

Screenwriting Research Network
www.screenwritingresearch.com

Screenwriting Archives and Resources Project (SARP)

A worldwide statement of screenwriting resources.

April 2018

© SRN 2018

Coordination:
Ian W. Macdonald i.w.macdonald@leeds.ac.uk

Introduction

The Screenwriting Archives and Resources Project (SARP) is an initiative of the Executive Council of the Screenwriting Research Network (SRN). The SRN is a group of scholars worldwide whose research focuses on the genesis, generation and development of screen ideas, i.e. those intended to become moving image productions, whether fiction, fact or entertainment, in any medium (e.g. film, TV, interactive etc.). More information can be found on the SRN website at www.screenwritingresearch.com.

Scholars of screenwriting have, until the 2000s, tended to work in isolation from like-minded others, often in academic environments where screenwriting is seen as a specialism in the industrial sense, of some interest within the broad study of Film, or Creative Industries and other sub-fields of Media, Media Practice, Communication and Cultural Studies. Screenwriting scholars have now come together to focus on the practices, processes, discourse, industry and cultural meanings of developing screen ideas; and in following these interests, we have discovered that the collection and preservation of textual material (including scripts, screenplays etc.) has been badly neglected by both academics and archivists, with a few honourable exceptions. This database is intended to draw together information on the collections that do exist, providing us with a greater awareness of what's available, and therefore also – sadly – what is not.

This document is compiled from a basic questionnaire available to anyone, whether scholar, practitioner, archivist or enthusiast. It is available as a pdf on the SRN website noted above, and will be updated as often as is necessary. We invite you to send us a completed questionnaire on new collections, or where corrections are necessary to our current information. Organised A-Z by country, information herein is freely available to all, though we would like to be credited in any publication which uses it. Many thanks to all our contributors!

Please send questionnaire returns, or any queries, to Ian W. Macdonald (i.w.macdonald@leeds.ac.uk).

Blank questionnaire

Please use this to provide any information you can on collections you know of, whether private or public, freely accessible, or restricted.

1. Name of archive/resource
2. Part of which organisation?
3. Location address
4. Website
5. Contact details inc. phone, email, Head Person, other
6. Access details (public, private, cost, hours, appointment?)
7. Online catalogue? Link
8. Types of material (script, outlines, storyboards, etc)
9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
10. Quantity of material (approx. if necessary)
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments
13. Your name, location and contact details.

Australia, MELBOURNE

AFI (Australian Film Institute) Research Collection
RMIT University, Melbourne, Australia

Location address – RMIT University, City Campus, 124 Latrobe Street, Melbourne, Victoria, Australia, 3000

Website - <http://afiresearch.rmit.edu.au/>

Contact details inc. phone, email, Head Person, other –

Email : afiresearch@rmit.edu.au, Tel: +61 3 9925 2829

Access details (public, private, cost, hours, appointment?) – The collection is a non-lending collection and is open to the public. There is no charge to visit and use the collection resources. Please check the website for opening hours as they will alter in line with the university semesters.

Online catalogue? Link - <http://afiresearch.rmit.edu.au/search.php>

Types of material (script, outlines, storyboards, etc) – Mostly scripts. We received a donation of resources from Crawford Productions which also contains background research for scripts, some storyboards and various drafts of scripts. We also have some radio scripts from Crawford Productions from 1950s

Range of material (period, description) – Mainly Australian film and television scripts including Crawford Productions radio and television scripts.

Quantity of material (approx. if necessary) – approx. 2,000 scripts

Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc) – The script collection has been built up mainly through donations by The Australian Writers Guild, Australian Film Institute and Crawford Productions.

Other comments - A separate part of our script collection is our Crawford Collection. The AFI Research Collection received a large donation of materials from Crawford Productions including radio plays, scripts, stills, background research and promotional items. Crawford Productions was founded in 1945 and produced many radio programmes which had both Australian and International audiences. With the advent of television in Australia, Crawford Productions went on to create many iconic Australian television programmes.

Your name, location and contact details. – Catherine Gillam, AFI Research Collection, RMIT University, Melbourne, Australia.

Email: catherine.gillam@rmit.edu.au, Tel: +61 3 9925 2829

Austria, VIENNA*Drehbuchforum Wien*

Location address - Drehbuchforum Wien
 Stiftgasse 6
 A-1070 Wien

4. Website

www.drehbuchforum.at

5. Contact details inc. phone, email, Head Person, other

Wilbirg Brainin-Donnenberg, managing director

T (+43 1) 526 85 03

office@drehbuchforum.at

6. Access details (public, private, cost, hours, appointment?)

Public

7. Online catalogue? Link

Yes, but one has to register

<http://mediathek.drehbuchforum.at/newlogin.php>

8. Types of material (script, outlines, storyboards, etc)

Scripts

430 screenplays (520 films (DVD), 290 books)

9. Range of material (period, description)

screenplays of recent Austrian films (Haneke, Seidl, Albert etc.)

10. Quantity of material (approx. if necessary)

430 screenplays

11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)

12. Other comments

13. Your name, location and contact details Claus Tieber

Austria, VIENNA

Filmarchiv Austria

Location address:

1. Audiovisuelles Zentrum Augarten
Obere Augartenstraße 1 e
1020 Wien

2. Zentralfilmarchiv Laxenburg

Parkweg 89
2361 Laxenburg

4. Website

<http://filmarchiv.at>

5. Contact details inc. phone, email, Head Person, other

Ernst Kieninger

Nikolaus Wostry

Tel.: +43 1 216 13 00

e-mail: augarten@filmarchiv.at

6. Access details (public, private, cost, hours, appointment?)

Public, membership needed (25 Euro/year)

7. Online catalogue? Link

No

8. Types of material (script, outlines, storyboards, etc)

scripts, trade papers, films

9. Range of material (period, description)

Austrian film from the beginning, some personal papers of screenwriters (e.g. Walter Reisch)

10. Quantity of material (approx. if necessary)

11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)

12. Other comments

lots of interesting material, but hard to find without the help of an archivist

13. Your name, location and contact details.

Claus Tieber

Austria, VIENNA

Österreichisches Filmmuseum

3. Location address

Augustinerstraße 1 (im Gebäude der Albertina)
1010 Wien

4. Website

<http://filmmuseum.at>

5. Contact details inc. phone, email, Head Person, other

Michael Loebenstein director

T +43 | 1 | 533 70 54

F +43 | 1 | 533 70 54 DW 25

kontakt@filmmuseum.at

6. Access details (public, private, cost, hours, appointment?)

Public, membership needed (12 Euro/year)

7. Online catalogue? Link

<https://www.filmmuseum.at/sammlungen/schriftgutsammlung/online-recherche>

8. Types of material (script, outlines, storyboards, etc)

written material, screenplays, special collections: Amos Vogel, Michael Haneke, Dziga Vertov,

9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)

10. Quantity of material (approx. if necessary)

11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)

12. Other comments

13. Your name, location and contact details. Claus Tieber

Denmark, COPENHAGEN*Danish Film Institute Library*
Danish Film Institute

1. Name of archive/ressource
DANISH FILM INSTITUTE LIBRARY
2. Part of which organisation?
DANISH FILM INSTITUTE
3. Location address
GOTHERSGADE 55, COPENHAGEN, DENMARK
4. Website
<http://www.dfi.dk/Service/English/Filmhouse-activities/Library-og-Videotheque.aspx>
5. Contact details inc. phone, email, Head Person, other
TOBIAS LYNGE HERLER, +4533743585, tobiash@dfi.dk
6. Access details (public, private, cost, hours, appointment?)
PUBLIC
7. Online catalogue? Link
NO ONLINE LINK DIRECTLY TO SCRIPTS. SEARCH THROUGH LIBRARY AND FILM DATABASE
<http://www.dfi.dk/FaktaOmFilm.aspx>
http://primo.kb.dk/primo_library/libweb/action/search.do?dscnt=1&fromLogin=true&dsmtp=1337948616196&vid=DFI&fromLogin=true
8. Types of material (script, outlines, storyboards, etc)
ALMOST COMPLETE COLLECTION OF SCRIPTS FOR DANISH FEATURE FILMS (silent/talk), DIALOGUE LISTS, UNREALIZED SCRIPTS (projects), A COLLECTION OF INTERNATIONAL SCRIPTS, SCRIPTS IN SPECIAL COLLECTIONS (companies/persons), DIGITAL SCIPTS, SOME SCRIPTS FOR SHORT- AND DOCUMENTARY FILMS
9. Range of material (period, description)
1899-2018+
10. Quantity of material (approx. if necessary)
1600 DANISH / 1339 FOREIGN / APPR. 1000 UNREALISED / A FEW HUNDREDS IN SPECIAL COLLECTIONS (these numbers includes titles with material like only dialogue lists and no script)
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
SPECIAL COLLECTIONS INCLUDE: NORDISK FILM, CARL TH. DREYER, LARS VON TRIER AND THEODOR CHRISTENSEN. MANY SCRIPTS HAVE BEEN MARKED WITH NOTES BY ACTORS AND DIRECTORS
12. Other comments
13. Your name, location and contact details.
TOBIAS LYNGE HERLER, +4533743585, tobiash@dfi.dk

Germany, BERLIN

Deutsche Kinemathek Schriftgutarchiv

1.	Name of archive/resource	Deutsche Kinemathek Schriftgutarchiv (The Scripts, Gray Literature and Audio Documents Archive of Deutsche Kinemathek)
2.	Part of which organisation?	Deutsche Kinemathek Museum für Film und Fernsehen
3.	Location address	Potsdamer Straße 2 (7 th floor), 10785 Berlin, Germany.
4.	Website	https://www.deutsche-kinemathek.de/en/archives/scripts/contact
5.	Contact details inc. phone, email, Head Person, other	Regina Hoffmann Tel.: +49-30-300 903-41 Fax: +49-30-300 903-13 schriftgutarchiv@deutsche-kinemathek.de Lisa Roth Tel.: +49-30-300 903-46 Fax: +49-30-300 903-13 schriftgutarchiv@deutsche-kinemathek.de
6.	Access details (public, private, cost, hours, appointment?)	Public barrier-free access, free of charge. Tuesday to Thursday 10 a.m. to 5 p.m. Friday 10 a.m. to 2:30 p.m. or by appointment It is recommended that inquiries be made per telephone or in writing.
7.	Online catalogue? Link	
8.	Types of material (script, outlines, storyboards, etc)	synopses, treatments, screenplays, dialogue continuities, shooting schedules; press and advertising materials, distribution catalogues; film programs, censorship papers, autographs, sheet music, admission tickets, etc.
9.	Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)	German-language materials from the earliest years of cinema until today.
10.	Quantity of material (approx. if necessary)	approx. 30.000 scripts
11.	Distinguishing characteristics (e.g. includes material by notable	The biggest script collection in Germany, with screenplays from Robert Wiene to

	screenwriter, archive built up through licensing regulations etc)	Christian Petzold.
12.	Other comments	Also located at the Deutsche Kinemathek is the Werner Herzog Collection that includes numerous scripts, synopses, dialogue continuities etc. to films by Werner Herzog (see respective entry)
13.	Your name, location and contact details.	Alexandra Ksenofontova amksenofontova@gmail.com Friedrich Schlegel Graduate School of Literary Studies, Habelschwedter Allee 45, 14195 Berlin, Germany

Germany, BERLIN*Sammlung Werner Herzog (Werner Herzog Collection)*

1.	Name of archive/resource	Sammlung Werner Herzog (Werner Herzog Collection)
2.	Part of which organisation?	Deutsche Kinemathek Museum für Film und Fernsehen
3.	Location address	Potsdamer Straße 2, 10785 Berlin, Germany
4.	Website	https://www.deutsche-kinemathek.de/en/archives/collection-werner-herzog/introduction
5.	Contact details inc. phone, email, Head Person, other	Peter Mänz pmaenz@deutsche-kinemathek.de
6.	Access details (public, private, cost, hours, appointment?)	Public barrier-free access, free of charge. Tuesday to Thursday 10 a.m. to 5 p.m. Friday 10 a.m. to 2:30 p.m. or by appointment It is recommended that inquiries be made per telephone or in writing.
7.	Online catalogue? Link	https://www.deutsche-kinemathek.de/sites/deutsche-kinemathek.de/files/public/node-attachments/2012_11_05_werner_herzog_web_final.pdf
8.	Types of material (script, outlines, storyboards, etc)	synopses, treatments, screenplays, dialogue continuities, shooting schedules, press and advertising materials.
9.	Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)	1. Documents related to film projects that were realized in the period from 1968–2012. 2. Film Projects that were Not Realized 3. Materials related to documentation about the director and his work, as well as films in which Werner Herzog played a part as an actor. 4. Opera and Theater Productions 5. Texts by and about Werner Herzog, as well as interviews, scripts, publications, and also including scholarly works and film books about his entire body of work.
10.	Quantity of material (approx. if necessary)	
11.	Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing)	The collection is based on the archives of Werner Herzog's production company that were given to Deutsche Kinemathek at the end of 2009 by Lucki Stipetić, the director's brother and business manager of the Werner Herzog Film GmbH.

	regulations etc)	
12.	Other comments	
13.	Your name, location and contact details.	Alexandra Ksenofontova amksenofontova@gmail.com Friedrich Schlegel Graduate School of Literary Studies, Habelschwedter Allee

Italy, UDINE*Centro Ricerche Sceneggiatura
University of Udine*

1. Name of archive/resource CRS - Centro Ricerche Sceneggiatura (Screenwriting Research and Study Center)
2. Part of which organisation? University of Udine
3. Location address: Palazzo Caiselli, vicolo Florio 2, 33100 Udine, University of Udine
4. Website <http://www.crsceneggiature.it>
5. Contact details inc. phone, email, Head Person, other Head Person: Mariapia Comand
6.
Access details (public, private, cost, hours, appointment?) appointment on request (send an email to: http://www.crsceneggiature.it/?page_id=755)
7.
Online catalogue? Link
8. Types of material (script, outlines, storyboards, etc) Italian cinema screenplays from 1917 to contemporary
9. Range of material (period, description), Sergio Amidei personal archive of own material; Francesco Bruni personal archive; Giuseppe Piccioni personal archive and others
10.
Quantity of material (approx. if necessary) 300 screenplays approx
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments
13. Your name, location and contact details. Mariapia Comand, mariapia.comand@uniud.it

Portugal, LISBOA,

Library of the Cinemateca Portuguesa
Museu do Cinema

1. Name of archive/resource: Library of the Cinemateca Portuguesa - Museu do Cinema
2. Part of which organisation? Cinemateca Portuguesa - Museu do Cinema
3. Location address - Rua Barata Salgueiro, 39, 1269-059 Lisboa, Portugal
4. Website - <http://www.cinemateca.pt>
5. Contact details inc. phone, email, Head Person, other - +351 213 596 212
6. Access details (public, private, cost, hours, appointment?) Public - Monday to Friday, 14h00-19h30
7. Online catalogue? No
8. Types of material (script, outlines, storyboards, etc) - Scripts, notes, outlines.
9. Range of material (period, description) - Portuguese cinema (all history)
10. Quantity of material (approx. if necessary) No information
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc) No
12. Other comments No
13. Your name, location and contact details. Daniel Ribas, Catholic University of Portugal, dribas@porto.ucp.pt

UK, Leeds

Thomas Pevsner Special Collection

1. Name of archive/resource Thomas Pevsner Special Collection
2. Part of which organisation? Leeds Beckett University
3. Location address
4. Website
5. Contact details inc. phone, email, Head Person, other
6. Access details (public, private, cost, hours, appointment?)
7. Online catalogue? Link
8. Types of material (script, outlines, storyboards, etc)
9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
10. Quantity of material (approx. if necessary)
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments
13. Your name, location and contact details: Ian W. Macdonald
(i.w.macdonald@leeds.ac.uk)

UK, London

BFI National Archive Special Collections

1. Name of archive/resource: BFI National Archive Special Collections
2. Part of which organisation? BFI (British Film Institute)
3. Location address: BFI Southbank, Belvedere Road, London, SE1 8XT.
Access is provided through the BFI Library. Please note that the collection is stored outside London.
4. Website: <http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/exploring-collections/special-collections>
5. Contact details incl. phone, email, Head Person, other: speccoll@bfi.org.uk or via web contact form
6. Access details (public, private, cost, hours, appointment?) Free, public, by appointment. Current opening hours and other access details available on the BFI website.
7. Online catalogue? Link: <http://collections-search.bfi.org.uk/web>
8. Types of material (script, outlines, storyboards, etc): Scripts, treatments, storyboards, individual and organisational archives relating to the film and television industries in the UK.
9. Range of material). Film and Television, early cinema to the present. Historically the collection is international in scope, although the BFI National Archive's current collecting policy focuses on British and British-related material.
10. Quantity of material (approx. if necessary) Unpublished script collection 21,000, as well as over 700 individual archive collections holding further scripts and other material relating to screenwriting. [IWM adds:] Around 100 scripts/material from the silent era.
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc) -
12. Other comments -
13. Your name, location and contact details. – Nathalie Morris, Head of Special Collections, BFI Nathalie.Morris@bfi.org.uk

UK, London

British Library

1. Name of archive/resource
2. Part of which organisation?
3. Location address
4. Website
5. Contact details inc. phone, email, Head Person, other
6. Access details (public, private, cost, hours, appointment?)
7. Online catalogue? Link
8. Types of material (script, outlines, storyboards, etc)
9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
10. Quantity of material (approx. if necessary)
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments
13. Your name, location and contact details.

USA, Austin TX*Harry Ransom Humanities Research Center (HRC)
The University of Texas at Austin*

1. Harry Ransom Humanities Research Center (usually referred to as the HRC)
2. The University of Texas at Austin
3. 300 West 21st Street, Austin, Texas 73712 USA
4. Main website: <http://www.hrc.utexas.edu/>
5. Contact information is at <http://www.hrc.utexas.edu/contact/>. Multiple departments and their phone numbers are there as well as addresses.
6. Access is public. For hours, see <http://www.hrc.utexas.edu/visit/>. The reading room is open Monday through Saturday from 9am - 5pm.
7. An online catalogue is at: <http://norman.hrc.utexas.edu/fasearch/>.

Not all collections are fully posted in the catalogue. As the site notes: "The finding aids represent ONLY collections newly cataloged or recataloged into finding aid form since 1990. Prior to 1990, all manuscripts collections were cataloged at item level and are described in the Center's [on-site] card catalog. Thus many significant collections are not represented online." The excellent list on the contact page can lead you to archivists who may be able to answer specific inquiries. I understand they are very responsive to email and phone questions.

8. Types of materials held include scripts, outlines, storyboards, letters, costumes, memorandum, legal documents, and so forth.

9. Range of materials: medieval to present.

- Collections pertinent to the Screenwriting Research Network include:

Stella Adler

Jay Presson Allen

Lewis Allen

Woody Allen

Edward Carrick (as art director for Rank Studios, 1930-1950)

Lester Cowan

Norman O. Dawn

Robert De Niro

Earle Stanley Gardner

Norman Bel Geddes

William S. Hart

Tobe Hooper

Alfred Junge (art director, 1920-60)

Ernest Lehman

Mad Men (collection has just arrived)

David Mamet

Steve Martin

William Cameron Menzies

Nicholas Ray

David O. Selznick

Warren Skaaren

Paul Schrader

Gloria Swanson

King Vidor

- The HRC also holds many collections for major literary and dramatic authors. Occasionally, these collections will also hold documents related to those people working in film. See <http://norman.hrc.utexas.edu/fasearch/alphabet.cfm>.
 - The HRC holds the Karl Hoblitzelle papers. Hoblitzelle owned the Interstate circuit of theaters.
10. Quantity of material. A lot! (Seriously)
11. Distinguishing characteristics besides the above:
- A major US archive holding not only US but European and other area materials.
 - Elsewhere on UT's campus and of possible related use are:
 - Latin American holdings are also extensive and held in the Nettie Lee Benson Latin American Collection ; see: <https://www.lib.utexas.edu/about/locations/benson>.
 - The Briscoe Center for American History includes collections of journalists; see: <http://www.cah.utexas.edu/about/index.php>.
 - Films that provoked public attention may have documents related to the issues in the Lyndon Baines Johnson Library; see <http://www.lbjlibrary.org/>.
 - The Tarlton Law Library has materials on censorship and adult movies. See <http://tarlton.law.utexas.edu/home>.
 - The HRC has a Guttenberg Bible and Joseph Nicéphore Niépce's first photograph. The photograph collection is immense, the HRC having purchased the Gernsheim collection (current holdings are over five million prints and negatives).
 - It has movie posters (which are going online).
12. Other comments:
- The website is very good for searching (although note that finding aids are from 1990 on; see above).
 - Each year the HRC gives fellowships for study at the HRC; several Screenwriting Research Network people have received these. See information about this at <http://www.hrc.utexas.edu/research/fellowships/>.
13. Janet Staiger
University of Texas at Austin
jstaiger@utexas.edu

USA, Indianapolis IN

Center for Ray Bradbury Studies

1. Center for Ray Bradbury Studies
2. Part of which organisation?
Indiana University School of Liberal Arts
3. Location address
IU School of Liberal Arts at IUPUI, Cavanaugh Hall 121, 425 University Blvd., Indianapolis, IN 46202, USA
4. Website
<https://bradbury.iupui.edu/>
Also: <https://www.facebook.com/bradburycenter>
5. Contact details inc. phone, email, Head Person, other
Director of the Center: Professor Jonathan R. Eller
Email: bradbury@iupui.edu
Phone: USA (317) 274-1451
6. Access details (public, private, cost, hours, appointment?)
Visitors by appointment only.
7. Online catalogue? Link
Cataloguing in progress. Description of holdings: <https://bradbury.iupui.edu/top-level-menu-folder/collections.php>
8. Types of material (script, outlines, storyboards, etc)
Scripts, outlines, concept art, production correspondence.
9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
 - a. Working papers of author Ray Bradbury including his many screenplay and teleplay manuscripts, outlines, treatments, theatre plays (multiple drafts), radio plays and outlines, production correspondence, storyboards, concept art. Screen materials cover the period c.1952-present.
 - b. Collection of published editions of Bradbury books from around the world c. Bradbury's correspondence files including letters and memos to film producers, directors etc d. Complete run of Bradbury's teleplays (multiple drafts) for the TV series RAY BRADBURY THEATER e. Scripts and production correspondence correspondence from third parties who adapted Bradbury works for screen f. Contents of Bradbury's former home office, including his own library of books and artefacts.
10. Quantity of material (approx. if necessary)
Approx 30 filing cabinets.
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
The core of the collection is materials from the office of notable screenwriter and novelist Ray Bradbury.
12. Other comments
The Center also holds a small library of contextual materials - e.g. books about film and filmmakers, books about genre fictions - and a substantial archive of 'pulp' and 'slick' magazines.
13. Your name, location and contact details.

Dr Phil Nichols (Senior Advisor to the Center for Ray Bradbury Studies) Room
MK511 School of Media MK Building University of Wolverhampton City Campus
Molineux (North) Molineux Street Wolverhampton
WV1 1DT
Tel. +44 (0)1902 32 2935

USA, Los Angeles CA

*Margaret Herrick Library, Academy of Motion Picture Arts and Sciences
(AMPAS)*

Name of archive/resource

1. Part of which organisation? AMPAS
2. Location address
3. Website
4. Contact details inc. phone, email, Head Person, other
5. Access details (public, private, cost, hours, appointment?)
6. Online catalogue? Link
7. Types of material (script, outlines, storyboards, etc)
8. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
9. Quantity of material (approx. if necessary)
10. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
11. Other comments
12. Your name, location and contact details.

USA, Los Angeles CA

Shavelson-Webb Library and Archive

1. Shavelson-Webb Library and Archive
2. Writers Guild Foundation, affiliated with the Writers Guild of America West
3. Address: [7000 W. Third St., Los Angeles, CA 90048](#)
4. <http://www.wgfoundation.org>
5. Library phone: [323-782-4544](tel:323-782-4544) Email: Library@wgfoundation.org
6. Access: Open to the public, free; Tues, Wed, Fri, Sat 11am-6pm and Thursdays 11am-8pm
 - a. No appointment necessary for access to scripts cataloged in Core Collection. Access to archival collections stored off site (noted in catalog) require advance notice of at least 3 days.
7. Online catalog: <http://librarycatalog.wgfoundation.org/>
8. Types of material:
 - a. Books mainly about the craft and business of screenwriting, and about the entertainment industry in general
 - b. Scripts – ranging from first drafts to shooting and “as broadcast” drafts – for film, radio, TV, web series and video games
 - c. Outlines and treatments for films and TV series
 - d. Archival collections of writers’ papers – these include ephemera such as correspondence, story ideas, development notes, production documents such as shooting schedules and crew lists, unproduced projects, 3D artifacts such as awards, photographs
 - e. Oral histories and other audiovisual recordings of individual and panel interviews with writers of the past and present
9. Range of material:
 - a. Script and book collection spans the breadth of filmmaking, from silent film scripts of the 1920s to the present day
 - b. Archival collections span the 1920s to 2000s, with the bulk of material from the 1950s-1980s
10. Quantity of material: 35,000 scripts, 140 archival collections, 1,000 AV recordings
11. Distinguishing characteristics: Our collection is strongest in television. The majority of our scripts are TV episodes, in addition to pilots, and we have full runs of several classic shows. Most of our archival collections were donated by writers who worked in TV and radio, with TV being particularly well-represented. In addition, we regularly reach out to working writers to acquire new TV and film scripts to maintain the timeliness of our holdings.
12. Other:
13. Hilary Swett, Archivist, [323-782-4680](tel:323-782-4680) hswett@wgfoundation.org

USA, New York NY

New York State Archives

Name of archive/resource

1. Part of which organisation?
2. Location address
3. Website
4. Contact details inc. phone, email, Head Person, other
5. Access details (public, private, cost, hours, appointment?)
6. Online catalogue? Link
7. Types of material (script, outlines, storyboards, etc)
8. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
9. Quantity of material (approx. if necessary)
10. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
11. Other comments
12. Your name, location and contact details.

USA, Washington DC

Library of Congress

1. Name of archive/resource
2. Part of which organisation?
3. Location address
4. Website
5. Contact details inc. phone, email, Head Person, other
6. Access details (public, private, cost, hours, appointment?)
7. Online catalogue? Link
8. Types of material (script, outlines, storyboards, etc)
9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)
10. Quantity of material (approx. if necessary)
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments
13. Your name, location and contact details.