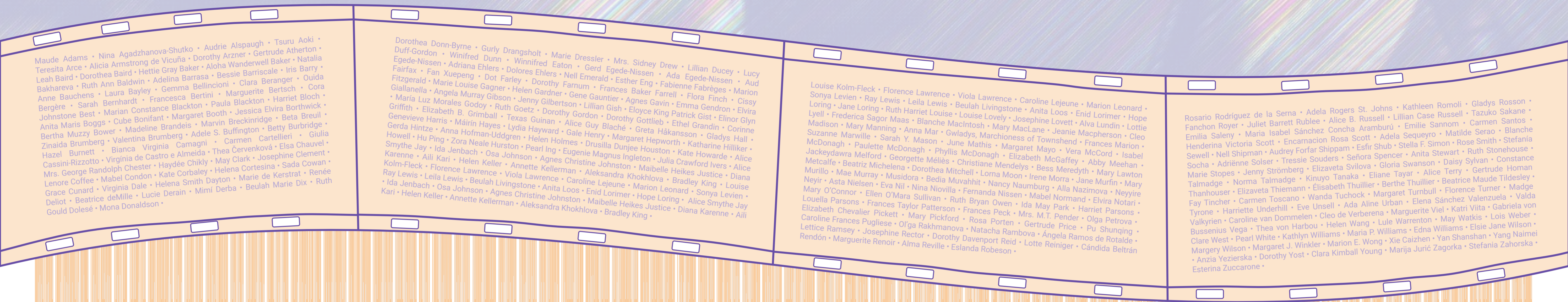


A Feminist Approach to Linked Open Data: Making the *Women Film Pioneers Project* FAIR

Pauline Junginger

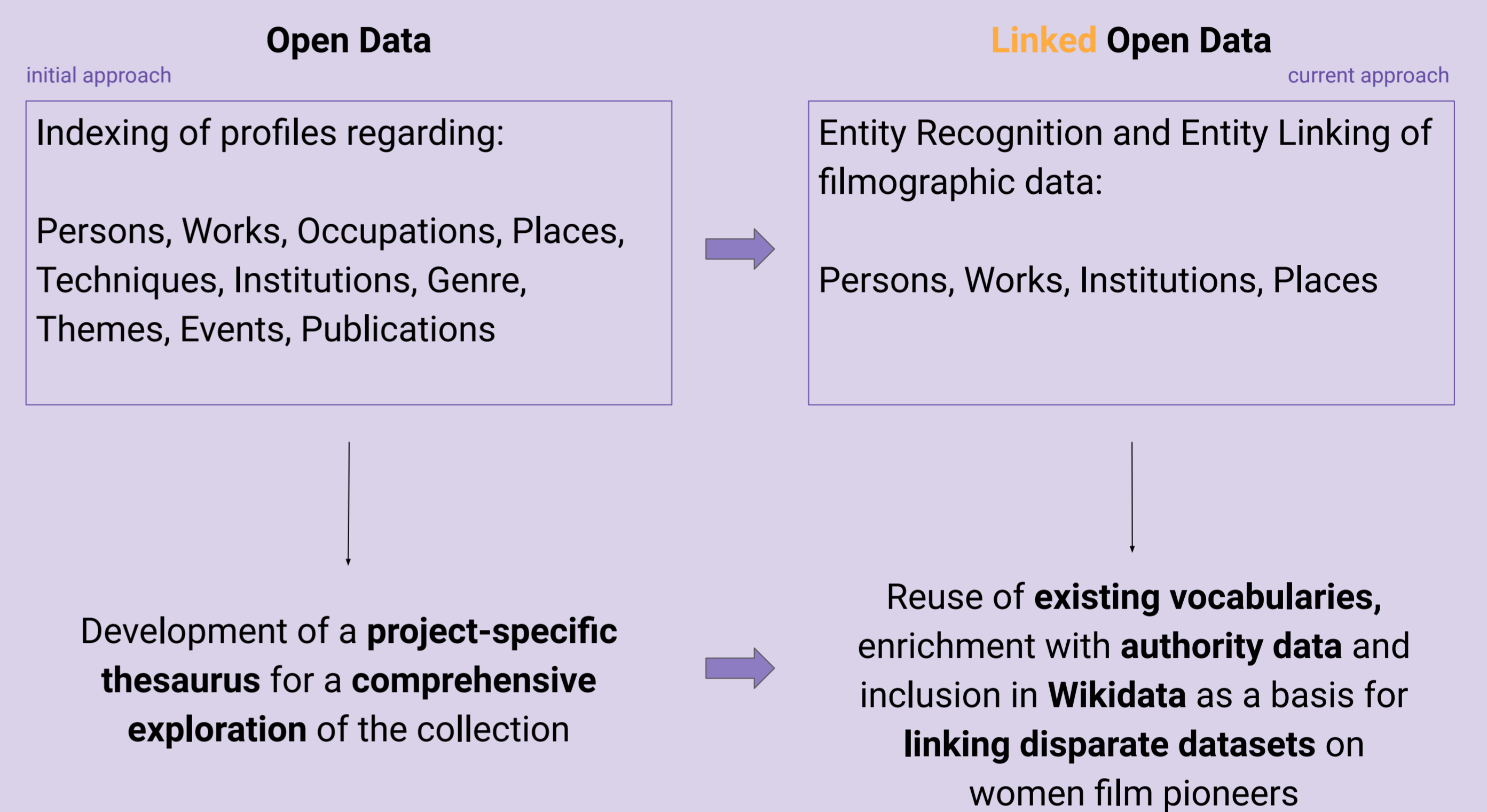


The **Women Film Pioneers Project** (WFPP) is an established online resource for research on women in early cinema (1896-1932). The project focuses on telling individual stories of women film pioneers and making blind spots visible in order to draw attention to the major role played by women in the early days of film history. Initially conceived in the early 1990s as a classic book project, in 2013 the WFPP was published as a digital platform. However, although structured metadata is central to making research data and digital publications visible, accessible, and reusable, WFPP's application of metadata has been very limited. Therefore, my project aims to create structured metadata for the WFPP, enrich it with authority data, and link it in a sustainable way to other datasets on women film pioneers.

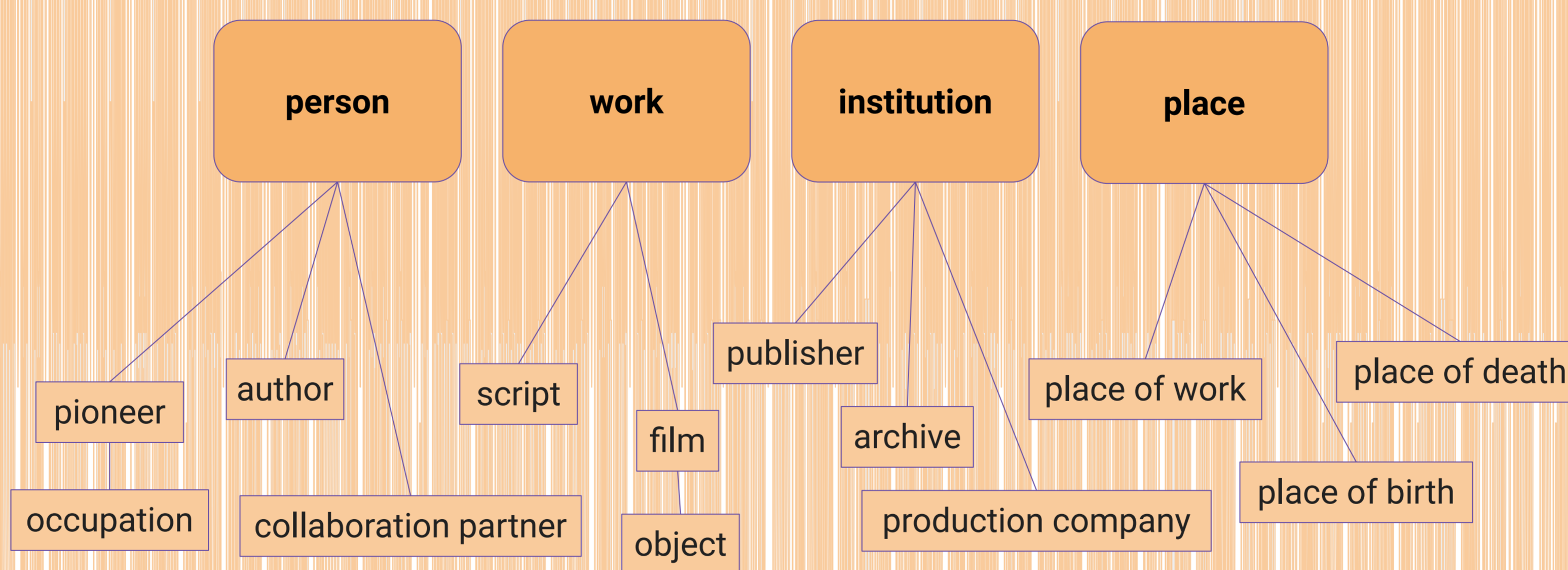
While the initial goal of the project was to develop a thesaurus tailored to the needs of WFPP's staff and users, it became clear as the project progressed that a more promising approach would be to focus on reusing existing thesauri to make the data FAIR. This conceptual shift from developing a project-specific thesaurus to opening up the collection by sustainably linking disparate datasets on women film pioneers had several implications for the project's methodological design. Using the WFPP filmographies as an example, the project explores how the FAIR* principles can be applied in feminist film historiography.

*Findable, Accessible, Interoperable, Reusable

From Open Data to Linked Open Data



Creating Linked Open Filmographies



...and asking (too) many questions

What is getting lost in the process?

How to include knowledge gaps and uncertainties?

How to operationalize the FAIR principles for feminist film historiography?

But how feminist are the FAIR principles?

What assumptions regarding different identity categories such as gender, race, sexuality, class, etc. are inscribed in Semantic Web technologies and authority data (GND, AAT, VIAF...)?

How to document and visualize the context of knowledge production and data creation of WFPP?

To what extent do existing thesauri and ontologies allow for an adequate capturing of feminist film history in the context of the Semantic Web?

How does one deal with the mutability of historical knowledge?

How can the plurality of feminist film historiography be represented in structured metadata?

What about unfinished works?

What does feminist research data management mean?



DAVIF Focus area 3



Project website:

