

Screenwriting Research Network  
[www.screenwritingresearch.com](http://www.screenwritingresearch.com)

## Screenwriting Archives and Resources Project (SARP)

A worldwide statement of screenwriting resources.

*September 2018*

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*Coordination:*  
Ian W. Macdonald [i.w.macdonald@leeds.ac.uk](mailto: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](http://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](mailto: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](mailto: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.

**Source of information:** – Catherine Gillam, AFI Research Collection, RMIT University, Melbourne, Australia.

Email: [catherine.gillam@rmit.edu.au](mailto: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](http://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](mailto: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. **Source of information** 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](mailto: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. **Source of information**

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](mailto: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. **Source of information:**. Claus Tieber

Belgium/ANTWERP*Scenaristengilde/ Screenwriters Guild*

1. Name of archive/resource

Scenaristengilde

2. Part of which organisation?

Scenaristengilde

3. Location address

Te Boelaerlei 37

2140 Antwerpen

Belgium

4. Website

[www.scenaristengilde.be](http://www.scenaristengilde.be)

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

+32 489 91 20 90

[info@scenaristengilde.be](mailto:info@scenaristengilde.be)

President: Michel Sabbe

[Michel.sabbe1@telenet.be](mailto:Michel.sabbe1@telenet.be)

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

Accessible online for members of Scenaristengilde. Member: € 125,-/ year,

Junior member:

€ 60,- / year.



7. Online catalogue? Link  
<http://www.scenaristengilde.be/template.asp?pagename=scenario>
8. Types of material (script, outlines, storyboards, etc)  
Scripts
9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley Kubrick's personal archive of own material etc)  
Film & TV scripts 2011 – 2017, updated yearly
10. Quantity of material (approx. if necessary)  
Approx. 140 scripts
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments
13. Source of information:  
  
Prof. Dr. Ronald GEERTS  
Faculteit Letteren en Wijsbegeerte  
Vakgroep Taal- en Letterkunde (LIST)  
Vrije Universiteit Brussel  
  
[rgeerts@vub.ac.be](mailto:rgeerts@vub.ac.be)

Belgium, ANTWERP/BEVEREN*Belgian State Archives/Het Rijksarchief in België*

## 14. Name of archive/resource:

Ministerie van de Vlaamse Gemeenschap. Onderwijs, cultuur en wetenschappen (1964-1993)  
Fonds Film in Vlaanderen 1993-1999

## 15. Part of which organisation?

Belgian State Archives/Het Rijksarchief in België

## 16. Location address

Kruibekesteenweg 39/1  
9120 Beveren  
Belgium

## 17. Website

[https://search.arch.be/en/zoeken-naar-archieven/zoekresultaat/ead/index/zoekterm/film/eadid/BE-A0512\\_105302\\_103523\\_DUT](https://search.arch.be/en/zoeken-naar-archieven/zoekresultaat/ead/index/zoekterm/film/eadid/BE-A0512_105302_103523_DUT)

## 18. Contact details inc. phone, email, Head Person, other

+32 3 750 29 77 / +32 3 236 73 00  
[rijksarchief.antwerpen-beveren@arch.be](mailto:rijksarchief.antwerpen-beveren@arch.be)

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

Public

20. Online catalogue? Link

[https://search.arch.be/en/zoeken-naar-archieven/zoekresultaat/ead/zoekresultaat/zoekterm/film/eadid/BE-A0512\\_105302\\_103523\\_DUT](https://search.arch.be/en/zoeken-naar-archieven/zoekresultaat/ead/zoekresultaat/zoekterm/film/eadid/BE-A0512_105302_103523_DUT)

## 21. Types of material (script, outlines, storyboards, etc)

Scripts as part of applications for funding.

22. Range of material:

1964-1999

23. Quantity of material (approx. if necessary)

16,6 meters

24. Distinguishing characteristics:

25. Other comments

**26. Source of information:**

Prof. Dr. Ronald GEERTS  
Faculteit Letteren en Wijsbegeerte  
Vakgroep Taal- en Letterkunde (LIST)  
Vrije Universiteit Brussel

[rgeerts@vub.ac.be](mailto:rgeerts@vub.ac.be)

Belgium/BRUSSELS

*Chantal Akerman Foundation*

1. Name of archive/resource

Fondation Chantal Akerman

2. Part of which organisation?

Fondation Chantal Akerman

3. Location address

Baron Horta straat 9

1000 Brussels

4. Website

<http://www.chantal-akerman.foundation/>

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

Jeanned@chantalakerman.foundation

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

Contact [archives@chantalakerman.foundation](mailto:archives@chantalakerman.foundation)

7. Online catalogue? Link:

Conserved at **CINEMATEK**, the paper and photographic archives of **Chantal Akerman** and **Paradise Films** are currently being catalogued, organized and digitized

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

Scripts, outlines, synopses, books, films,...

9. Range of material (period, description e.g. 1950s Ealing Studios; Stanley

Kubrick's personal archive of own material etc)

Chantal Akerman's archives and Paradise film's archives

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. Source of information:

Prof. Dr. Ronald GEERTS  
Faculteit Letteren en Wijsbegeerte  
Vakgroep Taal- en Letterkunde (LIST)  
Vrije Universiteit Brussel

[rgeerts@vub.ac.be](mailto:rgeerts@vub.ac.be)

Belgium/BRUSSELS*Belgian Cinematek*

## 1. Name of archive/resource

Library of the Royal Film Archive Belgium (Cinematek)

## 2. Part of which organisation?

Cinematek

## 3. Location address

Baron Horta straat 9

1000 Brussels

## 4. Website

www.cinematek.be

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

Jean Paul Dorchin, Head librarian

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

Public, reservation needed

7. Online catalogue? Link:

<http://cinematek.be/?node=316> (not all scripts can be found in the catalogue)

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

Scripts, outlines, synopses

9. Range of material:

eclectic

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. Source of information:

Prof. Dr. Ronald GEERTS  
Faculteit Letteren en Wijsbegeerte  
Vakgroep Taal- en Letterkunde (LIST)  
Vrije Universiteit Brussel

[rgeerts@vub.ac.be](mailto:rgeerts@vub.ac.be)

Belgium/BRUSSELS*Vlaams Audiovisueel Fonds (VAF) /Flemish Audiovisual Fund*

## 1. Name of archive/resource

Vlaams Audiovisueel Fonds (VAF)

## 2. Part of which organisation?

VAF

## 3. Location address

4. Bischoffsheimlaan 38  
1000 Brussels  
Belgium

## 5. Website

[www.vaf.be](http://www.vaf.be)

## 6. Contact details inc. phone, email, Head Person, other

+32 2 226 06 30

President: Erwin Provoost

Contact: Erik Martens, [emartens@vaf.be](mailto:emartens@vaf.be), +32 2 226 06 45

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

Access only with permission of the author/owner copyright

8. Online catalogue? Link: no

## 9. Types of material (script, outlines, storyboards, etc)

Scripts as part of application for funding

## 10. Range of material (period, description e.g. 1950s Ealing Studios; Stanley

Kubrick's personal archive of own material etc)



Film & TV scripts starting 2002

11. Quantity of material (approx. if necessary)

Continually growing

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

13. Other comments

14. Source of information:

Prof. Dr. Ronald GEERTS  
Faculteit Letteren en Wijsbegeerte  
Vakgroep Taal- en Letterkunde (LIST)  
Vrije Universiteit Brussel

[rgeerts@vub.ac.be](mailto:rgeerts@vub.ac.be)

Czech Republic, PRAGUE*Národní filmový archiv / Czech National Film Archive*

1. Name of archive/resource Národní filmový archiv / Czech National Film Archive
2. Part of which organisation? Knihovna NFA / Library NFA
3. Location address Bartolomějská 11, 110 00 Praha 1 Czech Republic
4. Website <http://www.nfa.cz>
5. Contact details: Head Librarian: Mgr. Pavla Janásková tel. +420 778 522 710 email, [pavla.janaskova@nfa.cz](mailto:pavla.janaskova@nfa.cz)
6. Access details (public, private, cost, hours, appointment?) reading-room lending, see web <https://arl.nfa.cz/arl-nfa/en/contact/>
7. Online catalogue? Link <https://arl.nfa.cz/arl-nfa/en/expanded-search/>
8. Types of material: scripts, screenplays, manuscripts, film narratives, synopses etc.
9. Range of material: especially Czech and Slovak feature film production from the twenties until today.
10. Quantity of material (approx. if necessary) 10 500 items, 7 050 titles
11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc)
12. Other comments - the collection of scripts is stored in a depot outside of Prague, to be requested a week in advance.
13. **Source of information:**

Librarian: Jitka Marešová email: [jitka.maresova@nfa.cz](mailto:jitka.maresova@nfa.cz);

Curator: Jan Trnka email: [jan.trnka@nfa.cz](mailto:jan.trnka@nfa.cz)

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](mailto: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](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. **Source of information:**TOBIAS LYNGE HERLER, +4533743585, [tobiash@dfi.dk](mailto: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 <sup>th</sup> floor), 10785 Berlin, Germany.
4.	Website	<a href="https://www.deutsche-kinemathek.de/en/archives/scripts/contact">https://www.deutsche-kinemathek.de/en/archives/scripts/contact</a>
5.	Contact details inc. phone, email, Head Person, other	Regina Hoffmann Tel.: +49-30-300 903-41 Fax: +49-30-300 903-13 <a href="mailto:schriftgutarchiv@deutsche-kinemathek.de">schriftgutarchiv@deutsche-kinemathek.de</a>  Lisa Roth Tel.: +49-30-300 903-46 Fax: +49-30-300 903-13 <a href="mailto:schriftgutarchiv@deutsche-kinemathek.de">schriftgutarchiv@deutsche-kinemathek.de</a>
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.	<b>Source of information:</b>	Alexandra Ksenofontova <a href="mailto:amksenofontova@gmail.com">amksenofontova@gmail.com</a> 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	<a href="https://www.deutsche-kinemathek.de/en/archives/collection-werner-herzog/introduction">https://www.deutsche-kinemathek.de/en/archives/collection-werner-herzog/introduction</a>
5.	Contact details inc. phone, email, Head Person, other	Peter Mänz <a href="mailto:pmaenz@deutsche-kinemathek.de">pmaenz@deutsche-kinemathek.de</a>
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	<a href="https://www.deutsche-kinemathek.de/sites/deutsche-kinemathek.de/files/public/node-attachments/2012_11_05_werner_herzog_web_final.pdf">https://www.deutsche-kinemathek.de/sites/deutsche-kinemathek.de/files/public/node-attachments/2012_11_05_werner_herzog_web_final.pdf</a>
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.	<b>Source of information:</b>	Alexandra Ksenofontova <a href="mailto:amksenofontova@gmail.com">amksenofontova@gmail.com</a> 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](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. **Source of information:** .Mariapia Comand, [mariapia.comand@uniud.it](mailto: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. **Source of information:** Daniel Ribas, Catholic University of Portugal, [dribas@porto.ucp.pt](mailto:dribas@porto.ucp.pt)

UK, Cambridge

*E. M Forster papers*

1. Name of archive/resource: The Papers of Edward Morgan Forster
2. Part of which organisation? King's College Archive Centre, Cambridge University
3. Location address King's College Library, King's Parade, Cambridge, England, CB2 1ST
4. Website <http://www.kings.cam.ac.uk/archive-centre/index.html>
5. Phone: 01223 331 444, Email: [archivist@kings.cam.ac.uk](mailto:archivist@kings.cam.ac.uk)
6. Access by appointment. Letter of introduction and proof of identity required.
7. A full catalogue of E.M. Forster's papers is available in hard copy in the Archive Centre.
8. Types of material: Relevant materials include screenplay drafts of Forster film adaptations and letters concerning rights.
9. Range of material: E.M. Forster papers: 1777-1998. Merchant Ivory materials: 1980-1992
10. Quantity of material: E.M. Forster Papers: 5572 boxes. Merchant Ivory materials: approx. 3 boxes.
11. Distinguishing characteristics: The papers include scripts donated by Merchant Ivory Productions of their adaptations of E.M. Foster novels: *A Room with a View*, *Howards End* and *Maurice*.
12. The reference for Merchant Ivory scripts should begin with PP/EMF/29. Presumably, there will also be documents in the archive pertaining to the rights for other Forster film adaptations although I have no details.
13. **Source of information:** Laura Fryer, De Montfort University, Leciester UK. [laura.fryer@email.dmu.ac.uk](mailto:laura.fryer@email.dmu.ac.uk)

UK, Leeds

*Thomas Pevsner Special Collection*

Name of archive/resource **Tom Pevsner Collection**

1. Part of which organisation? **Leeds Beckett University**
2. Location address Archive and Special Collections, **Headingley Campus, Leeds Beckett University, Leeds, LS6 3HF**
3. Website <http://libguides.leedsbeckett.ac.uk/archives>
4. Contact details inc. phone, email, Head Person, other  
<http://libguides.leedsbeckett.ac.uk/archives/contact>
5. Access details (public, private, cost, hours, appointment?) **See contact details above**
6. Online catalogue? Link **Not catalogued yet. Brief overview at**  
<http://libguides.leedsbeckett.ac.uk/archives/collections>
7. Types of material **Scripts, screenplays, storyboards**
8. Range of material **1950s Ealing Studios through to 1990s Bond films**
9. Quantity of material (approx. if necessary) **178 items**
10. Distinguishing characteristics **Tom Pevsner donated his collection to Leeds Beckett University after working with the Northern Film School; it was his wish that students and other scholars be able to use the collection.**
11. Other comments
12. Your name, location and contact details. **Keith Rowntree,**  
[K.Rowntree@leedsbeckett.ac.uk](mailto:K.Rowntree@leedsbeckett.ac.uk), [Archives@leedsbeckett.ac.uk](mailto:Archives@leedsbeckett.ac.uk)

UK, Leicester

*Andrew Davies papers, De Montfort University*

1. Name of archive/resource Papers of Andrew Davies, Screenwriter
2. Part of which organisation? De Montfort University Archives and Special Collections
3. Location address: Kimberlin Library, Mill Ln, Leicester LE2 7DR, England
4. <http://www.library.dmu.ac.uk/Services/Collections/index.php?page=529>
5. Phone: 0116 366 4200, Email: [archives@dmu.ac.uk](mailto:archives@dmu.ac.uk), Katharine Short, Archivist and Special Collections Team Manager
6. Public access. External researchers are advised to contact the archivist for an appointment.
7. Online catalogue? Link: <https://archiveshub.jisc.ac.uk/data/gb3071-d/061>
8. Types of material: Screenplays, notes, research materials, correspondence
9. Range of material: 1964-2016, Andrew Davies' personal archive of his own materials
10. Quantity of material: 18.5 linear metres (19 boxes)
11. The papers include materials ranging from prolific screenwriter Andrew Davies' first radio play through to his most well-known adaptations. The collection also includes unproduced screenplays.
12. At the time of writing, Andrew Davies' relationship with De Montfort University is ongoing so new materials may continue to be added to the collection.
13. **Source of information:** Laura Fryer, De Montfort University, Leicester UK.  
[laura.fryer@email.dmu.ac.uk](mailto:laura.fryer@email.dmu.ac.uk)

UK, Leicester

### *Hammer Films Script Archive*

1. Name of archive/resource: The Hammer Script Archive
2. Part of which organisation? Cinema and Television History Institute (CATHI), De Montfort University
3. Location address: De Montfort University Clephan Building, Oxford Street, Leicester, LE1 5XY.
4. Website: <http://www.dmu.ac.uk/research/research-faculties-and-institutes/technology/cath/cinema-television-history-cath-research-centre.aspx>
5. Contact details: Professor Steve Chibnall, Professor of British Cinema and Co-curator of the Hammer Script Archive, CATHI. Email: [schib@dmu.ac.uk](mailto:schib@dmu.ac.uk); phone: +44 (0)116 257 7320.  
Dr Matthew Jones, Reader in Cinema Audiences and Reception and Co-curator of the Hammer Script Archive, CATHI. Email: [matthew.jones@dmu.ac.uk](mailto:matthew.jones@dmu.ac.uk); phone +44 (0)116 257 7483
6. Access by appointment.
7. Online catalogue? Catalogue available via email on request to the curators.
8. Types of material: Pre and post- production scripts, treatments, publicity folders, correspondence for Hammer films (made and unmade). Books and magazines related to Hammer films. Manuscripts for books written by Jimmy Sangster
9. Range of material: Late 1940s to present day. The vast majority of scripts have been donated by Hammer, but a minority are from other sources, including a donation from Mary Sangster.
10. Quantity of material: approx. 400 items.
11. Materials from the Script Library of Hammer Films, and including nearly 100 unmade scripts and treatments. Most scripts are original, but the collection also includes reproduction scripts and scripts in electronic form. The archive is augmented by Steve Chibnall's personal collection of Hammer publicity and advertising memorabilia, scripts, photographs, books and magazines, currently on loan to CATHI (more than 2000 items).
12. Other comments - The archive materials have been digitised and copies may be supplied to academic researchers at the discretion of the Curators and Hammer Films.
13. **Source of information:**– Laura Fryer, De Montfort University, Leicester UK. [laura.fryer@email.dmu.ac.uk](mailto:laura.fryer@email.dmu.ac.uk)

UK, Leicester

*The Peter Whitehead Archive*

1. Name of archive/resource: The Peter Whitehead Archive
2. Part of which organisation? Cinema and Television History Institute (CATHI), De Montfort University
3. Location address: De Montfort University, Clephan Building, Oxford Street, Leicester, LE1 5XY.
4. Website: <http://www.dmu.ac.uk/research/research-faculties-and-institutes/technology/cath/cinema-television-history-cath-research-centre.aspx>
5. Contact details: Professor Steve Chibnall, Professor of British Cinema, and Co-curator of the Peter Whitehead Archive, (CATHI). Email: [schib@dmu.ac.uk](mailto:schib@dmu.ac.uk); phone: +44 (0)116 257 7320.  
Dr Alissa Clarke, Senior Lecturer in Drama and Co-curator of the Peter Whitehead Archive, CATHI. Email: [a.clarke@dmu.ac.uk](mailto:a.clarke@dmu.ac.uk); Phone: +44 (0)116 207 8953.
6. Access by appointment.
7. Online catalogue? A copy of the catalogue (thus far) can be emailed on request.
8. Types of material: Research, script drafts, treatments, novel drafts, correspondence, contracts, photographs, diaries, artwork, music recordings.
9. Range of material: 1950-2015, but script materials are mainly from the 1960s and 1970s. The collection also includes scripts for foreign language films of the 1960s translated or transcribed by Whitehead and published by his Lorimer company.
10. Quantity of material: A significant part of a much larger collection of materials.
11. All materials from Peter Whitehead's personal archive. They include files on others active in cultural production in the period, such as The Rolling Stones and Ted Hughes, who were part of Whitehead's circle.
12. Other comments - Archive of an independent film-maker, artist, writer, publisher, musician, potter and falconer.
13. **Source of information:**– Laura Fryer, De Montfort University, Leicester UK.  
[laura.fryer@email.dmu.ac.uk](mailto:laura.fryer@email.dmu.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, UK  
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](mailto: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. **Source of information:**– Nathalie Morris, Head of Special Collections, BFI  
[Nathalie.Morris@bfi.org.uk](mailto:Nathalie.Morris@bfi.org.uk)

UK, London

*British Library*

1. Name of archive/resource [Various archives – see list below](#)
2. Part of which organisation? [British Library](#)
3. Location address [96 Euston Road, London NW1 2DB, UK](#)
4. Website [www.bl.uk](http://www.bl.uk), <https://www.bl.uk/collection-guides/post-war-theatrical-archives-and-manuscripts>
5. Contact details inc. phone, email, Head Person, other

Manuscripts Reference Enquiries, [mss@bl.uk](mailto:mss@bl.uk), T: +44 (0)20 7412 7513

Curatorial contact: Zoë Wilcox, Curator of Contemporary Performance and Creative Archives, [zoe.wilcox@bl.uk](mailto:zoe.wilcox@bl.uk)

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

Registered Readers may consult material in the Manuscripts Reading Room. Access is free of charge and opening hours are 10:00 – 17:00 on Mondays and 09:30 – 17:00 Tuesdays-Saturdays. No appointment is necessary. We don't generally allow access to uncatalogued material, but please contact the [Manuscripts and Maps Reference Enquiry Team](#) for further advice on this.

7. Online catalogue? [Link](#)

Explore Archives and Manuscripts:

[http://searcharchives.bl.uk/primo\\_library/libweb/action/search.do?dscnt=1&dstmp=1327508433764&vid=IAMS\\_VU2&fromLogin=true](http://searcharchives.bl.uk/primo_library/libweb/action/search.do?dscnt=1&dstmp=1327508433764&vid=IAMS_VU2&fromLogin=true)

Our catalogue has a free text search, making it easy to search for names of screenwriters, titles of screenplays or formats of material.

8. Types of material (script, outlines, storyboards, etc) [Scripts, shooting scripts, outlines, correspondence, contracts](#)
9. Range of material: [20<sup>th</sup>-21<sup>st</sup> century](#)



10. Quantity of material (approx. if necessary)

Approx 300 files of scripts plus related material

11. Distinguishing characteristics (e.g. includes material by notable screenwriter, archive built up through licensing regulations etc) Screenplays are found in the archives of a number of literary and theatrical figures at the British Library. This includes screenplays written by third parties which were sent to novelists, playwrights, poets, actors, theatre directors or literary agents and have been preserved by them in their own archives. Archives containing screenplays comprise:

- Al Alvarez
- Beryl Bainbridge
- J G Ballard
- John Berger
- Angela Carter
- Lawrence Durrell/Ray Mills
- Eva Figs
- John Gielgud
- Alec Guinness
- Ronald Harwood
- Holroyd/Shaw Papers
- Ted Hughes
- B S Johnson
- Laurie Lee
- Peter Nichols
- Laurence Olivier
- Mervyn Peake
- Harold Pinter
- Terence Rattigan
- Michel Saint-Denis
- Will Self
- Max Stafford-Clark

- Strachey/Holroyd Papers
- Graham Swift
- Kenneth Tynan
- John Osborne/Mark Burns collection (see also Osborne.5 and Osborne.6 on the main Library catalogue Explore for unpublished material relating to the screenplay of *Look Back in Anger*)
- Timberlake Wertenbaker

Related material can be found in the archives of **Peggy Ramsay** (who represented many screenwriters and negotiated screen rights for stage plays), **Michael Goldstein** (correspondence re Harold Pinter's screenplays) and the **Modern Playscripts Collection** (which includes some scripts for stage plays based on original screenplays).

The Library also holds screenplays and associated material in a number of archives which are not yet available for research (as of 10 July 2018). These include the archives of:

- Phyllis Bottome Additional Papers (including correspondence with Daphne du Maurier re film adaptations of her work)
- Margaret Forster
- Graham Greene/Brian Forbes correspondence
- Hanif Kureishi
- Joan Littlewood
- Julian Mitchell
- Michael Meyer
- Michael Palin
- Ruth Praver Jhabvala (though this archive does not cover her film career there is a small amount of incidental material, including notes on *The Golden Bowl* and *Surviving Picasso* and for her book *Screenwriting*)
- Max Stafford-Clark (further accruals)
- Keith Waterhouse
- Kenneth Williams (television scripts)

## 12. Other comments

13. **Source of information:** Zoë Wilcox, Curator of Contemporary Performance and Creative Archives, British Library, 96 Euston Rd, London NW1 2DB.  
[zoe.wilcox@bl.uk](mailto:zoe.wilcox@bl.uk). T: +44 (0)20 7412 7518

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. **Source of information:** Janet Staiger  
University of Texas at Austin  
[jstaiger@utexas.edu](mailto:jstaiger@utexas.edu)

USA, Eugene OR

*Ruth Praver Jhabvala Papers and James Ivory Papers*

1. Name of archive/resource: Ruth Praver Jhabvala Papers and James Ivory Papers
2. Part of which collection? University of Oregon Libraries, Special Collections and University Archives
3. Location address: Knight Library, North Wing, 2nd Floor, Paulson Reading Room  
1299 University of Oregon, Eugene, Oregon 97403-1299, USA
4. Website: <https://library.uoregon.edu/special-collections>
5. Phone: 541-346-3068, Email: [spcarref@uoregon.edu](mailto:spcarref@uoregon.edu)
6. Public access, advised to contact before visit. More details at:  
<https://library.uoregon.edu/special-collections/use>
7. Online catalogues at: Jhabvala:  
<http://archiveswest.orbiscascade.org/ark:/80444/xv33267>; Ivory:  
<http://archiveswest.orbiscascade.org/ark:/80444/xv67388/op=fstyle.aspx?t=k&q=ames+ivory>
8. Types of materials held: Outlines, treatments, scripts, correspondence, note books, writing agreements, story boards, production notes, sketchbooks.
9. Range of materials 1960-2011, personal archives of Ruth Praver Jhabvala and James Ivory collated and donated by James Ivory.
10. Quantity of material. Jhabvala: 19.0 linear feet, (36 containers ); Ivory: 97.5 linear feet, (79 containers)
11. Distinguishing characteristics besides the above Contains various screenplay drafts and film materials of novelist and screenwriter Ruth Praver Jhabvala, and writer and director James Ivory relating to the production of Merchant Ivory films.
12. Other comments: Both Jhabvala and Ivory's collections contain materials relevant to, or seemingly deriving from, the other so researchers might find is useful to check the catalogues closely and use both collections together. The University Archives also contain the Ismail Merchant Papers but it is unclear whether it has been processed yet as there is no online catalogue at the time of writing.
13. **Source of information:** Laura Fryer, De Montfort University, Leciester, UK.  
[laura.fryer@email.dmu.ac.uk](mailto:laura.fryer@email.dmu.ac.uk)

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](mailto: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. **Source of information:**

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)*

**1. Name of archive/resource**

Margaret Herrick Library

**2. Part of which organisation?**

Academy of Motion Picture Arts and Sciences

**3. Location address**

333 S. La Cienega Blvd.  
Beverly Hills, California 90211  
U.S.A.

**4. Website**

<http://www.oscars.org/library>

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

Director: Linda Harris Mehr  
Telephone: +1 310 247 3036  
E-mail reference: <http://www.oscars.org/form/library-email-reference-form>

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

The library's collection is non-circulating and for onsite reference use only. Items in the general script collection are available upon request in the library. Special Collections materials are available by appointment only. Researchers interested in those collections should contact the library in advance to arrange access.

Hours: Mondays, Thursdays and Fridays, 10 am to 6 pm; Tuesdays 10 am to 8 pm

**7. Online catalogue?**

<http://catalog.oscars.org/>

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

Most screenplays in the Library's collection are unpublished versions in variant forms, from step outlines and treatments to first drafts, revised and final drafts, and cutting continuities. Published scripts are also actively collected.

**9. Range of material:**

The collection includes scripts for produced and unproduced films spanning the years 1910 to the present. In addition to screenplays for thousands of American feature films, the Library's holdings also include screenplays for silent productions, foreign language films, documentaries, animated features and shorts.

**10. Quantity of material (approx. if necessary)**

More than 90,000 script items

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

The Library's holdings include script collections of major studios such as Metro-Goldwyn-Mayer and Paramount Pictures, and the papers of many screenwriters, including Charles Brackett, Richard Brooks, Valentine Davies, Nancy Dowd, Marion Fairfax, Jules Furthman, Bo Goldman, Victor Heerman, Joseph L. Mankiewicz, Daniel Taradash and Billy Wilder. Screenwriting is also well represented in the collections of filmmakers like George Cukor, Alfred Hitchcock, William Friedkin, John Huston, Alan J. Pakula, Sam Peckinpah, Sydney Pollack, Mack Sennett, George Stevens, William Wyler and Fred Zinnemann. In addition, there is a wealth of information related to blacklisting, particularly in the collections of Michael Blankfort, Ring Lardner, Jr. and Robert Lees and Fred Rinaldo.

**12. Other comments**

N/A

**13. Source of information:**

Jenny Romero  
Head of Reference and Public Services  
Margaret Herrick Library  
333 S. La Cienega Blvd.  
Beverly Hills, California 90211  
Telephone: +1 310 247 3036 x2218  
Email: jromero@oscars.org

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](mailto: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. **Source of information:**

Hilary Swett, Archivist, [323-782-4680](tel:323-782-4680) [hswett@wgfoundation.org](mailto:hswett@wgfoundation.org)

USA, New York NY*New York State Archives*

1. Name of archive/resource  
New York State Motion Picture Division license application case files and related administrative records.
2. Part of which organisation?  
New York State Archives
3. Location address  
Cultural Education Center 11<sup>th</sup> floor, Albany, NY 12230, USA
4. Website <http://www.archives.nysed.gov>
5. Contact details inc. phone, email, Head Person, other  
telephone [USA country code] 518-474-8955; e-mail archref@nysed.gov
6. Access details (public, private, cost, hours, appointment?)  
state government archives; no charge for use of records—charges for reproductions; open to researchers 9:30 a.m. – 4:30 p.m. Monday-Saturday except state holidays and certain Saturdays near major holidays; advance contact with Archives staff is strongly encouraged
7. Online catalogue? Link  
Online index to New York State Motion Picture Division License Application Case Files, 1921-1965 <http://iarchives.nysed.gov/mpd/search>
8. Types of material (script, outlines, storyboards, etc)  
Licensing files include dialogue continuities for almost all sound films; storyboards for a few silent films. Related administrative records of the Motion Picture Division are described in the New York State Archives' online catalog at <http://www.archives.nysed.gov> .
9. Range of material 1921-1965
10. Quantity of material (approx. if necessary)  
approximately 73,000 case files, equivalent to 1,135 cubic feet
11. Distinguishing characteristics:

## CATALOG RECORD FOR LICENSE APPLICATION CASE FILES

Record series code: A1418

Corp/Agency author: [New York \(State\). Motion Picture Division.](#)Title: [License application case files, 1921-1965.](#)

Quantity: 1135.5 cu. ft.

Arrangement: Numerical by application number.

Additional phys form: Scanned images of a small sample of case files are available at the New York State Archives.

Abstract: This series consists of approximately 73,000 case files, one for each film submitted for review and licensing. Each case file contains the following: an application for initial license; applications for duplicate licenses; copies of initial and duplicate licenses; a copy of the film script (except silent films; for foreign language films a translation is included); examiner's report; amended film transcript if changes were made; and receipts for seals issued. Some case files also contain correspondence, newspaper clippings, and promotional ephemera.

Abstract: The applications contain the following information: case file number; title; language; subtitles, if any; production company; country of origin; year; names of leading actors and actresses; footage; fee; gauge (35 mm, 16 mm, other); sound or silent; projection (flat, 3D); applicant; address; telephone; name of responsible representative of applicant; and notary public affirmation.

Abstract: The licenses list serial number issued to film; applicant's name, film title; producer footage; fee; and date issued.

Abstract: The film scripts (sometimes referred to as cutting continuities) vary in format and physical characteristics but all contain the dialog of the film. Some scripts provide instructions for the movement of the characters and the camera.

Abstract: The examiner's reports contain the date the film was reviewed; title; language; applicant; number of reels; whether or not the film was silent, synchronized, or had dialogue; code; disposition (approved, rejected, referred to Division Director, or approved with eliminations); remarks if any; and examiner's name.

Abstract: The receipts for seals contain the date issued, title of film, number of seals received, and the applicant's name and signature.

Indexes: Series A1419, Index to Case Files, indexes this series.

Index notes: A computer-generated microfiche index produced by the Archives accesses files by application number; application date; film title; censorship determination; name of production company, distributor, director, and screenwriter; and country of origin. This searchable index is available online at <http://iarchives.nysed.gov/mpd/search>

Legal citations: L. 1921, Ch. 715; L. 1926, Ch. 544; L. 1927, Ch. 153.

## AGENCY HISTORY – NEW YORK STATE MOTION PICTURE DIVISION

Corp/Agency author: [New York \(State\). Motion Picture Division.](#)

Title: [Motion Picture Division Sub-agency History Record.](#)

Historical/biog note: In 1921, the New York State Legislature created the Motion Picture Commission to review and license motion pictures (Ch. 715, L. 1921). This agency consisted of three commissioners appointed by the Governor and staff. The Commission functioned until 1927 when, as part of a general consolidation of State government, it was abolished and its duties transferred to the State Education Department (Ch. 544, L. 1926) which established a Motion Picture Division to carry out review and licensing

responsibilities. Another law (Ch. 153, L. 1927) the following year clarified the duties of the Division.

Historical/biog note: The law required the Division to review every motion picture proposed for public exhibition in New York State and to issue a license for exhibition unless the film contained material that was "obscene, indecent, immoral, inhuman, sacrilegious, or of such character that its exhibition would tend to corrupt morals or to incite to crime." The law also forbade the exhibition of advertising material of a character prohibited for motion pictures themselves. The statute further provided that the Division could issue a permit, without examination or fee, for films of a "strictly scientific character intended for use by the Learned Professions" or "intended solely for educational, charitable, or religious purposes, or by any employer for the instruction or the welfare of his employees."

Historical/biog note: The Division functioned under this statutory authority until 1965. During the 1950s and early 1960s, the authority of the Division--and censorship boards in other states--was repeatedly challenged in the courts by movie makers who held that changing standards of public taste and morality should dictate a broader definition of what could be shown on the screen. Critics also charged that censorship boards such as the Motion Picture Division exercised unconstitutional authority under the First Amendment (by abridging free speech) and the Fourteenth Amendment (by not providing for "due process of law" in the review process). A series of court decisions repeatedly undermined and circumscribed the authority of the Division. In 1965 a major U.S. Supreme Court decision, *Trans-Lux Distributing Corp. vs Board of Regents*, required substantial changes in the appeal procedures for all State film censorship boards. Later that same year a New York State Court of Appeals decision, *Trans-Lux Distributing Corp. vs Regents*, held that the law establishing the Motion Picture Division was "null and void" because the Division's appeal procedures did not conform to Supreme Court requirements. The Regents introduced a bill in the State legislature to modify the review process but the bill found little support and did not pass. Therefore, the Motion Picture Division ceased operation on September 30, 1965.

Historical/biog note: The principal functions of the Division were: (1) to review films and determine if they complied with the censorship law; (2) to issue licenses and seals for approved films; and (3) to inspect films in theaters to confirm that the seals were properly displayed and that no films were exhibited in the State without a license or permit. The Division had offices in Albany, New York City, and Buffalo. Its staff averaged approximately 20 staff members during the years of its operation, including a Director, six reviewers, and five inspectors.

Historical/biog note: All motion pictures submitted for licensing were examined by Division reviewers. The motion picture exchange filed an application form and a license fee; a transcript of all dialogue, songs, etc.; an English translation and a list of super-imposed titles for all foreign films; and a print of the film. Division reviewers examined all of the material submitted, viewed a copy of the film, and submitted a report to the Division Director, who could

then make any of the following three determinations: "Approved": For films approved as submitted, a license and an official seal with a serial number were issued. This seal or leader was attached to the front of the print and was required to be imprinted on every copy of the film exhibited in the State; "Approved with Elimination": Some films were approved on condition that certain scenes or dialogues be changed or omitted. For these films, the applicant was notified by letter giving the statutory reasons and describing the required eliminations in detail. When the applicant made the required eliminations in print, it was rescreened by the Division and, if approved, a license was issued; and "Rejected": Some films contained so much material objectionable to Division reviewers that they were rejected outright. In these cases, the applicant was notified by letter with the reasons for the rejection. The applicant could revise the rejected picture and resubmit it as a new application.

Historical/biog note: Applicants dissatisfied with the determination could request the Director of the Division to review the motion picture and hear arguments from the applicant. After this process applicants dissatisfied with the Director's decision could appeal to the Commissioner of Education or, after a 1938 change in the law, to the Board of Regents. If dissatisfied with the decision of the Commissioner or the Board of Regents, applicants could seek remedy in the courts.

Historical/biog note: Division inspectors visited theaters and exchanges to ensure that all motion pictures exhibited contained a properly issued seal and that all eliminations had been made. Inspectors also monitored theater advertising and informally gathered information concerning audience reaction to certain types of films and certain scenes as presented in films. The Division reported any violations to the exchanges and to the individual theaters, requested written explanations, and ordered compliance. In the rare case of serious or repeated violations, the evidence was turned over to local law enforcement authorities for action: the Division had no police powers.

Historical/biog note: From 1921 to 1965, the Motion Picture Division (and its predecessor, the Motion Picture Commission) reviewed approximately 73,000 motion pictures. Approximately 93% of these were approved as submitted. Only about a dozen each year were rejected in toto. In the majority of films approved with eliminations, usually only a few words or phrases or one scene were ordered changed or eliminated. The largest number of eliminations were ordered in the 1920s and early 1930s, before Hollywood studios began serious self censorship. The number of eliminations decreased significantly in the 1950s and 1960s. The reduction in the number of eliminations reflected changes in the mores of society as a whole, changes accelerated by the great influx of foreign films during this time period. For instance, in 1928 the Division ordered eliminations in 448 films, in 1944 in 90 films, and by 1957 in only 44 films. Despite this decline in the number of censored films, the Division's authority was repeatedly challenged in the Courts and, as noted above, the Division was disbanded in 1965 after a series of court decisions undermining its authority.

## 12. Other comments

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### **Source of information:**

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