawing attention to their own living conditions. They eventually asked the "Groupe d'action en cinéma" if they could play themselves, discovering their agency within representations and securing the right to have a say in how their stories were told. This marked the birth of the "Épopée" project, which would go on to accompany sex workers through "trajets" (documentary-style pieces) and fictional works—the latter featuring scripts developed in writing workshops with the community organization RÉZO. This construction of a narrative counter-archive resulted in the creation of the open-access platform epope.me, which hosts both the "trajets" and the fictional films. These short films take various forms—often resembling hazy self-portraits titled with the participants' first names, nicknames, or pseudonyms (such as "Baudelaire")—while maintaining the power of a collective anonymity. The journey begun in the writing workshops continued with one of the sex workers, Ron Ladd, who wrote the screenplay for "L'amour au temps de la guerre civile". This feature-length fiction film depicts the downward spiral of Alex—a sex worker and drug user—as he navigates the "Quadrilatère" amidst a wintry, urban psychogeography. Drawing on access to the unconventional screenplays for "Hommes à louer", the "Épopée" project, and "L'amour au

temps de la guerre civile", my presentation aims to demonstrate the power of the screenplay within the context of this hybrid counter-archive—defined as an alternative or insurgent archive created by marginalized or underrepresented groups. The screenplay thus emerges as the catalyst for the entire project.

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"

In this paper, we will consider how adaptation theories (Cleder and Jullier, 2017) can shed light on the imperative of cisheteronormativity present in Quebec society in the late 1980s, using a case study of the screenplay adaptation of Monique Proulx's *Le Sexe des étoiles*, for which she was both author and screenwriter. This study will focus on the novel (1987), the first version of the screenplay (1989), and the final version (1992). We were able to consult the latter two at the Guy-L.-Côté media library of the Cinémathèque québécoise.

Our analysis will be oriented by our discovery of Proulx's "Rewriting Proposal" which precedes the first version of the screenplay that we consulted in the archives. In this signed document, she describes the first adaptation script as an "initial clearing" to "extract from the novel the elements and characters [...] that are cinematically valid" and in which she commits to "touching up the cinematic 'style'" of the screenplay in the next version. It conveys a universalist conception of the cinematic development of the adaptation screenplay, as if the act of screenwriting were directed only towards one objective: "to write a good film".

We will first analyze how this universalist perspective, visible in the adaptation choices made by the screenwriter from one version of the script to another, evolves in parallel with the conception of genders and sexualities of the time, a hegemonic cisheteronormative conception.

Next, we will examine the ways in which gender diversity is socially inscribed in the first draft of the adaptation screenplay, drawing on the concepts of phallocentrism (Mulvey, 1992). We will thus demonstrate how the choral narrative form, which structures both the novel and the first draft of the adaptation screenplay, allows for the representation of multiple femininities and their exploration; a multiplicity that eventually disappears in the later version.

Finally, we will briefly examine the rewriting processes of the adaptation screenplay. We will draw on Raewyn Connell's (2014) pyramidal conception of hegemonic masculinity to understand why male characters gained prominence in the narrative through successive rewrites. We will thus explain how the representation of a multitude of femininities in the July 1989 screenplay progressed into a psychological narrative centered on the perspective of a young girl who flirts with delinquency because she is struggling with her father's transition; he is a transgender woman.

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"

Amongst the numerous scripts he failed to complete and/or bring to the screen, "Marlene and Dietrich" holds a special, indeed poignant, place in Louis Malle's life and career. In late 1995, the project – an adaptation by celebrated playwright and close friend-cum-collaborator of Malle's, John Guare, of Maria Riva's 1992 biography of her screen icon mother – was poised to go into production on the primary Cinecittà set (a 1930s-style art deco replica of Paramount Studios) when malignant lymphoma claimed the French director's life. Uma Thurman, who had agreed to play the lead role, alongside Stephen Rea as Joseph von Sternberg, was later offered to make the film with another director, but unhesitatingly declined.

In addition to a voluminous dossier of pre-production miscellaneous items (correspondence, contract documents, estimates, list of actors, etc.), two screenplay drafts (respectively dated 19 August 1994 and 4 December 1994, and 113 and 125 sheets long) and a typed shooting script containing extensive handwritten corrections (dated 1 February 1995, 122 sheets long) are available from the French Cinémathèque archives. Remarkably enough, no major alteration is noticeable throughout the process, to the extent that the first "*jet*," or initial rough draft, smoothly segues into the shooting script which will serve as our research object and reference material.

John Guare's stroke of genius in writing "Marlene and Dietrich" was to avoid the traditional biopic format by focusing instead exclusively (save for Maria's bookending dream about the "kidnapping" of her mother's corpse set in 1974) on one specific day in the iconic movie star's life: 30 October 1934. This indeed coincided with a key moment in terms of both historical background (the rise of Nazism in Germany and penetration of Communism in labor struggles in the US) and biographical context (the making of *The Devil Is a Woman* as the final opus in the troubled artistic partnership between a Pygmalion-like filmmaker and his "creature"). Guare's second brainwave was to mix the source material in with a previous adaptation project for Malle loosely based on Henry James's 1897 novella, *What Maisie Knew*, which had already gone through several misfired iterations, including a modernized shift allowing for a scathing critique of Hollywood lifestyle. Throughout, the main focus remains the irresponsible, self-serving or instrumentalizing misbehavior and moral bankruptcy of adults, as seen through a young girl's eyes (the titular child of divorcing parents in Henry James, Marlene Dietrich's daughter in Maria Riva). Not uncoincidentally, the latter perspective is a recurring feature in the Malleian corpus as it combines innocence and forced maturity.

At times reminiscent of the work of another contemporary playwright, Tom Stoppard, "Dietrich and Marlene" therefore comes across as a rip-roaring, madcap romp of a screenplay tearing along at breakneck speed, yet providing a complex, sustained reflection on such concerns as iconicity and "muse" status, gender performance and dynamics, selfhood and otherness (through the figure(s) of the double), politics and spectacle, creation and commodification, ethics and decadence. As such, it deserves to be exhumed

from the archives and closely analyzed as a fascinating example of an *avant-texte* (in a genetic critical sense) of/to/for a phantom film.

Jean-Michel Berthiaume (UQAM)
"'The note you play afterwards': Remixing archive in *Soundtrack for a coup d'état* & *BLKNWS: Terms and conditions"*

There are very little words to describe the state in which one exits the theater after seeing either Soundtrack to a Coup d'État (Johan Grimonprez, 2024) or BLKNWS: Terms and Conditions (Kahlil Joseph, 2025). One's sense of having held witness to something entirely new and thoroughly groundbreaking commands us to comprehend the vast network of knowledge brought forth to produce such works. Or at least try.
Both films exemplify what Jaimie Baron identifies as the "archive effect" meaning the capacity for edited images to reactivate history by exposing its construction. In this sense, both these films editing can be understood as a practice of critical sampling, where fragments are not simply reused but interrogated and cooperate to create something that is more than the sum of its part. Akin to musical sampling, but applied to images, the juxtaposition of disparate sources—newsreels, music, political speeches—produces a form of historiographical critique that resonates with theories of *montage intertextuel* (Brenez, 2002). In both works, understanding emerges from discontinuity and friction rather than synthesis. This aligns with broader accounts of sampling as a transformative practice that challenges authorship and originality, emphasizing instead circulation, memory, and reinterpretation as seen in Eduardo Navas' Remix Theory: The Aesthetics of Sampling.
The aim of this communication is to take in the scope of all that we have previously said about the innovative process of editing in both these films but also look at how the films where scripted and made. Since we are not faced with classical works that read linearly, how does one go his way in crafting works of film in which the multiple strata of the movie interact with each other in such a nonlinear (Bourriaud, 2002) way? Like it was the case with music and literature before it, this type of sampled cinema must be accompanied with a logic of recombination that takes into consideration the specificity of this type of art. And with this type of creation emerges a way a doing. This is at the very source of our curiosity: how were these films made? Because of their similarities with jazz and hiphop, we are brought to believe that the authors run on pure instinct. But then, how is this instinct communicated between the editor and director? We must reflect on the structure that needs to be put in place to make a film fundamentally crafted through reuse esthetics (Blümlinger, 2013). This talk will try to propose a hypothesis that emerges from the method undertook by both artists and merging it with a review of how remixed works of cinema art are brought forth.

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

The screenplay for the *Malouins*, devoted to the beginnings of French colonization in America, is an unfinished and little-known object in the work of Michel Brault — Quebec

filmmaker, pioneer of direct cinema, and winner of the Cannes award for Best Director for *Les Ordres* (1975), a work of documented fiction built from the testimonies of political prisoners of the October Crisis (Thériault, 2014; Tremblay, 2024). The success of that film led Brault toward this historical saga project, where screenwriting, grounded in part in archival research, became for him another way of investigating reality: "making direct cinema with the history of Quebec," as Brault put it himself in a 1972 interview. This is not a simple shift from documentary to fiction, but a shift in his relationship to reality. This paper interrogates the point at which this documentary rigor stops, as if the national narrative it serves no longer needed it.

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"

The presentation will cover the work we do at the WGF, the collections we have, the patrons and researchers we serve (both creative and academic workers) and the possibilities that writers' collections offer.

Glenda Hambly (Independent)
Noel Maloney (La Trobe University)
Julian Meyrick (Griffith University)
"Archives, Screenwriting Education and Knowledge-Making"

What knowledge-making possibilities emerge from the encounter between screenwriting archives and screenwriting education? We argue these lie principally in "traces of practice": the treatments, drafts, notes, correspondence and other materials that screenwriting generates as it develops into its final outcomes. Where an archive of release scripts presents the screenplay as finished and traceless, an archive of traces lets students ask how a screenplay came into being. Here, we draw on Richard Sennett's account of craft as knowledge that evolves through making, resistance, risk, error, and revision, applying this to screenwriting.

We then identify key problems in Australian screenwriting education today: the dominance of the Hollywood narrative model; the limited availability of Australian scripts and the prevalence of the traceless release scripts that emphasise product over process. We argue that these are also problems of the archive. What is taught shapes what is collected, and what is collected shapes teaching.

We touch on two case studies: *MINE*, a short film adaptation of a full-length play, and *Homeland Story*, a documentary developed over a decade. These illuminate what an

archive of practice traces could hold, what problems it might raise—tacit knowledge, ethics, copyright, access—and what it would offer educationally.
We argue for the importance of broadening the Australian work available for study, making development materials available, and encouraging students to understand screenwriting as an evolving practice grounded in specific places and times.

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.

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 (UQÀM, 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.