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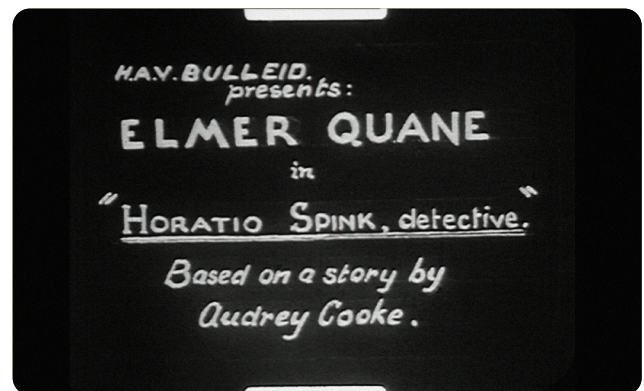
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Expanded Film Viewing and Inspection

Problem: Archives may have a dearth of primary information on the women who made and were involved in the making of amateur films. This results in a lack of recognition of women's amateur film titles, filmmaking style, or their contributions across a range of collaborative productions.

Strategies to Adopt:

- 1. Undertake physical inspection:** Check cans and reels for additional information about all contributors to a film that can be included in the metadata: address stickers attached to can exteriors, or ephemera stored inside (e.g. script notes, colour grading charts, newspaper clippings).
- 2. View film credits:** Make a full listing of credits (that appear on the film at the beginning or end) that captures the range of collaborators involved in a film (this is particularly important with cine club or small group productions). Where possible, include all contributors in the film metadata. You can also cross-check or confirm this information with other data gathered (via Tools 1: Acquisitions and 5: Using Other Research Resources).
- 3. Locate and identify people:** Check if the attributed filmmaker(s) appears in the film in order to capture a visual record of them. Also note any recurring individuals as this can build knowledge of the filmmaker and their subjects, can act as point of comparison across multiple films, and a filmmaker photo can be useful for future usage.
- 4. Note filmmaking craft and technique:** Note any stylistic elements used in each film to track similar craft or techniques across the collection: this could include styles of camerawork, editing, or optical effects (irises, dissolves, etc.). Including references to the amateur filmmaker's craft in film metadata creates a clear sense of her authorship.



Film credits can help identify additional contributions from women. *Horatio Spink, Detective* (1934, H.A.B. Bulleid, East Anglian Film Archive).



It can be useful to look at how shots are framed even in home movies in order to get a sense of a filmmaker's style and creative practice. Agnes Heron's '*Roll 21: Achill*, 1969.' Image provided courtesy of the Irish Film Institute.

02 CASE STUDY

In one case of researching cine club collections at a regional film archive, it became clear that film viewing was used to generate a shot list focused on film content related to local places or events – often the main element of extant catalogue records. Our experience across multiple collections was that film viewing could be used to source information about the filmmakers, too.

To better ascertain the varied contributions of women across three different collections at that archive, we developed and applied our expanded film viewing and identification process. This process revealed a diverse range of information:

– **Film cans:** In some instances, it was possible to identify women's involvement through stickers and ephemera found within film cans. Address stickers allowed us to highlight cases where the wife of a previously identified cine club member was also a filmmaker in her own right, but this was not captured in film metadata; while a script page showed how another woman had shaped a club documentary associated with a male filmmaker.

– **Identifying filmmakers and subjects:**

In a collection misidentified with a male donor, film viewing revealed not only the filmmaker herself but a range of family and friends who appeared across multiple films. In another wife-husband collection where we used films to generate biographic metadata, we noted that films previously attributed to a male filmmaker often featured him, thus identifying the involvement of a previously uncredited wife in a filmmaking partnership.

– **Film credits:** In the case of one cine club film, its catalogue record associated it only with the club. A viewing revealed individual credits that enabled the identification of multiple contributors including the woman whose ideas shaped the whole film. This led directly to additional research (see *Tool 5: Using Other Research Resources*) that expanded archival knowledge of the club and its members.

Left: Film credits (alongside additional amateur journal research) revealed the key creative role Audrey Cooke played in Derby & District Cine Club, including writing its first film, *A Run for Her Money* (1934, East Anglian Film Archive).

Right: Information gleaned from film cans can reveal other filmmakers, such as Jean Smithson, whose role in the High Wycombe Film Society was otherwise unheralded. Used with the permission of Wessex Film and Sound Archive.

