

**Women Film Pioneers Sourcebook Volume II**  
**(Europe, Canada, Australia, Asia, Africa and the Middle East)**  
**Guidelines for contributors**

The Women Film Pioneers Sourcebook volume is a University of Illinois (Champaign-Urbana, USA) publishing project aimed at advancing research on the accomplishments and history of women filmmakers from the early years of cinema, ending with the coming of sound. Currently in process are two volumes containing critical profiles of women who worked in silent cinema, as defined below.

Vol. I. (North America and Latin America) co-editors: Jane Gaines and Radha Vatsal

Vol. II. (Europe, Canada, Australia, Asia, Africa and the Middle East)

co-editors: Jane Gaines and Monica Dall'Asta

**I. Contents:** The volumes have been conceived as a sourcebook leading to primary materials. Each Woman Film Pioneer (WFP) will be covered with a critical profile of her career, accompanied by a selected filmography, bibliography, and list(s) of primary sources (archival: paper and/or film print sources). We would also like to know what iconographic and documentary materials you have that would be available for inclusion (portraits, stills, frame enlargements, reproductions of texts such as fan magazine articles, [auto]biography, screenwriting manual, correspondence, studio payroll, contract, death certificate, scenario). English translation to be undertaken only if editors decide to include information.

Profiles are grouped by nation or region, prefaced by an overview essay placing national industries and the status of women in a comparative world context.

**II. Goals:** The general goal of these sourcebooks is to jump start historical research as well as theoretical work. Another aim is to encourage a collaborative approach among a global network of researchers as part of a public reconfiguration of world film knowledge. The two volumes have set similar criteria as to the tone, philological and documentary approach and style, while their internal organization will exhibit variations as a consequence of their respective territories: the relative homogeneity of the Americas on one hand, and, on the other, the more fragmentary cultural and linguistic situation of the territories covered in Vol. II.

**III. Definition:** The base of this project is a fluid list of names compiled first by students at Duke University, then added to and checked by established scholars and archivists representing each nation or region. **Note:** Our original definition of WFPs were women directors, producers, screenwriters, editors, technicians, and, in some cases actresses. (In the process of compiling volume I, many women exhibitors were discovered, resulting in the inclusion of an essay on their role. Publicists and critics were too numerous to add given the page length.) Given the experimental status of the whole project, the list, in its present form, is still tentative and open to suggestions on the part of contributors. The definition of what we mean by "woman film pioneer" is itself a matter of research and these sourcebooks interrogate current historiographical practices. For original list see:

<http://www.duke.edu/web/film/wfp/>. You should when considering who to include, follow these loose guidelines:

1. Credits: All women who are mentioned in the credits of at least one film as director, producer, writer (sometimes scenarist), editor, etc.
2. Traces: Include women who, though unaccredited, have left documentary traces of their major responsibility in at least one film. (private correspondence, interviews, autobiographies)
3. Actresses: In Vol. I, actresses were simply too numerous to include. In Vol. II, the decision to include or not include actresses impacts the scope of the project where a single country's industry may need to be represented by more than one WFP to give a

sense of how women worked there. (For example, the Netherlands) On the other hand, a criterion of automatic inclusion is definitely not viable, since it would risk diminishing the potential impact of the project on traditional film history. The point is that women are usually present in traditional film sourcebooks almost exclusively as actresses, and this even when they have been involved in creative or professional endeavours beyond acting. Thus our focus on the contribution of women as industry *pioneers* (a term whose social resonance must be seen as perhaps more significant than its artistic or economic aspects). This emphasis on *pioneering* can also work as a selective criterion in the case of actresses, whose inclusion we are ready to consider when their pioneering status can be documented, and for which we would like you to argue in your profile.

4. Others: (Exhibitors, Publicists, Critics) The same criterion as above applies to a number of different figures for whose inclusion one would need to argue.

#### **IV. Profile Guidelines: (See Vol. I Model # 3 attached – Vol. II Model to be sent later)**

**1. Tone:** Overall needs to be not so much encyclopaedic as tentative and speculative. This project is a response to the writings of an earlier generation of film historians who sounded authoritative. We are giving you the license to think more creatively about the difficulties of this research, and to boldly question previous historical accounts. Where do your findings diverge? Are the sources readily available and rich or thin? What are the special challenges of doing research on this figure? How does the difficulty of attribution pose dilemmas and how have you attempted to solve them? Please concentrate on the silent era with reference to the sound era kept to an absolute minimum. Make concrete references to archives as much as possible, highlighting not erasing the conditions of research.

**2. Sources:** Less reliance on secondary sources, please, especially for quotes. The goal of the sourcebook is to rethink received film history, especially accounts in encyclopedias, and to foreground new primary research and your own interpretations.

**3. Specifications: Length:** (Two A4 sized pages), but go to a third page if you discuss extant films. Bibliography, filmographies should go over this writing limit as space is less of a concern. These may be posted on a web page.

**Spacing:** double space; **Print size:** 12pt.; **typeface:** Times New Roman; **Spacing:** double space. **Language:** English is preferred but we may also accept French and Italian in some cases.

**3. Bibliography:** A comprehensive general bibliography is in the Appendix where we will compile frequently used titles, nonfiction works, novels by the WFP, and other relevant but unusual citations. (For works in Appendix, leave date, page, and author in your text.) After each profile, list the key citations, reducing the bibliography to the works cited (no more than 6 as a rule). After the Bibliography, list other titles under Appendix, especially sources that contain complete production credits on films.

**Translation to English/Untranslated and Unpublished works:** To highlight the question of language difference and the need for translation, list works in different languages together:

Rune Walderkranz, *Filmen växer upp* (Stockholm, Hugo Gebers förlag, 1941), unpub. diss.  
Rune Waldekranz, *Levande Fotografier: Film och biograf i Sverige 1896-1906* (Stockholm: Institutionen för Teater- och filmvetenskap, 1969).

John Fullerton, ed. , *Celebrating 1895: The Centenary of Cinema*, (Sydney: John Libbey & Company Pty Ltd, 1998).

**4. Filmography:** (Includes both extant and extant titles, by chronological year). List all titles with only year following as in Vol. I Model # 3. If officially published credits don't mention the WFP and you know that she is responsible, use wording such as, "possible co-producer or scenarist." Also, we like to list other WFPs on credits if you find them. Divide into "as director," "as screenwriter," "as director-screenwriter," etc. roles as A, B, C, on Model # 3. If you are making the case for an actress, organize titles under "as actress." **Exceptions.** In some cases we have listed the WFP if she is also part of the cast, as when a film is extant and images of her are rare. Note that we are listing more complete credits only for extant archival films in an attempt to foreground their research significance.

**5. Archival – A. Film Print Sources:** (Extant films) List reels and feet for **one archive only**, preferably the one holding the most complete, and others later, for example: *From the Manger to the Cross*. Dir. Sidney Olcott, sc: Gene Gauntier (Kalem Company US 1912) Cast: Gene Gauntier, Robert Henderson-Bland, si., b&w, 35mm., 6 reels of 6, 4, 780 ft., Archive: (most complete) NFTVA/BFI. Also in GEH and LOC. Give language of intertitles if not original. **Year:** We are giving one year only and that year the release date (eliminating the need to use the wording "Release date").

**Credits and FIAF Archive abbreviations from Treasures of the Archives Database:**

CAO – National Archives of Canada, Ottawa	CAQ – Cinémathèque Québécoise, Canada
ESM – Filmoteca Espanola, Madrid, Spain	FRB – Archives du Film du CNC, Bois d'Arcy, France
GBB – BFI/NFTVA, Great Britain	BEB – Cinémathèque Royale, Brussels
DEK – Deutsche Kinemathek, Germany	DEB – Bundesarchiv-Filmarchiv, Germany
FRC – Cinémathèque Française, Paris	USM – MOMA, Museum of Modern Art, USA
LOC – Library of Congress, USA	PLW – Filmoteka Narodowa, Warsaw
RUR – Gosfilmofond of Russia, Moscow	GEH – George Eastman House, Rochester
ROB – Archiva Nationala de Filme, Bucuresti	DKK – Danish Film Institute, Denmark
NLA – Filmmuseum Amsterdam	ATM – Oesterreichisches Filmmuseum, Austria
ITN – Cineteca Nazionale, Italy	ITP – National Film Center, Tokyo
ITB – Cineteca del Comune di Bologna, Italy	FRT – Cinémathèque de Toulouse, France
ITT – Museo Nazionale del Cinema, Torino	SES – Cinematéket-Svenska Filminstitutet, Sweden
USB – Pacific Film Archive, Berkeley, USA	NZW – New Zealand Film Archive, Wellington
AUC – National film & sound archive Australia	YUB – Jugoslovenska kinoteka, Beograd
CZP – Narodni Filmovy Archiv, Praha	USF – Academy film archive, Bevely Hills
DEF – Deutsches Filmmuseum, Frankfurt	NOO – Norsk Filminstitut, Oslo
CHL – Cinémathèque Suisse, Switzerland	ESB – Filmoteca de la Generalitat de Catalunya, Barcelona

Credits: Dir.: director, sc: screenwriter (Capitalize first letter in credits)

dir/sc: director/screenwriter, scenario, or writer

prod./dir.: producer and director

prod.: producer      exec. prod.: executive producer

co-prod/prod. mgr.: co-producer and production manager

sc.: screenwriter, scenario, or writer

sc./adapt: screenplay and adaptation

ed.: editor

ph.: photography

cast: List only woman film pioneers and any others of historic significance

si: silent

b&w: black and white

**6. Archival – B. Paper Sources:** List full official addresses and websites as well as collections within collections. These will be merged in the Appendix at the end.

**7. Other Sources:** (vhs, dvd, 16mm rental) Also go to the Appendix. Since commercial websites listing video or dvd availability are less reliable, these will be listed as individual titles on a website.

And finally:

**Standardization:** We need EVERYTHING be consistent. *Italicize* film and book titles. Give page numbers. Follow specifications. Consult Modified MLA (Modern Language Association) with Works Cited List for style variations not found in the model. Please keep our categories: Bibliography, Filmography, Archival – Paper Sources and Print Sources, and Other Sources.

**Submission:** 1) **Electronic** – WFP Critical Profiles and Image Files under 3 MB only to: [jmgaines@duke.edu](mailto:jmgaines@duke.edu) 2) **Mail** – Xeroxes of iconographic materials you would like considered for inclusion. To: Jane Gaines, Duke University, Program in Literature, 107 A Science Bldg., Box 90670, Durham, NC 27708-0466, USA. **Fax:** 001 919 684 3598

**Permissions:** If we need permissions on photographic stills or previously published text we reproduce, we will contact you to write for permission. This involves sending a form letter to copyright holders.