

ILUMINACE

Časopis pro teorii, historii
a estetiku filmu

The Journal of Film Theory, History,
and Aesthetics

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Na obálce / Front cover:

Apollo cinema in Warsaw, Poland, 1922. Narodowe Archiwum Cyfrowe
[National Digital Archive]

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DIGITAL TOOLS IN LOCAL CINEMA HISTORY

Guest Editor:
Terézia Porubčanská

OBSAH

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Terézia Porubčanská (Masaryk University & University of Antwerp)

Digital Tools in Local Cinema History

The local cinema history research is an integral part of the broader strand of cinema studies, the New Cinema History, emphasizing the phenomena surrounding the film screenings more than the films themselves. By focusing on the films' circulation, exhibition and consumption, scientists want to bring to attention the social dimension of the medium and its effects on the everyday life of ordinary people in different historical periods and geographical spaces. The volume of scientific work within New Cinema History has been growing every year, absorbing yet new tools, methods and approaches to the research questions from other fields of study such as history, archaeology, literature studies, social sciences, economy, etc. Eventually, the tools and methods of digital humanities also found their way and are slowly proliferating in this research strand.

Although the humanities do not usually engage with hard data but rather understand society, culture and history in their ambiguous manner, the advantages of implementing digital tools in research soon became evident. It has become more and more common for a user to search through online databases storing big data or browse digital archives filled with digitized archival materials and audiovisual content on film distribution, programming, exhibition and cinematic experiences. The so-called digital turn has allowed access to archival materials irrespective of the user's location. It facilitated the researcher with a wide variety of new tools for gathering and analyzing data as well as visualizing and presenting their research results to an international audience. The local cinema history has gotten an opportunity to be looked at from transnational and intercultural perspectives, bringing new methods and approaches to the local research questions.

This thematic issue wants to bring forward the use of digital tools in cinema history study rather than the specific results of the research. It does not seek to bring a complex "how to" guide but rather to support the scientists in their endeavours to approach historical questions by using computational technologies. Studies in this collection acknowl-

edge the presence and importance of digital tools in local cinema history. The authors actively work with specific digital tools and reflect on their use identifying the crucial difficulties they bring to the research. On the other hand, they also recognize the advantages for which it is worth to try overcome the obstacles.

The study by Karina Prytt introduces her research on the local cinema business in Warsaw in the 1910s. This research builds on the work done by pioneers in spatializing cinema history, such as Robert C. Allen, Jeffrey Klenotic and Richard Maltby, who opened up a debate on the importance of geographical space in historical research.¹⁾ Prytt demonstrates the possibilities that the mapping software QGIS brings to the research of local cinema history. Simple visualization of the cinemas' positions in the geographical space of historical Warsaw introduces a new perspective on the organization of the city cinema network. The further spatial analysis sheds light on the possible socio-demographic structure of the cinema audiences, patterns of the local film production and the life and work interests of businessman and film producer Mordechai A. Tovbin. The spatial perspective brought a unique opportunity to explore the geographic dimension of archival materials that would otherwise stay untraceable.

'Uncovering the hidden' is also the focus of the study authored by Agata Frymus, who advocates the use of spatial visualization on the micro level by focusing on individuals and narrativizing their personal histories through maps. Frymus juxtaposes the methods of spatial visualization and analysis predominantly used in the New Cinema History to the approaches that yet need to be fully explored. The author reflects on the possible use of free open-access mapping tools in microhistory research. Drawing on the previous work on African American audiences, she stresses the asset of spatialization of personal cinema memories to film culture and cinema history.

Discussing the use of digital tools should not be restrained only to the talk about their possibilities and benefits. It is equally, if not even more, crucial for a scientist to know about the challenges and obstacles it carries with itself. In her study on Anna Hofman-Uddgren, Ingrid Stigsdotter argues for reconsidering the Swedish filmmaker's contribution to early cinema. The author uses the archive of digitized newspaper collections as the main source of information on the reception of Hofman-Uddgren's work. It is the thorough reflection on working with the digital archive of the National Library of Sweden, though, that makes this study a valuable contribution to the technical knowledge of the use of digital databases within New Cinema History.

Highly analytical and technological is also the study by Michael Aronson, Gabriele Hayden, and Elizabeth Peterson. This team has undertaken an arduous but crucial task to map the accessible online databases with cinema history content. With the increasing interest in comparative research and the rising number of new scientific digital archives, the call for a platform that would unite and organize these online projects should become imperious. The authors propose a structured review of the identified online databases and

1) Their academic projects on cinema history have resulted in the first extensive map databases within New Cinema History: *Going to the Show* (unfortunately no longer accessible); *Mapping Movies*, accessed September 25, 2022, <http://www.mappingmovies.com/>; *Australian Cinemas Map*, accessed September 25, 2022, <http://auscinemas.flinders.edu.au/>.

compare their usability and interoperability for possible comparative research. This study might help navigate researchers that look for digitized sources on cinema history. By opening up about the process of building their own database, the authors offer a chance to look behind the interface of the final website.

Interview with the lead researchers of the cross-national research project *European Cinema Audiences*, Daniela Treveri Gennari, Lies Van de Vijver, and Pierluigi Ercole, complements the issue with insights on the processes that stand behind designing and building an online database within the digital humanities. The authors open up about challenges that a cross-national and comparative perspective brings to the research, such as standardization and categorization of the data for analytical purposes. Still, they also present the scale of application of both the project's tools and database content, stressing not only its asset to research but also its pedagogical potential.

Clearly, this thematic issue can not encompass the wide variety of digital tools that are being applied in local cinema history research. The presented studies, however, contribute to the discussion on the use and usefulness of some of them and bring forward the methodological challenges one might face when deciding on computer-assisted research.

Karina Pryt (Goethe-Universität Frankfurt)

Using Digital Tools to Locate Living and Working Areas of Domestic Producers and Circulation of their Films in 1910s Warsaw

Abstract

The digital turn has opened up new research opportunities for cinema historians on the three levels of data search, processing, and interpretation. Inspired by the New Cinema History (NCH), this article shows how online libraries and computer software (Excel, Citavi, QGIS) can be used for innovative interdisciplinary studies of cinema in early 1910s Warsaw.

Drawing on a wide range of sources, including statistical data and daily newspapers in Russian, Polish, and Yiddish, this article discusses cinema topography and sheds new light on the biographies and business activities of two local film producers. It then traces the paths of their films, drawing conclusions about the potential audience in the city where Russians, Poles and Jews lived side by side rather than together.

Keywords

New Cinema History, GIS, Warsaw, Mordechaj A. Towbin, Henryk (Chaim) Finkelstein

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The two decades before the First World War saw cinema evolving worldwide from a novelty to an entertainment industry. This development proceeded into the Polish lands in the larger geopolitical framework that had been initiated with the partitioning of Poland in the late 18th century. Consequently, the cinema market in the Polish lands was divided and subjected to the different legal state systems of the German empire, Austro-Hungary, and Tsarist Russia. Under these unequal conditions, production activity was undertaken in urban areas of the Austrian partition and in the Russian governed Warsaw, which then became the heart of the Polish film industry benefiting from access to the huge market in

the multinational Romanov empire. In this city, where Russians, Poles and Jews lived side by side regarding themselves as separate nations, the two first longer features were made as early as 1908, and more regular film production started in 1911. Subsequently, the most prolific producers, Mordechaj A. Towbin, Aleksander Hertz, and Henryk (Chaim) Finkelstein, jointly released up to 30 feature films until 1914. As a rule, Towbin made films based on the culture and history of Ashkenazi Jews, while Hertz specialized in features that were rooted in the culture and history of the Catholic Poles. Conversely, Finkelstein founded his production activities on both cultural circles.

Most of these films are considered lost today, and scattered press reports and a sprinkling of cinema programs are in many cases the only evidence of their existence. Likewise, information about their producers is only available in bits and pieces in various sources kept in different libraries and archives in Poland, Germany, Ukraine, and Russia. Hence, related investigations are laborious, involving flipping through thousands of pages, and searching for a needle in a pile. Therefore, credit must be given to authors of earlier seminal works describing the rise of cinema in the Polish lands who embarked on research trips and combed through some of these sources by hand. Thanks to their efforts, most of the film titles have been assigned to their producers, directors, screenwriters, stars, genres and literary template sets.¹⁾

However, most of the sources have not been accurately sifted through yet, and much relevant information remains undiscovered in the holdings of libraries and archives.

Consequently, many questions about these producers' lives and career paths remain unanswered. The circulation and reception of their film productions have also not been researched yet, and only theoretical speculations have been made about the target audiences.

This article demonstrates how the ongoing shift from analog to digital research methods might promote efficient and quantitative investigations in this field on the three levels of data searching, processing and interpreting. Set in the early 1910s Warsaw, this local study focuses on the business activities of two relatively under-researched producers, Towbin and Finkelstein. Then, it examines the circulation of their films on selected examples also drawing conclusions on the potential audiences. It will be shown how digital tools like online libraries and computer software (Excel, Citavi, QGIS) might be used to compile, structure and analyze a wide range of sources including archival stocks, local press printed in Russian, Polish and Yiddish, Russian film journals, city maps, and statistical data. Furthermore, QGIS is used for mapping the position of both producers and screening venues of their films against the local setting in the city of three nations, which was called Varshava (Варшава) in Russian, Warszawa in Polish, and Varshe (ווארשע) in Yiddish. Given the fragmentary nature of historical sources, this article does not claim to be exhaustive. However, identifying trends and outlines certainly adds new knowledge

1) Władysław Jewsiewicki, *Przemysł filmowy w Polsce w okresie międzywojennym (1919–1939)* (Łódź: Instytut Historyczny Uniwersytetu Łódzkiego, 1951); Władysław Jewsiewicki, *Polska kinematografia w okresie filmu niemego* (Łódź: Łódzkie towarzystwo naukowe, 1966); Władysław Banaszkiewicz and Witold Witczak, eds., *Historia filmu polskiego*, wyd. 1 (Warszawa: Wydawn. Artystyczne i Filmowe, 1966); Małgorzata Hendrykowska, *Kronika kinematografii polskiej 1895–2011*, wyd. 2 (Poznań: Ars Nova, 2012).

about both producers and gives an idea of the screening venues and target audiences for their films.

Application of digital tools in cinema history:

Revolutionizing the humanities worldwide, the digital shift has unquestionably opened new research possibilities for cinema history, which is a niche of modest but constant interest within Polish film studies.²⁾ Nevertheless, the greatest progress has been made at the level of data search since a large number of archives and libraries in various countries have digitized their holdings and made them available online with word search functions (Optical character recognition, ORC). Hence, I was able to sift through a large number of historical sources that were previously difficult to access. The University Library of Warsaw Crispa³⁾ offers access to daily local press including the Russian Varshavskaya Misl (Warsaw Thought), the Polish Kurier Poranny (Morning Courier), historical city maps, and statistical information.

Furthermore, the website Historical Jewish Press,⁴⁾ which was created in a joint initiative between the National Library of Israel and Tel Aviv University, provides the Yiddish Haynt (Today). Moreover, the commercial international academic publisher Brill⁵⁾ gives chargeable access to the collection of Russian film periodicals.

In addition, scholars interested in cinema history in Poland have some thematically related online databases at their disposal: The “Film Polski”⁶⁾ stores information on domestic productions, and the promising but due to expiring funding discontinued website “Kultura atrakcji” (Culture of attractions)⁷⁾ presents digital copies of some sources on Early cinema and other forms of popular culture. Yet, the Internet Movie Database (IMDb),⁸⁾ originally fan-run and now privately owned, is to be considered as the most comprehensive and up-to-date directory for early Polish cinema and beyond.

The benefits of digital tools have been also outlined in theory,⁹⁾ while their practical implementation in academic papers tends to meet with restraint. More progress has been

2) Łukasz Biskupski, *Miasto atrakcji: Narodziny kultury masowej na przełomie XIX i XX wieku: Kino w systemie rozrywkowym Łodzi* (Warszawa: Narodowe Centrum Kultury and Szkoła Wyższa Psychologii Społecznej, 2013); Andrzej Dębski, “AFGRUNDEN in Warsaw and Asta Nielsen’s Popularity in Polish Territories,” in *Importing Asta Nielsen: The International Film Star in the Making, 1910–1914: KINtop studies in early cinema 2*, eds. Martin Loiperdinger and Uli Jung (New Barnet: John Libbey Publishing Limited, 2013), 77–85; Andrzej Dębski, “Konteksty ‘Dziejów Grzechu’ — najpopularniejszego filmu w Warszawie w 1911 Rok,” *Kwartalnik Filmowy* 37, no. 89–90 (2015), 327–343; Małgorzata Hendrykowska, *Śladami tamtych cieni: Film w kulturze polskiej przełomu stuleci 1895–1914* (Poznań: Oficyna Wydawnicza Book Service, 1993).

3) “The University Library of Warsaw,” *Crispa*, accessed June 20, 2022, <https://crispa.uw.edu.pl/>.

4) “Historical Jewish Press,” *The National Library of Israel*, accessed June 20, 2022, <https://www.nli.org.il/en/discover/newspapers/jpress/>.

5) “Early Russian Cinema Online,” *Brill*, accessed February 10, 2021, <https://primarysources.brillonline.com/browse/early-russian-cinema/>.

6) *Film Polski*, accessed June 20, 2022, <https://filmpolski.pl/fp/index.php/>.

7) *Kultura atrakcji*, accessed September 25, 2022, <http://www.kultura-atrakcji.swps.edu.pl/english/>.

8) *The Internet Movie Database (IMDb)*, accessed September 25, 2022, <https://www.imdb.com/>.

9) Łukasz Biskupski, “Cyfrowa historia kultury filmowej: ‘Kultura Atrakcji’: Antologia źródeł do badania kina i kultury popularnej na przełomie XIX i XX wieku,” *Pleograf: Kwartalnik Akademii Polskiego Filmu*, no. 2 (2016).

achieved within the international scholar's community devoted to the interdisciplinary New Cinema History (NCH).¹⁰⁾ Crossing paths with economics, geography, sociology, and anthropology, this sub-discipline of film studies has been very successful in adapting computer-aided instruments permitting also more quantitative research with new kinds of questions and methodological approaches. Along with the creation of online databases,¹¹⁾ its representatives also have presented the possible research directions in theoretical reflections.¹²⁾ Among others, spatial analyses have been recognized very early as an important instrument,¹³⁾ and the Geographical Information System (GIS) software has been adapted in cinema historiographical research.¹⁴⁾ With the *spatial turn* in full swing, further projects have engaged with specially created thematic maps illustrating different spatial features in local cultures including diverse connections between the distribution of cinemas and various factors such as urban infrastructure, transportation systems, and more.¹⁵⁾ Mapping has been also used to trace film circulation¹⁶⁾ and to relate cinema topographies

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- 10) Daniël Biltereyst, Philippe Meers and Richard Maltby, eds., *Explorations in New Cinema History: Approaches and Case Studies* (Malden, MA: Wiley-Blackwell, 2011).
 - 11) Aronson Michael, Elizabeth Peterson, and Gabriele Hayden, "Local Cinema History at Scale: Data and Methods for Comparative Exhibition Studies," *University of Oregon*, 2022, accessed September 25, 2022, scholarsbank.uoregon.edu/xmlui/handle/1794/27140.
 - 12) Deb Verhoeven, *New Cinema History and the Computational Turn* (COPEC – Science and Education Research Council, 2012); Richard Maltby, Dylan Walker, and Mike Walsh, "Digital Methods in New Cinema History," in *Advancing Digital Humanities: Research, Methods, Theories*, eds. Katherine Bode and Paul L. Arthur (Palgrave Macmillan, 2014).
 - 13) Robert C. Allen, "The Place of Space in Film Historiography," *Tijdschrift voor Mediageschiedenis* 9, no. 2 (2006), 10.18146/tmg.548; Robert C. Allen, "Reimagining the History of the Experience of Cinema in a Post- Moviegoing Age," in *Explorations in New Cinema History*, eds. Maltby, Biltereyst, and Meers, 41–57; Jeffrey F. Klenotic, "Class Markers in the Mass Move Audience: A Case Study in the Cultural Geography of Moviegoing, 1926–1932," *The Communication Review* 2, no. 4 (1998); Jeffrey F. Klenotic, "Like Nickels in a Slot: Children of the American Working Classes at the Neighborhood Movie House," *The Velvet Light Trap*, no. 48 (2001).
 - 14) Deb Verhoeven, Kate Bowles, and Colin Arrowsmith, "Mapping the Movies: Reflections on the Use of Geospatial Technologies for Historical Cinema Audience Research," in *Digital Tools in Media Studies*, eds. Michael Ross, Manfred Grauer, and Bernd Freisleben (New Brunswick and London: Transaction Publishers, 2009), 69–82; Jeffrey Klenotic, "Putting Cinema History on the Map: Using GIS to Explore the Spatiality of Cinema," in *Explorations in New Cinema History*, eds. Maltby, Biltereyst, and Meers.
 - 15) Jeffrey Klenotic, "Space, Place and the Female Film Exhibitor: The Transformation of Cinema in Small Town New Hampshire During the 1910s," in *Locating the Moving Image: New Approaches to Film and Place*, eds. Julia Hallam and Les Roberts (Bloomington, Ind.: Indiana Univ. Press, 2014); Jeffrey Klenotic, "Roll the Credits: Gender, Geography and the People's History of Cinema," in *The Routledge Companion to New Cinema History*, eds. Daniel Biltereyst, Richard Maltby, and Philippe Meers (London and New York: Routledge, 2019); Laura Horak, "Using Digital Maps to Investigate Cinema History," in *The Arclight Guidebook to Media History and the Digital Humanities*, eds. Charles R. Acland and Eric Hoyt ([Sussex, England]: Reframe Books in association with Project Arclight, 2016); Daniel Biltereyst, Thunnis van Oort, and Philippe Meers, "Comparing Historical Cinema Cultures: Reflections on New Cinema History and Comparison with a Cross-National Case Study on Antwerp and Rotterdam," in *The Routledge Companion to New Cinema History*, eds. Biltereyst, Maltby, and Meers.
 - 16) Colin Arrowsmith, Deb Verhoeven, and Alwyn Davidson, "Exhibiting the Exhibitors: Spatial Visualization for Heterogeneous Cinema Venue Data," *The Cartographic Journal* 51, no. 4 (2014), <https://doi.org/10.1179/1743277414Y.00000000096>.

to information on population to gain an empirical basis for further analysis on cinema audiences.¹⁷⁾

However insightful and innovative, mapping with GIS is still not widely used probably due to the fact that its practical application is not part of the educational canon of the humanities. Complicating matters further, special training courses are usually offered for the natural sciences only. This was also the case at my university, and I had to overcome this disciplinary barrier to get permission to attend a five-day training course in ArcGIS. However, serious progress has been achieved only upon switching to QGIS with help from the geohistorian Tomasz Panecki and further support from Jeffrey Klenotic. After taking part in their courses specifically designed for the humanities, I was able to collect data in QGIS and create maps on my own. Both scholars deserve my special thanks also for reminding me of the limited validity of maps, as they present only a moment in history and show as much as they hide. Consequently, they are not self-explanatory, and their meaning must be decoded and explained by the researcher.

My further thanks go to my student assistants Agnieszka Banaszkiewicz Klein, Anna Mendzheritskaya, and Melanie Haag, who have helped me collect sources in three languages, Polish, Russian and Yiddish, respectively. Along with sharing my enthusiasm for the project, they willingly learned to work with digital tools. Available also in the cloud, the literature management software citavi enabled us to work collaboratively on recording and processing a large amount of data from different sources and literature in a user-defined, sortable, and categorizable way. Using keywords, categories, and groups, we clustered different pieces of information to identify new connections between them and prepare the data for interpretation. In addition, we applied excel spreadsheets to compile cinema programs from dailies in three languages (*Kurier Poranny*, *Varshavskaya Misl*, and *Haynt*) systematically. In the sample for 1913, cinema programs were collected on a daily basis, while the circulation of selected films was gathered selectively for the two preceding years.

1. Cinema Topography in 1910s Warsaw

Warsaw had the strongest local cinema market in the Polish lands and became the center of the Polish film industry due to its favorable spatial factors. It was by far the largest Polish city accounting for 797 thousand inhabitants in 1911 and ranked third in the Russian Empire after St Petersburg with 1.9 million and Moscow with 1.4 (or 1.6) million.¹⁸⁾ Being

17) Verhoeven, Bowles and Arrowsmith, *Mapping*; Julia Noordegraaf et al., "Semantic Deep Mapping in the Amsterdam Time Machine: Viewing Late 19th- and Early 20th-Century Theatre and Cinema Culture Through the Lens of Language Use and Socio-Economic Status," in *Research and Education in Urban History in the Age of Digital Libraries: Second International Workshop, UHDL 2019, Dresden, Germany, October 10–11, 2019, Revised Selected Papers*, eds. Florian Niebling, Sander Münster, and Heike Messemer, 1st ed. 2021, Springer eBook Collection 1501 (Cham: Springer International Publishing; Imprint Springer, 2021), 1501; Karina Pryt, "Cinemas and Cinema Audiences in the 'Third Space' in Warsaw (1908–1939)," in *Researching Historical Screen Audiences*, eds. Kate Egan, Martin Smith, and Jamie Terrill (Edinburgh: Edinburgh University Press, 2022).

18) Adolf Grigorevich Rashin, *Naselenie Rossii za 100 let: (1811–1913): Statisticheskie ocherki* (Moskva: Gosudarstvennoe Statist. Izdat, 1956).

an important transportation and trade hub, the city benefited from closer connections to Berlin and Vienna on the one hand and duty-free access to the sizeable Russian market on the other. In political terms, it was the capital of the Polish Kingdom, which had been founded in 1815 but lost its autonomy in 1863. After that, the region was incorporated into the legal and economic system of the Romanov Empire and constituted its westernmost point, and one of the empire's economically strongest and most densely populated provinces. Warsaw became the seat of the Russian administration and thus the domicile of the imperial elite of army members, officials, and clerks.¹⁹⁾ Living mostly from the government posts in central parts of the city, the Russians formed a closed universe with privileged social and economic status. Identified in historical statistical surveys according to the Orthodox confession, the total local Russian population comprised however only a minority of about 4 percent of the total.²⁰⁾ Conversely, the majority of the population of 56 percent consisted of Catholic Poles followed by the Jewish population, which made up 38 percent.²¹⁾ The latter were Polish Jews with only tiny strata acculturated into the Polish language and culture, and Jewish newcomers, called Litvacs, from the territories of today's Lithuania, Belarus, and Ukraine. They immigrated to Warsaw as a result of antisemitic pogroms that took place there between 1881–1884 and 1903–1906. They spoke different Yiddish dialects and differed in terms of their religious customs and the degree of acculturation into the language and culture of the Poles and Russians respectively.²²⁾ In summary, Warsaw was a city of three nations, but it could also be divided into four communities that were aloof and rather distrustful of each other. Simultaneously, they also shared many overlaps in the economic, social and cultural fields.²³⁾

One of these intersections was the emerging cinema culture, which was introduced in Warsaw with the first film shows as early as December 1895 and saw the first fixed cinema to operate seasonally being launched only eight years later in October 1903. The further shift to permanent cinemas was however retarded due to political events linked to both the outbreak of the Russo-Japanese war in 1904 and the 1905 revolution, which was also called the first Russian revolution and lasted until 1907. Only after relative political liberalization accompanied by new freedoms for national minorities was introduced in the Ro-

19) Malte Rolf, "Russische Herrschaft in Warschau: Die Aleksandr-Nevskij-Kathedrale im Konfliktraum politischer Kommunikation," in *Jenseits der Zarenmacht: Dimensionen des Politischen im Russischen Reich, 1800–1917 (Historische Politikforschung, Band 16)*, ed. Walter Sperling, 1. Aufl. (s.l.: Campus Verlag, 2008).

20) Włodzimierz Wakar, *Łudność Warszawy wobec wyborów do Rady Miejskiej: Szkic statystyczny* (Warszawa: Drukarnia Noskowskiego, 1916).

21) Wakar, *Łudność*, 9–10.

22) Kalman Weiser, "The Capital of 'Yiddishland'?", in *Warsaw: The Jewish Metropolis: Essays in Honor of the 75th Birthday of Professor Antony Polonsky*, eds. François Guesnet, Glenn Dynner, and Antony Polonsky, IJS studies in Judaica, volume 15 (Boston: Brill, 2015).

23) Stephen D. Corrsin, "Language Use in Cultural and Political Change in Pre-1914 Warsaw: Poles, Jews, and Russification," *The Slavonic and East European Review* 68, no. 1 (1990); Stephen D. Corrsin, "Aspects of Population Change and of Acculturation in Jewish Warsaw at the End of the Nineteenth Century: The Census of 1882 and 1897," in *The Jews in Warsaw*, eds. Władysław T. Bartoszewski and Anzony Polonski (Cambridge and Oxford: Basil Blackwell, 1991); Theodore R. Weeks, "A City of Three Nations: 'Fin De Siècle' Warsaw," *The Polish Review* 49, no. 2 (2004); Scott Ury, *Barricades and Banners: The Revolution of 1905 and the Transformation of Warsaw Jewry*, Stanford studies in Jewish history and culture (Stanford, Calif.: Stanford University Press, 2012).

market cinemas, while the smaller dots reflect the downmarket movie houses. A clustering of cinemas in the central districts along the major streets with well-established commercial infrastructure and transportation systems is clearly recognizable. Unsurprisingly, all nine of upscale cinemas are also to be found in this area. It is striking that the density of cinemas in the more distant neighborhoods varies greatly: there were significantly more cinemas in the north and west than in the south and east of the city.

Mapping with QGIS makes it possible to relate this uneven distribution of cinemas to other sociodemographic factors such as settlement areas of particular communities. In the following example, the cinema topography is linked to the density of the Jewish population revealing quite clearly a positive correlation. Accordingly, in the districts further south with a majority Christian population, there were only two venues, while cinemas were clustered in areas with more than a 35 percent Jewish population. Moreover, the actual Yiddish Warsaw called also the *Northern District*, where the majority of all Jewish inhabitants in Warsaw lived,²⁸⁾ had as many as seven cinemas. Three of them: *Feniks*, *Iluzjon*, and *Arkadia* were located in both ambits, where Jews comprised 72 percent and 93 percent of the total population. Further south were the other venues *Stella*, *Sport*, *Amor-Iluzjon*, *Trianon* and further southeast *Apollo*, *Nowości* and *Iluzjon*, which targeted Jewish audiences, as entries in the Yiddish press show.

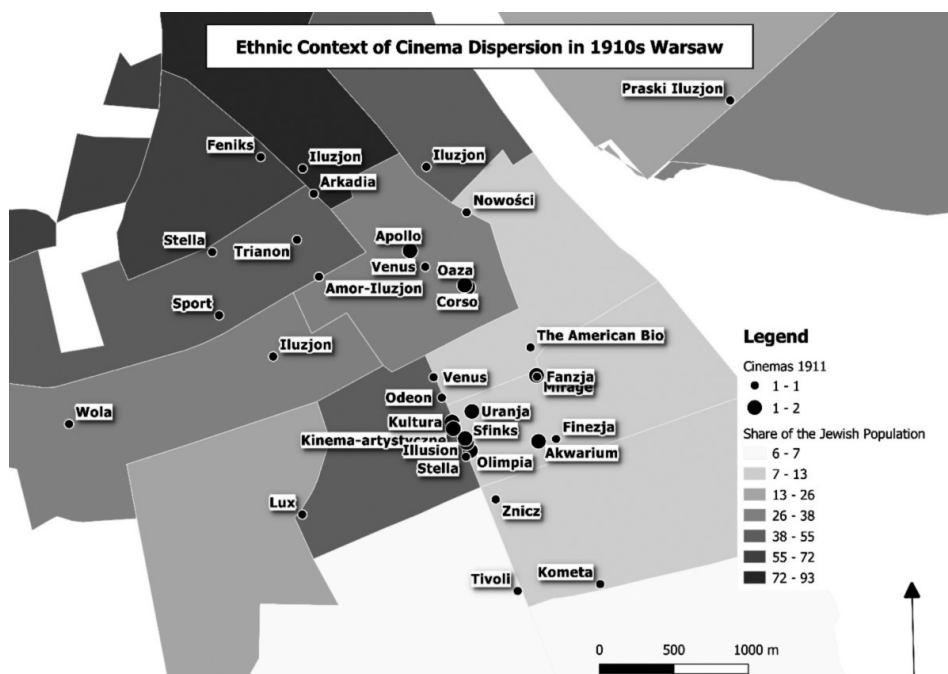


Fig. 2. Spatial visualisation of cinema topography and the share of the Jewish population (Source: Author's own design)

28) Gabriela Zalewska, *Ludność żydowska w Warszawie w okresie międzywojennym*, wyd. 1 (Warszawa: PWN, 1996); Eleonora Bergman, "The 'Northern District' in Warsaw: A City Within a City?," in *Reclaiming Memory Urban Regeneration in the Historic Jewish Quarters of Central European Cities* (Materials from the International Conference Held on 25–26 June 2007 in Krakow, Krakow: International Cultural Centre, 2009).

Analyzing the venue's topography also allows the first conclusion to be drawn regarding audiences. Like on other studies²⁹⁾, the assumption is that the majority of cinema patrons tended to visit venues within walking distance of their homes. Consequently, it can be deduced that only a few cinemas were likely to have patrons belonging to one confessional group, while the majority hosted mixed audiences with a relatively high proportion of Jewish visitors.³⁰⁾ This draws our attention to the social setting among entrepreneurs.

2. Pioneers of the Polish Film Industry

Indeed, many catholic Poles were among prominent inventors working on perfecting film techniques.³¹⁾ However, like elsewhere, it was Jewish entrepreneurs who launched the film industry in Warsaw and were the driving force in this business.³²⁾ Here, both Polish Jews and even more Litvacs were prominent among cinema owners, distributors, and producers.

Undeniably, Aleksander Hertz (1879–1928) was the most successful among the pioneers of the Polish film industry. He was born in Warsaw into a wealthy acculturated Jewish family and was firmly established in the upper social class of his hometown. With his company Sfinks, founded in 1909, he was the only film producer who managed to remain in business despite the turmoil of the First World War. In the newly independent Poland, he took a leading position among film entrepreneurs and has been often recognized as the father of the Polish film industry.

This honor nevertheless belongs to Mordechaj A. Towbin (1872– ca. 1920). He was born to a merchant family in Zaslavl in Volhynia (in today's Ukraine) and must have come to Warsaw at the latest around the turn of the year 1906–1907. Belonging to the wealthy Litvacs, Towbin quickly built his career in the film business in Warsaw until 1914 (or 1915) and then in Odessa from 1916 to 1919. He was the first in the Polish Kingdom and one of the first in the whole Romanov Empire to cover all three segments of the film industry: screening, distribution and production. Consequently, he occupies a special place in the historiography of the Polish and Russian film industries and Jewish filmmaking.³³⁾ Mapping with QGIS allows us to embed and analyze his life and business areas in the local infrastructure (Fig. 3).

Unlike the majority of the Litvacs, Towbin did not settle in the northern part of the city where the Yiddish language was spoken in the streets. With his family, he rented a flat at 26 Zielna street in the prestigious central part of the city,³⁴⁾ where wealthier residents pri-

29) Arrowsmith, Verhoeven, and Davidson, "Exhibiting the Exhibitors: Spatial Visualization for Heterogeneous Cinema Venue Data"; Noordegraaf et al., "Semantic Deep Mapping in the Amsterdam Time Machine: Viewing Late 19th- and Early 20th-Century Theatre and Cinema Culture Through the Lens of Language Use and Socio- Economic Status," 1501.

30) Pryt, "Cinemas and Cinema Audiences in the "third space" in Warsaw (1908–1939)."

31) Władysław Jewsiewicki, *Kazimierz Prószyński* (Warszawa, 1974).

32) Natan Gross, *Film żydowski w Polsce*, wyd. 1, *My, Żydzi polscy* (Kraków: Rabid, 2002).

33) Karina Pryt, "Mordechaj Abramowicz Towbin," in *Polski Słownik Bibliograficzny*, T 54 (Kraków, 2022).

34) Anoni Żwan, ed., *Adresy Warszawy: Rok 1909* (Warszawa, 1909), 356.

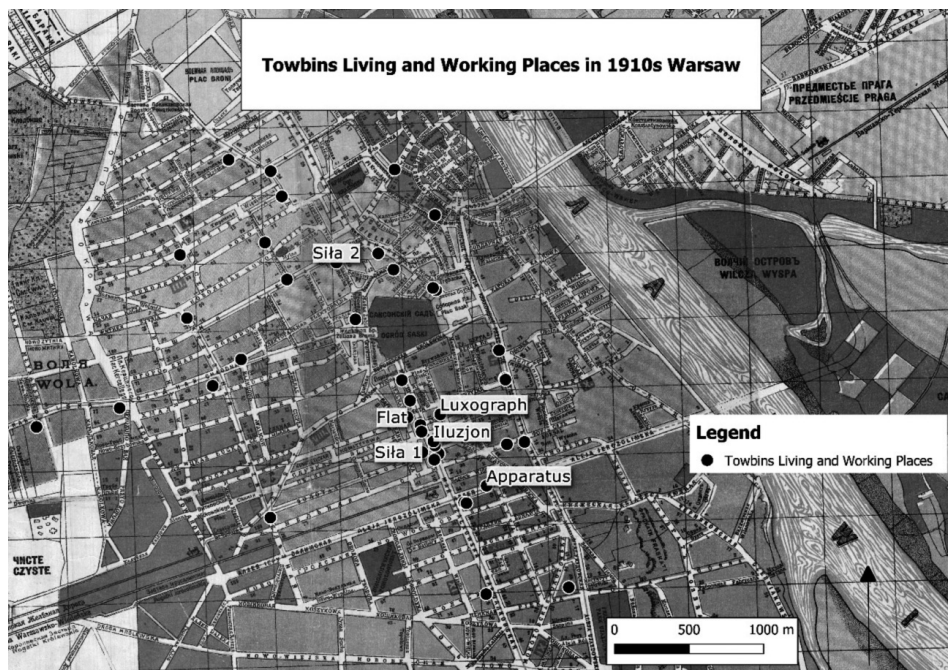


Fig. 3. Topography of Towbins Living and Working Places in Warsaw (Source: Author's own design)

marily lived. Most of them were Christian, while Jews settling there were striving for cultural and linguistic adaptation to the Christian majority society. They either did not know Yiddish or preferred not to use this language in public. Regarded widely by both Christian and these acculturated segments of the Jewish population as “jargon” of lesser social value, this vernacular was excluded from the public space in the city center.³⁵⁾ Native in Yiddish, Towbin adapted to these local socio-linguistic norms in his business activities. He spoke Russian with local authorities and many of his partners, only occasionally adding short sentences in Polish for Polish interlocutors when this seemed helpful.³⁶⁾

In total, he ran five enterprises, four of which were located within walking distance of his home in the neighborhood around the railroad station, which had become the center of the city since 1870. According to the first mention in the Polish press, he must have started his career as the director of the *Iluzjon* movie house, which opened at 118 Marszałkowska Street, only two houses down from the first permanent cinema, on 31st January 1907.³⁷⁾ A driving force in this establishment, Towbin soon became co-owner and, three years later, sole owner. After more than two years, in the middle of 1912, he sold the cinema but remained in business contact with its new holder. In addition, from autumn 1909 to autumn 1910, Towbin ran another company, the Society of the United Cinematographic Factories *The Luxgraph*, that screened films in respected venues in the open air

35) Weiser, “The Capital of ‘Yiddishland?’”; Alina Molisak, *Żydowska Warszawa, Żydowski Berlin: Literacki portret miasta w pierwszej połowie XX wieku* (Warszawa: Instytut Badań Literackich PAN — Wydawnictwo, 2016).

36) Jan Skarbek-Malczewski, *Byłem tam z kamerą* (Warszawa: Czytelnik, 1962), 19.

37) “Otwarcie Teatru Illusion,” *Kurier Warszawski: Dodatek poranny*, January 30, 1907, 4.

and in the hall of the National Philharmonic.³⁸⁾ With two other partners, Towbin opened the first distribution office on Polish soil called *Kantor Zjednoczonych Kinematografów Siła*, on 1st June 1910. Becoming soon its only holder, he rented premises for this on the western side of Marszałkowska Street, at 14 Złota Street. Further to the southeast, he also had a shop with projection equipment at 29 Jerozolimka Street.³⁹⁾

After his debut as a producer in 1908,⁴⁰⁾ Towbin released short films and also made features from the autumn of 1911 to the end of 1912. In total, he is believed to released nine features. Except for one work, they were based on dramas by Yiddish authors Zalmen Libin, Jakub Gordin and Jakub Waksman, with artists from Warsaw's Jewish theatres, such as Ester Rachel Kamińska, the mother of the Jewish theatre, her husband Abraham Izaak Kamiński and Marek Arnsztein, who also took over as director. Sold also to other Jewish settlement areas in the Russian Empire, these adaptations of Yiddish dramas were very profitable.

Subsequently, Towbin and two other business partners opened a separate producing studio also named *Siła* in November 1912. It was located further to the north at 16 Rymarska Street closer to the district with a higher percentage of the Jewish population. With a joint capital of 51,000 roubles, this company was the largest in Warsaw more than four times stronger than 29. the Sphinx company run by Aleksander Hertz and his partners.⁴¹⁾ However promising, the *Siła* production studio was already dissolved by mid-1913.⁴²⁾ Towbin got out of the production business, though kept his distribution office and established an additional cinema in the same premises at 14 Złota Street.⁴³⁾ He may have left Warsaw after the outbreak of the First World War or more likely a year later, i.e. after the invasion of German troops in August 1915.

The legacy of Towbin's production business was overtaken by a newcomer Henryk (Chaim) Finkelstein (1876– ca. 1942) in August 1913 who renamed the studio as „Kosmofilm” (Frydman, Józef 1929).⁴⁴⁾ Like his predecessor, Finkelstein belonged to the group of wealthy Litvacs. He was born into a merchant family in Brest Litovsk (in today's Belarus), and left his home city at a young age. It was not possible to determine where he lived in Warsaw, but it is certain that he attended the II State Philological Grammar School at 11 Nowolipki Street, which belonged to the residential area preferred by Litvacs. After graduation in 1897, he studied at the Technical University of Berlin and then changed to the Technical University of Munich for the summer semester of 1902. He stayed there for seven years and finished his higher education with a diploma in electrical engineering in March 1909.⁴⁵⁾

38) M. Towbin, „Wielka sala Filharmonji Warszawskiej: Luxograph,” *Nowa Gazeta*, May 5, 1910, 1.

39) *Kalendarz Handlowy* (Warszawa, 1911), 171.

40) Małgorzata Hendrykowska and Marek Hendrykowski, „Pierwszy polski film fabularny: ‘Les martyrs de la Pologne’ — ‘Pruska Kultura’ (1908),” *Kwartalnik Filmowy* 31, no. 67–68 (2009), 212–229.

41) „Spółki handlowe ogłoszone w Warszawskim Sądzie Handlowym,” *Organ: dwutygodnik artystyczny*, November 17, 1912, 19.

42) „Z Sądu Handlowego. Upadłości,” *Nowa Gazeta: Dod: Gazeta Handlowa*, May 10, 1913, 213.

43) *Kalendarz Handlowy* (Warszawa, 1914), 143.

44) Józef Frydman, „Pierwsze kroki kinematografii polskiej,” *Kurjer Filmowy: Ilustrowany tygodnik dla wszystkich*, December 15, 1929, 10.

45) Königliche Bayrische Technische Hochschule in München, Zeugnis über die Diplom-Hauptprüfung für Elektroingenieure, May 15, 1909, PA.Stud Finkelstein_C, TUM.

It is not known whether he tried to find a profession in the German Reich or in Warsaw that corresponded to his education. However, it can be assumed that as a Jew he had difficulties embarking on this career due to anti-Semitic driven restrictions. Apparently, in search of an alternative, he made use of his capital to buy out Towbin's legacy in the production line. Equipped with the best production studio on the local market, Finkelstein quickly overtook his competitors releasing over twenty feature films until the union with Slinks in 1915, which was related to distribution problems in the conditions created by the war. Before the war cut his Kosmofilm off from markets in the east, it paid off that his production activities were based on both cultural circles, as it enabled him to reach different parts of film audiences. There were fundamental differences in the marketing and distribution of the films in these two categories, as exemplified in the trajectories of selected productions on the local market in Warsaw.

3. Mapping the local film circulation

Although Jews were strongly represented in the film industry and in local cinema culture, their language and culture were not accorded equal status. Adapting to the usual nonwritten socio-cultural norms, Towbin accordingly prepared advertising strategies and distribution channels for his films. His film imports presented by his "Iluzjon" movie house, Luxgraph company and Siła cinema, targeted as a rule, wealthier segments of the population from all communities. For that purpose, Towbin placed advertisements on the front pages of Polish, Russian and Yiddish newspapers. His imported masterpieces and hits of French, German, and Russian cinema were accompanied by classical music performed by an orchestra. The intertextual subtitles were in four languages: Polish, Russian, German and French, while those in Yiddish were not to be found in the venues in the city center, although Jewish moviegoers were definitely among the patrons.

Due to the same unwritten rules, Towbin had his features announced only in the Yiddish dailies. Conversely, their existence was hardly noticed in the non-Jewish local newspapers. The survey of cinema programs confirmed that none of his features was shown in his cinema on Marszałkowska Street, while their circulation was strongly related to the so-called *Northern District*. Hence, if one wished to see acting by Ester Rachel Kamińska and other Jewish actors on the screen, one had to go to the heart of Yiddish Warsaw and visit *Trianon*, *Stella*, *Feniks*, *Paris* or *Sport* (Fig. 4). Of note is the film based on *Mirele Efros* by Jacob Gordin, which was the single most widely shown piece in the Yiddish theatrical canon.⁴⁶⁾ Set in turn-of-the-century Grodno (in today's Belarus), this stage classic is about the encounter of traditional Jewish life with modernity. This is depicted in the conflict between *Mirele Efros*, a wealthy widow from Grodno, and her daughter-in-law, who has acquired a higher education in a big city. Mirele rejects her because her parents are not only

46) James Hoberman, *Bridge of Light: Yiddish Film Between Two Worlds*, Updated and expanded edition, 1st Dartmouth College Press edition, Interfaces, studies in visual culture (Hanover, N.H. and London: Dartmouth College Press and University Press of New England; Published in association with the National Center for Jewish Film, 2010).

poor, but also cheats, while her son is torn between his love for his wife and love for his mother. Like its literary original, the film *Mirele Efros* (Andrzej Marek [Marek Arnstein], 1912) was a great success with audiences in Warsaw and was the longest shown of any of Towbin's productions. It ran in Trianon at 18 Karmelicka street, owned by Ch. Złoczewski, who later took over Towbin's sales office.⁴⁷⁾

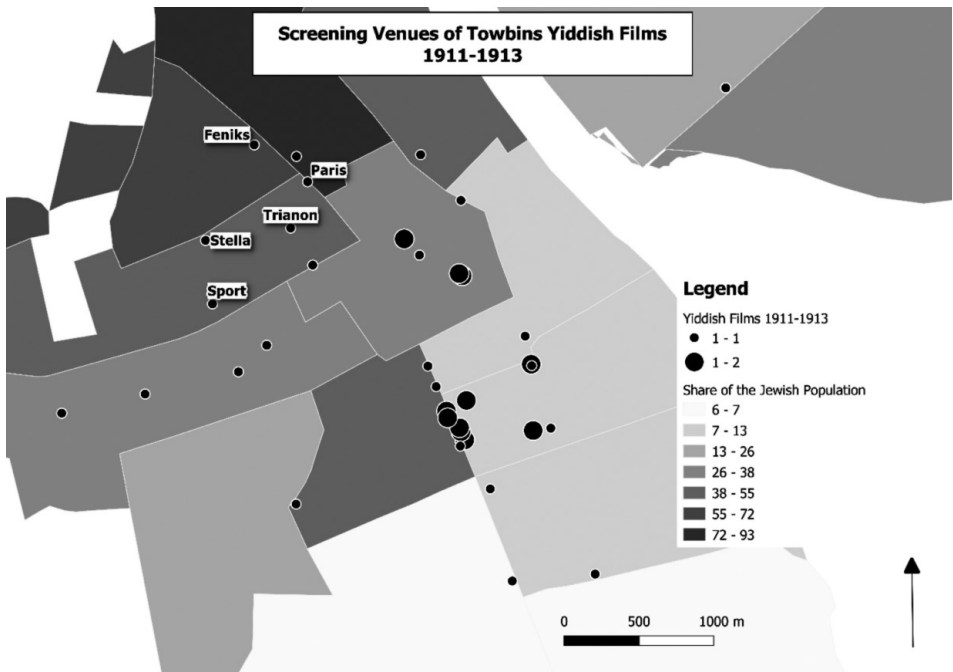


Fig. 4. Venues marked with names visualise screening locations of Yiddish films 1911–1912 (Source: Author's own design)

The trajectories and circulation of Finkelstein's Yiddish films on the local market was quite similar to Towbin's productions. Conversely, marketing strategies for his films based on the Polish culture were broadly conceived transgressing the boundaries between the three local national communities. Advertised in Russian, Polish, and Yiddish dailies, these films were also shown to a wider audience, as illustrated by the example of the film adaptation of the most popular Polish opera, *Halka* (Edward Puchalski, 1913).

Since its premiere in *Teatr Wielki* in Warsaw in 1858, the Stanisław Moniuszko musical opus with libretto by poet Włodzimierz Wolski, celebrated success on the Polish stages and beyond. Condemning social injustice and the divide between Polish nobility and peasantry, the opera is still understood as a plea for national unity and resistance against the partitioning powers. At the same time, however, the work conveys a universal message that went beyond Polish national affairs and was hence comprehensible and attractive to others.

47) "Z żalobnej karty," *Wiadomości Filmowe*, August 15, 1934, 16 (33), 4.

Its action takes place in Podhale, in the region of the Tatra Mountains, at the end of the 18th century. *Halka* is a village girl who is seduced by a wealthy gentleman, Janusz. She becomes pregnant and gives birth to his child. However, *Janusz* abandons her, as he intends to marry a noblewoman who comes from the same social class. In despair, *Halka* arrives at their wedding to set fire to the church, but she is unable to do so. She leaves her small child in a roadside shrine and then commits suicide by throwing herself into a river.⁴⁸⁾

Taking up the theme of unwanted pregnancies that lead to child abandonment, or infanticide, and eventually suicide, *Halka* addressed exactly what was on the minds of many young women at this time. Thus, the work centrally overlapped with many other social dramas of early cinema that depicted the inferior position of women in a male-dominated society. With this film adaptation, Finkelstein was able to appeal to both the educated classes who knew the original, and to the masses of the population who, like *Halka*, belonged to a lower social class and could also be personally touched by her fate. The film circulated in Warsaw according to the social hierarchy of cinemas and was advertised accordingly in the local press. Announced in both the Russian *Varshavsaja Misl* and the Polish *Kurier Poranny*, *Halka* had its premiere on 4th of November 1913 in *Iluzjon Wielki*, a cinema that was arranged in the spacious and noble premises of the famous Aquarium Cabaret at 9 Chmielna Street in the city center with a primarily Christian population. Only 10 days later, the film was shown in the two cinemas Irydion and Sport simultane-

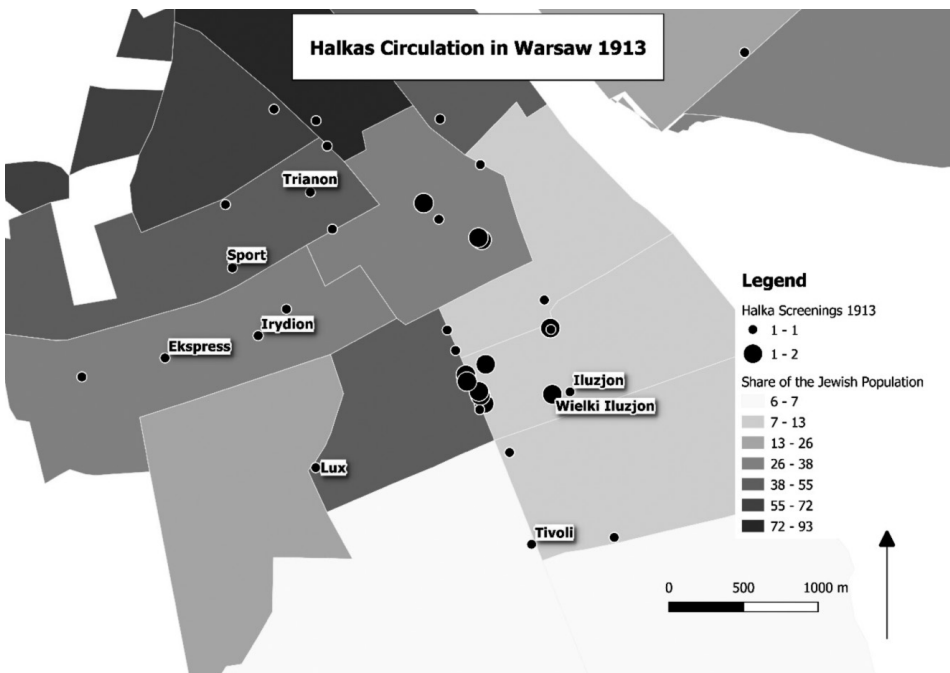


Fig. 5. Venues marked with names visualise circulation of *Halka* 1913 (Source: Author's own design)

48) Anne Swartz, "Moniuszko's 'Halka' and the Revival of the Noble Traditions at the Teatr Wielki," *The Polish Review* 51, no. 3-4 (2006), accessed September 25, 2022, <https://www.jstor.org/stable/2579633>.

ously, and later changed screens every two weeks as follows: *Expres*, *Tivoli and Lux*. Apart from the *Tivoli* located to the south, all other venues announced the screenings in both *Kurier Poranny* and *Heynt*. Announced also in both newspapers, *Halka* was finally shown in *Trianon* on 28th of December 1913 (Fig. 5).

The fact that *Trianon* was at the end of *Halka*'s local tour in 1913 is not due to its standard, as this was considered good by contemporary observers.⁴⁹⁾ The reasons are therefore more likely to be found in its social environment and its local reputation. Located at Karmelicka Street with a predominantly Litvacs population, *Trianon* was the premiere cinema of Jewish cinema masterpieces. It was thus associated with the Yiddish Varshe, which was considered foreign and inferior by the Christian majority society.

Summary and Conclusion

Taking the 1910s Warsaw as an example, this local study demonstrated how digital tools may be productively implemented in the research on early cinema in the Polish lands. On the level of data search and collection, the relevant online databases were presented. Likewise, it was explained how computer software citavi and excel might be used for arranging and structuring data collected from the daily press printed in three languages enabling efficient and systematic creation of an empirical basis for new kinds of research at the interface with other related disciplines. Thanks to the search capabilities provided online, it has been possible to add new information about the local cinema market and the both most prolific producers, Mordechaj A. Towbin and Henryk (Chaim) Finkelstein. Furthermore, the mapping in QGIS has made it possible to embed the cinema topography in both the urban infrastructure and the local social context of the city with Russians, Poles, and Jews living largely side by side. Against this backdrop, Towbin's living and working areas have been mapped shedding new light on the local film business with its position in the local social setting.

Furthermore, the mapping in QGIS has visualized how the circulation routes of the domestic film productions varied depending on the culture they had been based on. Although there were no official boundaries, the anti-Semitism of the Christian majority and subsequently the bias against the Yiddish language and culture shared by parts of the Jewish population, set the limits for screening of Towbin's productions. Consequently, their distribution remained spatially constrained to the so-called *Northern District*. The film adaptation of the Polish opera *Halka*, on the contrary, was not subject to such constraints and could be shown throughout the city, clearly crossing the social and cultural boundaries of the local population.

The implementation of digital tools is already reinvigorating cinema history, and mapping with QGIS makes it possible to locate entrepreneurs, venues, and film screenings in the political, social and cultural geographies. This approach also gives insight into the complex and often conflicting relationships between local communities. Hence, this kind

49) Alexander Leonsky, "Po goradam i teatram," *Sine-fono: zhurnal, posviashchennyi sinematografam, govoriashchim mashinam i fotografii*, June 1, 1912, 18.

of research can be applied to further studies at the local or regional level contributing correspondingly to the social and economic history of cinema in the Polish lands and beyond.

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Filmography

Halka (Edward Puchalski, 1913)

Mirele Efros (Andrzej Marek [Marek Arnstein], 1912)

Biography

Karina Pryt studied German literature and modern history at the Albert-Ludwigs-University in Freiburg im Breisgau. She received her doctorate in history on cultural diplomatic relations between Germany and Poland (Befohlene Freundschaft. Die Deutsch-Polnischen Kulturbeziehungen 1934–1939, Osnabrück 2010). Her main areas of interest also include the film policy of the National Socialists and the economic and social history of cinema.

Currently, she is working at the Institute for Film Studies at the Goethe University in Frankfurt am Main. Funded by the German Research Foundation (DFG), she examines local cinema culture in Warsaw 1895/6–1939 from a transnational perspective utilizing a variety of sources in different languages (Polish, Yiddish, Russian and German). In line with the interdisciplinary New Cinema History (NCH), she also deals with the use of digital tools, such as geographic information systems (GIS), in historical research.

Agata Frymus (Monash University)

Ordinary People, Ordinary Lives: The Prospects of New Cinema History

Abstract

This article outlines the most recent methodological developments in new cinema history and relates them to existing scholarship on girlhood and feminist history. In charting my personal relationship with the field and my specific subjects, it gestures towards broader applications of “critical confabulation,” the term coined by Saidiya Hartman in relation to the history of Black slavery. In doing so, it articulates some of the opportunities and limitations of re-centring historiographies of moviegoers towards groups that have been marginalised because of the overlapping factors of class, race and gender.

Keywords

social history, film history, archive, girlhood, feminist history

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What do we know about the people who went to the movies in the 1910s and the 1920s? What can we learn about the pleasures and constrictions they faced, in their specific milieus, now they are removed from us by over a century? Many film historians would answer by saying that we already know a lot about silent moviegoers. We have already made a sketch with compelling, clearly defined outlines. We have a very tangible sense of the spaces in which people of the 1920s encountered movies globally: from town halls, which doubled as screening venues, through small scale, local theatres, to large, urban picture palaces. Yet, some parts of this sketch remain rough, missing a more nuanced understanding of what “a night at the movies” could mean to specific individuals at the time. Analysis of film programming and demographic data can only ever tell us so much when it

comes to the most palpable aspects of historical entertainment. In this piece, I want to focus on the innovative ways of narrativising academic research and creative routes which, as African American scholars have shown, can cut through the terrain of the archival and the recorded. How far can we go, and where can history take us? Secondly, how can digital mapping aid us in that journey? This article is informed by my personal encounters with the new cinema history and its tools, particularly in reference to marginalised audiences that are far removed from our own historical timeframe and whose experiences are not documented in the archives. I want to illustrate the value of an interdisciplinary perspective in examining film engagement on the most granular scale; in other words, in interacting with individual moviegoers.

In the last two decades, film history made tremendous strides in deepening our understanding of spectatorship through a systematic investigation of “the relations between cinema locations, the socio-economic and demographic profile of their surroundings, and film programming.”¹⁾ Many of such studies are viable because of the availability of digital datasets: by combining geospatial information with precise records on film exhibition, they tackle the elusiveness of early movie fans. Approaching film exhibition as a locus of both local and nation-wide shifts produced a variety of fantastic studies, even if the majority of said studies focused on European and North American contexts.

But whether we are tracing the habits of American city-dwellers, multiethnic Polish citizens, the rural inhabitants of the Netherlands, or those of colonial subjects in British Malaya, we know that moviegoing was embedded in the fabric of sociability and weekly comings and goings of women, children, and men.²⁾ For some fans, moving pictures were a commercialised amusement and a form of escapism. The darkened auditorium of the theatre was a space that allowed them to forget the drudgery of the everyday; a site where the sublime replaced the mundane. For others, it was an endeavour inscribed with political meanings of civic uplift; cinema as a way of changing the bigotry of the racist society around them.³⁾

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- 1) Vincent Baptist, Julia Noordegraaf, and Thunnis van Oort, “A Digital Toolkit to Detect Cinema Audiences of the Silent Era: Scalable Perspectives on Film Exhibition and Consumption in Amsterdam Neighbourhoods (1907–1928),” *Studies in European Cinema* 18, no. 3 (2021), 252.
 - 2) On American moviegoing, see for example, Melvyn Stokes and Richard Maltby, eds., *American Movie Audiences: From the Turn of the Century to the Early Sound Era* (London: British Film Institute, 1999). Agata Frymus, “Black Moviegoing in Harlem: The Case of Alhambra Theatre, 1905–1931,” *Journal of Cinema and Media Studies* 62, no. 3 (Spring 2023), forthcoming. On the Polish context, see Karina Pryt, “Cinema and Cinema Audiences in Third Space in Warsaw, 1908–1939,” in *Researching Historical Screen Audiences*, eds. Kate Egan, Martin Ian Smith, and Jamie Terill (Edinburgh: Edinburgh University Press, 2021). On moviegoing in the Netherlands, see André van der Velden and Judith Thissen, “Spectacles of Conspicuous Consumption: Picture Palaces, War Profiteers and the Social Dynamics of Moviegoing in the Netherlands,” *Film History* 22, no. 4 (2010), 453–462. On British Malaya and the Straits Settlements, see Ai Lin Chua, “Singapore’s ‘Cinema-Age’ of the 1930s: Hollywood and the Shaping of Singapore Modernity,” *Inter-Asia Cultural Studies* 13, no. 4 (2012), 592–604. Nadi Tofighian, “Mapping the ‘Whirligig’ of Amusements in Colonial Southeast Asia,” *Journal of Southeast Asian Studies* 49, no. 2 (2018), 277–296.
 - 3) This is especially true of African American moviegoers. See Cara Caddo, *Envisioning Freedom: Cinema and the Building of Modern Black Life* (Durham: Duke University Press, 2014). Allyson Nadia Field, *Uplift Cinema: The Emergence of African American Film and the Possibility of Black Modernity* (Durham: Duke University Press, 2015).

We have a great sense of the productions that cinephiles watched, as well as the screen stars they admired and whose styles they often imitated with unwavering enthusiasm. Indeed, scholars investigating the 1950s and 1960s have used oral history to broaden their understanding of film cultures.⁴⁾ Popular film performers were not only part and parcel of the medium's appeal but also templates through which boys and girls realised their identities. Female stars in particular acted as potent symbols of modernity and barometers of cultural change around the globe. But it is one thing to untangle the threads of historical phenomena using cultural memories; to ask similar questions about a time period that can no longer be remembered by people alive today is yet another task. If we are somehow familiar with the people who patronised cinemas in the Jazz Age, then our relationship with them should be described as an acquaintance, not a friendship. In 1987, prominent feminist historian Jane Gaines argued that “we can always ask more” about the passionate fans of the yesteryear, as the most intimate aspects of their connection to the movies remain obscured by the distance of history.⁵⁾ Her statement remains as poignant as ever. To some extent, yesteryear's cinephiles are slippery subjects, perpetually escaping a firm grasp.



Fig. 1. Apollo cinema in Warsaw, Poland, 1922. Narodowe Archiwum Cyfrowe [National Digital Archive]

Ordinary Voices in the Archive

There is no denying that approaches pioneered by new cinema history revolutionised how we think of cinema studies. Interdisciplinarity lies at the core of this endeavour: in acknowledging the heterogenous, and necessarily multifaceted, nature of film consumption,

4) Daniela Treveri Gennari, Catherine O'Rawe, Danielle Hipkins, Silvia Dibeltulo, and Sarah Culhane, *Italian Cinema Audiences: Histories and Memories of Cinema-going in Post-war Italy* (London: Bloomsbury, 2020). Melvyn Stokes, Matthew Jones, and Emma Pett, *Cinema Memories: A People's History of Cinema-going in 1960s Britain* (London: British Film Institute, 2022).

5) Jane Gaines, “The Scar of Shame: Skin Color and Caste in Black Silent Melodrama,” *Cinema Journal* 26, no. 4 (Summer 1987), 3.

the discipline builds on the methods used in social and economic history, geography, social anthropology, and urban studies, amongst other fields.⁶⁾ Socio-cultural turn in film historiography presents us, then, with an aesthetically pleasing, vibrant picture of public leisure, with all its appeals and dangers. It is an arresting picture of girls flocking to theatres so they can gaze at the newest adventures of serial heroines, flirting with other boys and girls, away from the watchful eyes of their guardians.⁷⁾ It is a picture that, although beautifully crafted, lacks the most intricate detail that would elevate it from a mere sketch to a completed drawing. Annie Fee follows these sentiments when she explains that, while researchers can gain great insight into the discourse of the silent film era by reading commentaries of film critics and editors, the preferences of “ordinary people” are shrouded in a thicker layer of mystery.⁸⁾

But here is the conundrum: the musings and opinions of the working class are much less likely to leave a written trace in the first place. In rare instances where records exist, they occupy the margins: relegated to footnotes and not accorded with the privileges of institutional preservation. This very problem of scarce and uneven access is evidenced by the findings of scholars who, in their aim to shed light on regular moviegoers, had to rely on their own personal collections, either salvaged from family belongings or found by chance online, as primary sources.⁹⁾ Film criticism — written, more often than not, by the representatives of the cultural elite — is just one thread in the colourful tapestry of film history. It is hardly a clear guide to the inevitably varied ways in which fans connected to cinema.

Some captivating examples of historical fandom do exist, usually in the form of letters published by fan magazines or in the archival holdings of star correspondence. These are, beyond doubt, incredibly useful resources when it comes to unravelling the peculiarities of moviegoing at their most personal and most vulnerable.¹⁰⁾ Even so, the reader letters that furnished the monthly issues of *Photoplay* and *Motion Picture Magazine* — in reference to American mediascape — were only a fraction of the correspondence received by the magazine editors. The issue of selection and rejection needs to be accounted for. As Diana W. Anselmo indicates,

Not only was star/fan letter-writing limited to viewers with the language skills, financial means, and free time to invest in correspondence but, according to pub-

6) Daniel Biltereyst, Richard Maltby, and Philippe Meers, “Introduction: The Scope of New Cinema History,” in *The Routledge Companion to New Cinema History*, eds. Biltereyst et al. (London: Routledge, 2019), 3.

7) For a discussion of women’s participation in early film culture in the United States, see Shelley Stamp, *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon* (Princeton: Princeton University Press, 2000).

8) Annie Fee, “‘Les Midinettes Révolutionnaires’: The Activist Cinema Girl in 1920s Montmartre,” *Feminist Media Histories* 3, no. 4 (Fall 2017), 163.

9) See Diana Anselmo, “Bound by Paper: Girl Fans, Movie Scrapbooks, and Hollywood Reception during World War I,” *Film History* 31, no. 3 (2019), 141–172. Elana Levine, “Alternate Archives in US Daytime TV Soap Opera Historiography,” *Journal of Cinema and Media Studies* 60, no. 4 (Summer 2021), 174–180. Leslie Midkiff DeBauche, “Breaching Flowery Borders: Early Twentieth Century Girls Scrapbooking Their Lives,” *Girlhood Studies* 14, no. 3 (2021), 124–139.

10) The establishment of Lantern Digital Media Library, with its thousands of searchable fan magazine titles, is undoubtedly related to the promulgation of academic writing on American film culture.

lished letters submitted by minority moviegoers, both female stars and magazine editors favored a certain type of (i.e., white, literate) fan.¹¹⁾

Here, again, the idea of curatorship and currency — of authoritative, usually systemic decisions on what is worth publishing, replicating, and finally preserving — comes to the fore. Beyond fan correspondence originating from the pages of the fan magazine, feminist film scholars have turned their attention to dispersed fragments of women's engagement with screen culture; the remains of inner lives scattered across scrapbooks and diaries. Anselmo unearthed a fascinating array of accounts that chronicle the complex, highly affective ways in which girls growing up in the 1910s envisioned their selfhood.¹²⁾ They navigated through Hollywood lore to shape their own identities and cultivate a sense of empowerment amongst the female circles surrounding them. The voices that emerge from a variety of archival materials — scrapbooks, legal records, or diaries — can be regarded as inconsequential within the established modes of historical inquiry. Indeed, I encountered resistance towards including them in my scholarly writing. In the process of peer review, such narratives have been deemed too ephemeral and fleeting, not legitimate enough to merit the attention usually given to the popular press or to a more robust body of evidence found down other avenues. Notably, this tendency prioritises records produced and sanctioned by the Hollywood studio system — and thus by capitalism — often providing little insight into marginalised, alternative modes of film participation.

Firstly, if we focus solely on published works and film columns, we will be looking past the main component of moviegoing; the lively and stimulating film culture as experienced by ordinary members of the public from the bottom-up. In the case of mainstream American periodicals, they are largely representative of white, middle-class discourse. What about audiences who are neither of those things? What about ordinary people and ordinary lives? It is nearly impossible to answer the question of film consumption from the bottom up whilst drawing solely on promotional discourses circulated by production companies; to do so would mean to look *away* from the audience, not towards it. The gendered hierarchies of value, where, as Erin A. Meyers demonstrates, some aspects of screen engagement are easily labelled as “fluff and distraction” and “the province of frivolous feminine cultures” are also to blame.¹³⁾

Secondly, as I have discussed in “Researching Black Women and Film History,” the very structure of the archive is dependent on overlapping forms of privilege because it strives to preserve documents relating to established, usually middle-class individuals.¹⁴⁾ To not occupy the higher echelons of society meant to be glossed over, if not entirely dismissed, in the broader processes of reconstruction and history writing. It meant to reside

11) Anselmo, “Bound by Paper,” 158.

12) Ibid. See also Diana Anselmo, “Screen-Struck: The Invention of the Movie Girl Fan,” *Cinema Journal* 55, no. 1 (Fall 2015), 1–28.

13) Erin A. Meyers, “Only in Us! Celebrity Gossip as Ephemeral Media,” *Journal of Cinema and Media Studies* 60, no. 4 (Summer 2021), 183.

14) Agata Frymus, “Researching Black Women and Film History,” *Alphaville: Journal of Film and Screen Media* 20, Archival Opportunities and Absences in Women's Film and Television Histories Dossier (Winter 2020/2021), 228–236.

elsewhere. Academics working across a variety of historical disciplines — and those grappling with the horrific legacies of slavery in particular — have criticised this paradigm, trying to forge new paths to a greater, more holistic understanding of the human past. These weedy paths might still be difficult to cross, but, as film historians, we should not be discouraged from taking them. Their scenic vistas make up for their challenges.

There is an abundance of stories on politicians, artists, and writers across museum collections and on the pages of the contemporary press. The first-hand accounts of ordinary girls who loved movies but did not achieve notoriety within their lifetime are much harder to come by. How can we bring them back to the historiographies of cinema, not as theoretical constructs but as specific individuals whose flesh and blood have since turned to dust? Here, I want to suggest how to construct narratives of working-class moviegoing from little more than fragments and how to fill in the blanks. We need to strive to elude the omissions and silences of the archive; otherwise, we risk reproducing the same issues — the oppression of exclusion — in our work.

Municipal records and other regional collections are commonly used by scholars working across a various time periods and disciplines yet are rarely deployed by film historians. However, they can offer occasional but unapparelled insight into the lives of common people. One illuminating example of this can be found in Cheryl D. Hicks's work on Black urban women at the beginning of the twentieth century.¹⁵⁾ The most fascinating aspects of her study relate to the testimonies of Black girls gathered by white officials as part of their duties at the New York State Reformatory for Women at Bedford. These adolescent Black women were victims of the wayward minor law, which criminalised disobedience against parents and guardians. The probation officers compiled cases on the inmates' family backgrounds and personal habits in the ultimate pursuit of controlling what they saw as potentially immoral behaviour.

There is no doubt that the authoritative and often patronising tone of many of the reports reveals much more about the people who wrote them than about those they described. Hicks is keenly aware of that. What makes the records particularly illuminating — at least from the vantage point of film history — is that the interviewees talked about their leisure time, of which cinemagoing often constituted a substantial part. Some girls equated cinemas with intimacy and courtship.¹⁶⁾ For others, movie patronage was a sign of disobedience because their parents saw theatres and dance halls as spaces of transgression and a threat to female respectability.¹⁷⁾ When framed within broader transformations of the era, statements emerging from such records have immense value. What they tell us is, after all, instructive in opening up the possibilities for histories that “restore the agency of ordinary people.”¹⁸⁾

15) Cheryl D. Hicks, *Talk with You Like a Woman: African American Women, Justice, and Reform in New York, 1890–1930* (Chapel Hill: The University of North Carolina Press, 2012).

16) Inmate #3711, History Blank, August 2, 1924; and letter from Amy M. Prevost to Superintendent Amos T. Baker, January 9, 1925, Bedford Hills Correctional Facility.

17) Inmate #2480, Statement of Girl, June 23, 1917, Bedford Hills Correctional Facility, 14610-77B Inmate Case Files, ca. 1915–30, 1955–65, Records of the Department of Correctional Services, New York State Archives, State Education Department, Albany, New York. Cited in Hicks, *Talk with You Like a Woman*, 216.

18) Judith Thissen, “Cinema History as Social History: Retrospect and Prospect,” in *Routledge Companion to New Cinema History*, ed. Richard Maltby et al. (London: Routledge, 2020), 123–133, 123.

Mapping and Social History

Now, let me go back to considering digital approaches and their affordances. Whether they are multi-layered, complex tools, such as Palladio and Neatline, or more basic and intuitive ones, including Google Maps, digitalisation goes hand in hand with the renewed interest in mapping. Film historians have been using geo-mapping to great effects, uncovering detailed information on the localities in which moviegoing took place. This process has been going on for a while: Jeffrey Klenotic's Geographic Information System (GIS) project on cinemas in North Hampshire, *Mapping Movies*, commenced in 2003.¹⁹⁾ In 2009, Deb Verhoeven, Kate Bowles, and Colin Arrowsmith emphasised the potential of GIS in recognising material landscape of moviegoing "as one element in a place-based cultural performance whose hallmark is not similarity, but specificity."²⁰⁾ Baptist, Noordegraaf, and van Oort used a georeferenced, vectorised outline of historical Amsterdam to tease out the relationships between class, urban leisure, and film patronage both on the city-wide level and in reference to two venues in De Pijp neighbourhood.²¹⁾ In piecing together the lives of Harlemites of the 1920s and 1930s, historian Stephen Robertson underlines the symbiotic relationship between digital and spatial methods, suggesting that one does not simply enhance the other, but actually makes it possible:

Real estate maps are so small in scale that they cannot be reproduced in print publications, with those covering Harlem amounting to almost an entire atlas volume. However, digitized and overlaid on Google Maps, real estate maps become scalable, making it possible to zoom out from individual buildings to the neighborhood view favored in historical maps of Harlem and to an even larger scale that situates Upper Manhattan in the larger city.²²⁾

It is, then, the level of detail and scalability provided by digital maps that makes them so indispensable. "The increasing availability and granularity of digital datasets," Baptist and his team postulates, will lead film researchers to a more nuanced, empirical understanding of moviegoers of the past.²³⁾ While it is difficult not to agree with such statements, it is also important to point out that these endeavours share their investment in the general, as opposed to the personal. What I mean by it is that they deploy cartographic methods as means to profile large groups of audiences and to debate their class, race, or national background. They pose questions about the typology of screening venues and, subsequently, their clientele. They treat the spatial turn in scholarship as an opportunity to zoom in on the interconnectedness of cinemas, communities, and market economies.

19) See *Mapping Movies*, accessed May 11, 2022, <https://www.mappingmovies.com/>.

20) Deb Verhoeven, Kate Bowles, and Colin Arrowsmith, "Mapping the Movies: Reflections on the Use of Geospatial Technologies for Historical Cinema Audience Research," in *Digital Tools in Media Studies: Analysis and Research: An Overview*, ed. Michael Ross et al. (Bielefeld: Transcript, 2009), 69–82, 70.

21) Baptist et al., "A Digital Toolkit to Detect Cinema Audiences of the Silent Era."

22) Stephen Garton, "Putting Harlem on the Map," in *Writing History in the Digital Age*, eds. Jack Dougherty and Kristen Nawrotzki (Ann Arbor: University of Michigan, 2013), 168–197, 188.

23) Baptist et al., "A Digital Toolkit to Detect Cinema Audiences of the Silent Era," 268.

They focus on the moviegoer as an amalgam and a representative of their environment. Yet, it is much rarer to see the same set of tools applied to named individuals who toiled and dreamed across the street from the movies. The only example of such affective mapping in film studies — in other words, a concern with the impact of geographical environment on human emotion — I am aware of is a wonderful micro-study by Pierluigi Ercole, Daniela Treveri Gennari, and Catherine O'Rawe. Their account ties the memories of Teresa Gervasi Rabitti, an avid moviegoer who lived in Rome during the 1950s, to her surroundings. It uses geovisualisation to unpack individual habits and behaviours, revealing deeper truths about the patterns of Italian urban life.²⁴⁾ What we can gain from these experts is a lesson about crafting a historical narrative that is both insightful and, due to its personal nature, very engaging.



Fig. 2. Teresa Gervasi Rabitti in 1950.
Reprinted with Gervasi Rabitti permission, from the research article by Pierluigi Ercole, Daniela Treveri Gennari and Catherine O'Rawe (2017)

In my own research, I encountered a statement of Naomi Washington, née Waller, who reflected on the cinemagoing experience in her youth.²⁵⁾ Born in 1902 — and interviewed when she was 86 years old — Washington claimed that she only started attending theatre houses in her late teens due to her parents' moral opposition to commercial leisure. Once her cinephilia commenced, she was forced to keep her moviegoing a secret to avoid punishment. While the comment itself is relatively brief, I had a lot of information on the concrete geographies surrounding Washington's comings and goings: her former address was

24) Pierluigi Ercole, Daniela Treveri Gennari, and Catherine O'Rawe, "Mapping Cinema Memories: Emotional Geographies of Cinemagoing in Rome in the 1950s," *Memory Studies* 10, no. 1 (2017), 63–77.

25) Jeff Kisseloff, *You Must Remember This: An Oral History of Manhattan from the 1890s to World War II* (Orlando: Harcourt Brace Jovanovich Publishers, 1989).

featured in a biography of her brother, prominent jazz musician Fats Waller.²⁶⁾ Mapping her existence onto the swiftly-changing landscape of Harlem, America's foremost Black neighbourhood, made me realise she lived across the street from two picture houses, Lincoln and Crescent (later replaced by another film venue, Gem). The Lafayette theatre, which she mentioned as her particular favourite, was only two blocks away from her family's apartment.²⁷⁾ Notably, established histories of Harlem do not treat locations with precision; "events and buildings are not given an address or are given only a partial or incorrect address, and little attention is paid to how that location is related to other places (...)."²⁸⁾ I was interested in the small scale, in the issues of proximity and practicality, measured easily by distances overlaid in Google Maps. Walking to Lafayette theatre from home would take Washington five minutes at a leisurely pace; Lincoln was three minutes closer. In this, I am reminded of Verhoeven, Bowles, and Arrowsmith's piece once more, specifically their suggestion that

for mapping to be a productive development for film studies, it needs to work by engaging our imagination, and challenging our assumptions... [Mapping] offers most when it raises new questions about spatial and temporal connectivity, rather than promising closure on the question of what was going on in the past.²⁹⁾

Sketching Washington's surroundings and the routes she might have crossed does not answer the questions of her fandom but generates a series of scenes; speculative snapshots of lives intertwined with movies.



Fig. 3. The immediate environment of Natalie Washington, nee Waller. Adapted from New York City maps by the author

26) Alyn Shipton, *Fats Waller: The Cheerful Little Earful* (London and New York: Continuum, 2002), 9.

27) For more information on re-tracing Harlem's film exhibition, see Agata Frymus, "Mapping Black Moviegoing in Harlem, New York City, 1909–14," in *New Perspectives on Early Cinema History: Concepts, Approaches, Audiences*, eds. Mario Sluagan and Daniel Biltereyst (London: Bloomsbury, 2022), 193–212.

28) Garton, "Putting Harlem on the Map," 188.

29) Verhoeven et al., "Mapping the Movies," 79.

Fragmentary Evidence and Critical Confabulation

In reconstructing the programming of Harlem's movie venues, I often imagined what Washington, or other teenage Black girls like herself, *could have* watched, *could have* disliked, and *could have* enjoyed. I like to construct my narrative of film exhibition around her temporal presence: what promoted her initial interest in the medium, and what was the first film she saw projected onto the screen? Did she ever frequent Lincoln, cheering loudly at the exploits of silent comedians? Did she imitate the fashion styles of popular film icons? In the interview, Washington remembered being disciplined once her passion for cinemagoing came to light. Has she ever used cinemas as convenient locations for romantic encounters, as her mother feared? Or was she simply interested in the glamorous universe that unravelled onscreen in front of her eyes? In speculating what could have transpired, I am not providing definite answers; rather, I am pointing towards some likely scenarios, posing further questions about the probabilities — and necessary restrictions — inherent to historical research.

It is true that, on the face of it, the terms such as “conjecture” and “speculation” seem at odds with the very principles of historical inquiry, which prides itself in the careful and calculated evaluation of facts. History writing, we have been told, is a careful system guided by logic and precision, where creativity plays no role. Such framing conceals the fact that all historical studies rely, in the words of Paul E. Bolin, on “the historian's ability to choreograph a dance of compatibility between the fragments of a known past, and a world constructed through reasoned imagination and grounded speculation (...).”³⁰⁾ The word “grounded” deserves an emphasis here. Digital micro-mapping offers one of many opportunities through which this “grounding” can be achieved. What I suggest is not fiction writing but a practice that can support us in unearthing audiences that have long stayed on the margins and whose agency has been diminished because of their class, gender, or race. Imagination not as a contradiction but as an aid to historiography.

This approach draws on the methods found in African American history, championed more specifically by Saidiya Hartman's work on Black girlhood. Thus far, however, it has found no direct application in the realm of new cinema history. The concept of reading *against* the archive is perhaps the easiest to articulate in reference to African American and colonial pasts, where the record of injustice and bias is so inescapable and omnipresent — marring every page of existing documentation — that the scholar investigating them can never take them at anything close to face value. In cases where information on Black girls exists, it is both generated and preserved by a white establishment that saw African American women as essentially inferior beings, thus creating an account abounding with pain, racism and bias. Sam Huber articulates this question poignantly when he asks, “how to listen for the dominated in the archives of the dominant?”³¹⁾ As film historians, we

30) Paul E. Bolin, “Imagination and Speculation as Historical Impulse: Engaging Uncertainties within Art Education History and Historiography,” *Studies in Art Education: A Journal of Issues and Research* 50, no. 2 (2009), 110.

31) Sam Huber, “Saidiya Hartman Unravels the Archive,” *The Nation*, May 1, 2019, accessed March 28, 2022, <https://www.thenation.com/article/archive/saidiya-hartmans-astounding-history-of-the-forgotten-sexual-modernists-in-20th-century-black-life/>.

too should search for productive ways of wrestling with this paradox. Hartman proposes to move beyond what the primary source can tell us about Black girlhood — those who produce it, she reminds us, were driven by deeply harmful conceptualisations of race — and to imagine what “might have been said or might have been done.”³²⁾

In her book-length study, *Wayward Lives: Beautiful Experiments*, Hartman puts this assumption into practice by envisioning the inner lives of Black girls, whose stories are preserved poorly in the archive. In the series of “critical confabulations,” as she terms them, the author skilfully navigates between the parameters of historical research and unretainable elements of the past. The lack of a broad array of evidence does not discourage her from exploring the possibilities. She depicts one of her subjects, Esther Brown:

Esther’s only luxury was idleness and she was fond of saying to her friends, “If you get up in the morning and feel tired, go back to sleep and then go to the theatre at night.” (...) On the avenues, the possibilities were glimmering and evanescent, even if fleeting and most often unrealized. The map of the might could or what might be was not restricted to the literal trail of Esther’s footsteps or anyone else’s. Hers was an errant path cut through the heart of Harlem in search of the open city, *l’ouverture*, inside the ghetto. Wandering and drifting was how she engaged the world and how she perceived it.³³⁾

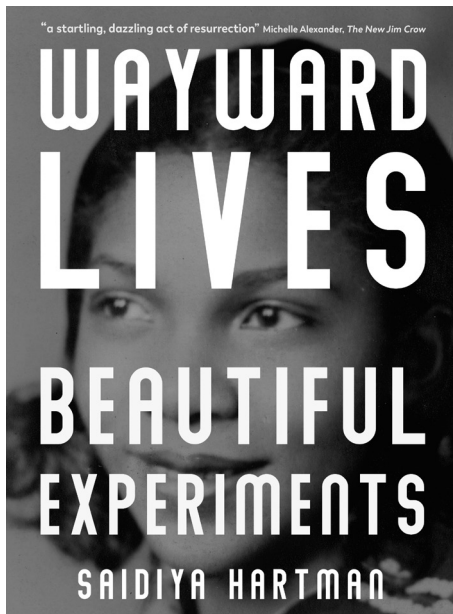


Fig. 4. The cover of Saidiya Hartman’s book, *Wayward Lives, Beautiful Experiments*

32) Saidiya Hartman, “Venus in Two Acts,” *Small Axe* 12, no. 2 (2008), 1–14, 11.

33) Saidiya Harman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women and Queer Radicals* (New York: W. W. Norton & Company, 2019), 229.

By infusing her writing with evocative imagery of Harlem's hustle and bustle, Hartman makes her study much more persuasive and relatable. More importantly, though, she uses her method — of filling the empty spaces of the material record by responding emotionally to her subjects — to articulate the pasts that have long been overlooked. She crafts a formidable narrative that, whilst grounded in research, brims with metaphor and colour and reads like fiction. Its evocative power lies in the tangibility of the lives resurrected through the power of creativity: what could the young African American woman described here have done and thought, given what we know about the mores of her era, and — even more importantly — what we can never know with certainty. One's inner life is, of course, not traceable beyond what one wants to project outwards and what one is willing to commit to paper. The mechanics of conjecture, as employed here, are constantly delimited by the cultural affordances of Black lives.

Conclusion

To conclude, I want to underline the lessons that film historians can learn from trailblazing histories of the ordinary, marginalised, and dispossessed. Along this, we should keep exploring the creative uses of digital mapping and not lose sight of the individual moviegoer. Still, mapping should not be treated as the final answer, but rather, a procedure that “offers most when it raises new questions about spatial and temporal connectivity, rather than promising closure on the question of what was going on in the past.”³⁴⁾ The process of researching and drafting historical accounts is framed by academic discourse as one removed from emotion, filled with careful calibration and rhetoric. Yet, such dichotomy overlooks the simple fact that historians are telling stories: stories that draw on the archival record and ultimately shape our understanding of the collective past. “Silence,” Anselmo argues, “constitutes an invisible form of violence since it is difficult to mount a historical argument in the void of material evidence.”³⁵⁾ It is also, I might add, the most persuasive. In moving away from omissions — and focusing purely on the overrepresented and the traceable — we are enabling the systemic erasure of ordinary voices by the archives. The traces of ordinary peoples and ordinary lives are dispersed across a wide variety of artefacts: diaries, maps, probation documents, and court files. Aided by critical con-fabulation and sociohistorical knowledge, we can make sense of these traces. We can leverage them to become narratives. Film history, too, has the capacity to ponder what *could have happened* and what *could have been*.

34) Verhoeven, Bowles, and Arrowsmith, “Mapping the Movies.”

35) Diana W. Anselmo, “Introduction, or The Things We Did Not Lose in the Fire,” *Journal of Cinema and Media Studies* 60, no. 4 (2021), 162.

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Biography

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Ingrid Stigsdotter (Stockholm University)

Anna Hofman-Uddgren, Pioneer of Stockholm Cinema Culture

Digitized Tools and Resources for Research on Early Cinema History and Film Reception in Sweden

Abstract

An early historian of Swedish cinema described the theatre director and performer Anna Hofman-Uddgren as embodying “an entire epoque in Swedish entertainment life and Stockholm film” (Ides-tam-Almquist 1959). However, although Hofman-Uddgren included moving images in her variety shows in Stockholm from 1898, and became a pioneer filmmaker, directing six films in 1911, research on Hofman-Uddgren’s contribution to Stockholm’s cinema culture remains scant. This study, inspired by feminist historiographical perspectives on silent cinema (Bruno 1993; Gaines & Vatsal 2011; Stamp 2015; Gaines 2018) and by work on historical film reception (Staiger 1992; 2000; 2005), argues that Hofmann-Uddgren’s relative marginalization in Swedish film history should be considered in the light of other examples of “loss and forgetting” in the discourse around women’s contribution to early cinema (Stamp 2015). Additional theoretical and methodological insights come from reflections from within the field of digital humanities (Dang 2020; Hoyt 2019; Mandell 2016). The article asks how computer-based approaches to film research and mass digitization of archival collections affect our understanding of Hofman-Uddgren and her place within the local cinema history of Stockholm.

Keywords

film reception, early cinema history, feminist historiography, Stockholm film culture, women pioneers

Introduction

Anna Hofman-Uddgren was a Swedish theatre director and performer who introduced projections of moving images in her variety shows in Stockholm in the summer of 1898, and later went on to direct six films. Drawing methodologically on feminist historiographical perspectives on women filmmakers active in the silent era¹⁾ and on historical reception studies,²⁾ while attempting to highlight the specificities of digital resources and tools, as well as some of the effects of digitization, this article considers Hofmann-Uddgren's relative marginalization in Swedish film history in the light of other examples of "loss and forgetting" in the discourse around women's contribution to early cinema.³⁾

Discussing how reception materials uncovered by searching the digitized newspaper collections of the National Library of Sweden, Kungliga Biblioteket (KB),⁴⁾ compare with earlier film historical accounts of critics' and audiences' reception of Hofman-Uddgren's films, I suggest that earlier research has overlooked the importance of elements associated specifically with the city of Stockholm for the popularity of Hofman-Uddgren's films with contemporary audiences. By contrast, this study proposes that it was when Hofman-Uddgren used her connections in and knowledge of Stockholm entertainment to enlist popular actors from Stockholm's theatre scene in films featuring recognizable Stockholm venues and locations that her films met with approval from critics and audiences. In addition, I discuss the digital dissemination of early Swedish cinema history, highlighting differences between how sources and authorship are acknowledged in the Swedish Film Institute's database *Svensk filmdatabas*⁵⁾ compared with in its analogue predecessor, the nine-volume filmographical publication series *Svensk filmografi*.⁶⁾

In comparison with the possibilities of data mining and visualization offered by the dataset in the Media History Digital Library through the Arclight software,⁷⁾ the digital resources discussed in this article are modest both in scope and in terms of the search modes available to researchers. Furthermore, the contextual information available from Kungliga biblioteket regarding the content of their database of digitized newspapers is problemati-

- 1) Giuliana Bruno, *Street-walking on a ruined map: Cultural theory and the city films of Elvira Notari* (Oxford: Princeton University Press, 1993); Jane Gaines and Radha Vatsal, "How Women Worked in the US Silent Film Industry", in *Women Film Pioneers Project*, eds. Jane Gaines, Radha Vatsal, and Monica Dall'Asta (New York, NY: Columbia University Libraries, 2011); Shelley Stamp, "Feminist Media Historiography and the Work Ahead", *Screening the Past*, 40 (2015), n.p.; Jane Gaines, *Pink-Slipped: What happened to women in the silent film industries?* (Chicago, IL: University of Illinois Press, 2018).
- 2) Janet Staiger, *Interpreting Films: Studies in the Historical Reception of American Cinema* (Princeton: Princeton University Press, 1992); Janet Staiger, *Perverse Spectators: The Practices of Film Reception* (New York and London: New York University Press, 2000); Janet Staiger, *Media Reception Studies* (New York and London: New York University Press, 2005).
- 3) Stamp, "Feminist Media Historiography and the Work Ahead".
- 4) The National Library of Sweden will be referred to as Kungliga biblioteket (or abbreviated as KB) from here onwards.
- 5) *Svensk Filmdatabas*, accessed August 31, 2021, <http://www.svenskfilmdatabas.se/>.
- 6) The volume covering early cinema was published in 1986. Lars Åhlander, ed., *Svensk filmografi 1: 1897–1919* (Stockholm: Norstedt/Svenska filminstitutet, 1986).
- 7) See Eric Hoyt, Kit Hughes, and Charles R. Acland, "A guide to the Arclight guidebook", in *Arclight Guidebook to Media History and the Digital Humanities*, eds. Charles R. Acland and Eric Hoyt (Brighton: REFRAME Books, 2016), 12–20.

cally vague, as I will show in the section entitled “The corpus” below. However, research on local cinema history depend on local resources, and to improve digital tools and methods for film history, it is important to understand how software, programs and search methods that archival institutions use to provide access to their digital collections today affect researchers’ exploration of the digitized materials.

Anna Hofman-Uddgren and her films

When the theatre director and performer Anna Hofman-Uddgren was commissioned by the cinema owner N.P. Nilsson to direct films in 1911, she was familiar with the medium, having included the new attraction of moving images in her variety shows at Sveateatern in central Stockholm as early as the summer of 1898. After the introduction in 1896 of new legislation prohibiting the sale of strong liquor in entertainment venues, more women became involved in the management of Swedish variety theatre, which until then had been run mainly by male entrepreneurs, and Hofman-Uddgren was the most successful of the new women theatre directors.⁸⁾ Sveateatern and its film projector were destroyed in a fire in March 1899, but already the following year Hofman (not yet married Uddgren) was staging variety programmes including moving images again, this time at Victoriatern.⁹⁾ Since her film directorial work took place in close collaboration with her husband, the well-known journalist and writer Gustaf Uddgren, it is worth pointing out that Hofman-Uddgren introduced films into her shows already before marrying Uddgren in 1900. Following their marriage, Uddgren appears to have assisted his wife in organizing variety shows that included moving pictures, for example at the island of Djurgården in 1904.¹⁰⁾ The practice of combining live performances and film screenings continued into the 1910s, and the live element increased in the period 1908–1910,¹¹⁾ partly as the result of an extended period of mass strike action in Sweden in 1909, which had repercussions for the entertainment sector.¹²⁾ Hofman-Uddgren did not only direct such shows, but also performed for audiences in the cinemas of pioneer exhibitor N.P. Nilsson, a former horse dealer who owned the largest cinema chain in Stockholm in the early 1910s.

In 1945, Swedish cinema owner Tor E. Cederholm, who started his cinema career working as a cashier in N.P. Nilsson’s cinemas, recalled that Anna Hofman-Uddgren used to sing music hall songs in these venues.¹³⁾ Indeed, in February 1910, the signature “no”

8) Björn Ivarsson Lilieblad, “Anna Maria Viktoria Hofmann-Uddgren”, in *Svenskt kvinnobiografiskt lexikon / SKBL, the Biographical Dictionary of Swedish Women* (Gothenburg: University of Gothenburg, 2020).

9) Marina Dahlquist, “Anna Hofman-Uddgren”, in *Women Film Pioneers Project*, eds. Jane Gaines, Radha Vatsal, and Monica Dall’Asta (New York, NY: Columbia University Libraries, 2017).

10) Olle Waltås samling, vol. 8. This collection, held at the Swedish Film Institute, consists of copies of cuttings and official records relating to Stockholm cinemas. The creator of the collection, Olle Waltå (1923–2004), was an amateur film historian who assembled his collection while working in Swedish film distribution and in retirement.

11) Bengt Idestam-Almquist, *När filmen kom till Sverige: Charles Magnusson och Svenska Bio* (Stockholm: Norstedt, 1959), 302–303.

12) Rune Waldekrantz, “Anna Hofman-Uddgren: Sveriges första kvinnliga filmregissör”, *Chaplin* 25, no. 3 (1983), 117.

13) Tor E. Cederholm, “När vi började — biografveteraner berättar”, in *Biografägaren*, no. 9–10 (1945), 69.

claimed in *Stockholms Tidningen* that films were no longer the main reason to attend cinemas, as evidenced by the appearance of Anna Hofman-Uddgren's name "in giant lettering" on the programme for Nilsson's cinema Orientaliska Teatern.¹⁴⁾ Thus, while we do not know exactly how Hofman-Uddgren came to cross the line from directing shows that included film projections to making films herself, her contract to sing in the cinemas of the entrepreneurial cinema owner and soon-to-become film producer N.P. Nilsson was clearly an important step in the process. Her key collaborators on set on all her films were her husband Gustaf Uddgren, and the photographer Otto Bökman. Bökman was, by virtue of having shot four films, one of the most experienced film workers in Stockholm in this early phase of Swedish film production. Hofman-Uddgren "knew everyone in the world of theatre",¹⁵⁾ whereas her husband was well connected in literary and artistic circles.

Hofman-Uddgren's first films, *Stockholmsfrestelser*, *Blott en dröm* and *Stockholmsdamernas älskling*, premiered in 1911. Contemporary descriptions reveal that all three productions constructed their narratives around the attractions of Stockholm as a city. Gustaf Uddgren is credited as *Stockholmsfrestelser's* scriptwriter, and he also developed the scenario for *Systrarna*— which was produced in 1911 but opened in January 1912 — from a short story written by the Swedish author, journalist and social critic Elin Wägner.¹⁶⁾ Wägner, at this time assistant editor-in-chief at the women's weekly publication *Idun*, was a well-known figure in the Swedish campaign for women's suffrage. Having socialized with August Strindberg in Berlin in the early 1890s, Gustaf Uddgren was on friendly terms with the novelist, and the Hofman-Uddgren film team obtained his permission to adapt *Fröken Julie* and *Fadren* for the screen in 1911.

Previous research on Hofman-Uddgren

One of the first historians of Swedish cinema described Anna Hofman-Uddgren as single-handedly embodying "an entire epoque in Swedish entertainment life and Stockholm film".¹⁷⁾ However, in comparison with the more well-known directors of Swedish silent cinema Victor Sjöström and Mauritz Stiller, Hofman-Uddgren's film work has been treated as marginal. Although she is referenced in a few articles on other topics in early Swedish cinema,¹⁸⁾ the only publications to date focused specifically on Hofman-Uddgren's contribution to Swedish film history are an article by Rune Waldekranz' in the Swedish

14) ["No"], "Två debuter", *Stockholms Tidningen*, February 17, 1910, n.p.

15) Idestam-Almquist, *När filmen kom till Sverige*, 438.

16) Waldekranz, "Anna Hofman-Uddgren", 118.

17) Idestam-Almquist, *När filmen kom till Sverige*, 43.

18) Mats Björkin, "Fröken Julies rakkniv: Orientaliska teatern, sensation och konst", *Filmhäftet* 25, no. 3–4 (1997), 17–21; John Fullerton, "Intimate theatres and imaginary scenes: film exhibition in Sweden before 1920", *Film History* 5, no. 4 (1993), 457–471; Ingrid Stigsdotter, "Women film exhibition pioneers in Sweden: Agency, invisibility and first wave feminism", in *Making the invisible visible: Reclaiming women's agency in Swedish film history and beyond*, ed. Ingrid Stigsdotter (Lund: Nordic Academic Press, 2019).

film journal *Chaplin*,¹⁹⁾ later reworked into a book chapter,²⁰⁾ and Marina Dahlquist's biographical profile for the *Women Film Pioneers Project*.²¹⁾

The scarcity of scholarship on Hofman-Uddgren is partly explained by the brevity of her filmmaking career, and partly by the fact that only one production, *Fadren*, survives today. Mats Björkin's 1997 article on the cinema owner N.P. Nilsson's film promotional strategies sheds some light on the mediation between Hofman-Uddgren's films and their audiences; Björkin shows how Nilsson, who produced Hofman-Uddgren's films, attempted to align both his own domestic productions and imported films shown at his cinemas with contemporary notions of art, in order to counter criticism from activists concerned with the effects of "sensational" topics, which at this very time led to the introduction of state censorship of films in Sweden.²²⁾

Theatre scholar Marika Lagercrantz has written an intriguing article where she claims that a rumor about Hofman-Uddgren being the illegitimate daughter of the then Swedish regent Oscar III was widespread in Stockholm cultural circles around the turn of the century, and suggests that this prevented the Swedish press from speculating about Hofman-Uddgren's private life or background.²³⁾ However, since it is impossible to verify the claims about Hofman-Uddgren's biological father, and the article does not include references to journalistic source materials, it is difficult to assess the validity of her conclusions. More recently, Björn Ivarsson Lilieblad's profile of Anna Hofman-Uddgren provides a useful overview of the late 19th century Swedish entertainment culture in which Hofman-Uddgren became a celebrity, but his brief account of her involvement with film is based on secondary sources.²⁴⁾

***Svensk filmografi*, *Svensk filmdatabas* and Swedish film historiography**

Among previous research on Hofman-Uddgren, the entries about her films in the Swedish Film Institute's filmographical reference work *Svensk filmografi* should also be mentioned. *Svensk filmografi* is a nine-volume series published between 1977 and 2002, covering Swedish films produced for cinematic release from 1897 until 1999. Its collection of important data about Swedish film production means that *Svensk filmografi* has been widely used in scholarship on Swedish film history, and because many entries on individual films feature sections on "press reactions", these articles are of interest to research on film reception. In addition, digitized information from these entries functions as the main source for metadata about films in the Swedish Film Institute's database on Swedish film, *Svensk filmdatabas*, created in 2003 and relaunched in an expanded version in 2017.

19) Waldekranz, "Anna Hofman-Uddgren", 117–121.

20) Rune Waldekranz, *Filmens historia: de första hundra åren. Del 1 Pionjäråren* (Stockholm: Nordstedt, 1985).

21) Dahlquist, "Anna Hofman-Uddgren", n.p.

22) Björkin, "Fröken Julies rakkniv", 17–21.

23) Marika V. Lagercrantz, "En oavslutad berättelse: Om varietéstjärnan Anna Hofmann", in *Kulturellt: Reflektioner i Erling Bjurströms anda*, eds. Johan Fornäs and Tobias Harding (Linköping: Linköping University Electronic Press 2009), 186–193.

24) Ivarsson Lilieblad, "Anna Maria Viktoria Hofmann-Uddgren", n.p.

Today, searching for a film title in *Svensk filmdatabas* is the easiest way to obtain an overview of a historical Swedish film, including its reception,²⁵⁾ and thus research published in *Svensk filmografi* arguably shapes the current view of historical Swedish film reception to a significant extent. Staffan Grönberg, editorial assistant on *Svensk Filmografi 1*, was responsible for five out of six filmographic entries on Hofman-Uddgren's films in the volume on early cinema.²⁶⁾ Four of Grönberg's texts are largely based on and refer to Waldekranz' 1983 essay, with the addition of a section on "press reactions", which makes use of reception materials compiled at Kungliga Biblioteket by Olle Waltå and/or Stefan Somme-
hag.²⁷⁾ Grönberg's entry on *Stockholmsdamernas älskling* does not have a "press reactions" heading, but the main part of the article consists of a long quote from a contemporary review. Reception materials thus play a central role in the filmographic descriptions of all of Hofman-Uddgren's lost films. By contrast, the filmographic text about the only surviving film, the Strindberg adaptation *Fadren*, has a rather different character. The author behind the entry for *Fadren* was Leif Furhammar, at the time Professor of Cinema Studies at Stockholm University, and a consultant on the *Svensk Filmografi* publication project, responsible for providing research expertise. Furhammar's text is focused on the content and style of *Fadren*, and although he lists press materials among the sources, he does not discuss the film's reception at all. The contextual information provided is limited to the conditions surrounding the production.²⁸⁾ The disparity between the presentation of Hofman-Uddgren's lost and preserved films arguably reflects the centrality of the film text in film scholarship at the time when *Svensk Filmografi 1* was published; although the editorial team describe Waltå's and Somme-
hag's collection of press materials as "crucial" for the publication of this volume,²⁹⁾ reception clearly is considered vital in the absence of textual film material; historical descriptions are necessary as a substitute for the lost text, but when a film copy survives, textual analysis dominates, and reception context is discussed at the discretion of the author. Although *Svensk Filmografi's* technical foreword touches on other methodological issues, the view of reception materials as secondary to film analysis is an example of implicit editorial choices shaping the publication project as a whole and by extension Swedish film historiography. I will have reason to return to the influence on Swedish film reception history of *Svensk filmografi* and its digital successor, *Svensk filmdatabas*, later on.

25) A google search on a Swedish film title often provides an entry in *Svensk filmdatabas* among its top-ranked results.

26) "SG" in Åhlander, ed., *Svensk filmografi 1* (*Stockholmsfrestelser* 137–139; *Blott en dröm* 140–141; *Stockholmsdamernas älskling* 144; *Systrarna* 149–151; *Fröken Julie* 151–153).

27) Åhlander, ed., *Svensk filmografi 1*. The research contributions behind this volume in the series is outlined in the so called "Technical foreword" (66–77), originally written by Jörn Donner for *Svensk filmografi 6* (1977) but amended and updated by the editorial team behind *Svensk filmografi 1* for the 1986 publication.

28) "L F-r" in Åhlander, ed., *Svensk filmografi 1* (*Fadren* 159–160).

29) Åhlander, ed., *Svensk filmografi 1*, 68–69.

Reception studies and early Swedish cinema

Following Janet Staiger's definition of historical reception studies, this article presumes that the meaning of a text (film) is not in the film itself, that viewers' responses are shaped by their place in society and history, and that reception studies can contribute to our understanding of film culture by expanding analytic focus beyond the textual.³⁰⁾

Since so many early films are lost, film research primarily based on written sources is not unusual in the study of early cinema culture. As suggested in the previous section, in the absence of films to analyze, scholars turn to advertising, reviews and other forms of mediations between the films and their contemporary audiences. Indeed, there are intriguing similarities between Hofman-Uddgren and Elvira Notari, the first woman filmmaker in Italy and the subject of Giuliana Bruno's monograph *Street-walking on a ruined map* (1993), not only in terms of the fragmentary and often contradictory nature of the surviving records, and the lost films, but also in terms of the filmmakers' relationship with specific modern urban locations. Shelley Stamp has argued that looking "past the screen"³¹⁾ beyond on-screen representation is "particularly important for feminist media historiography", stressing that a broader understanding of (film) culture is important not (just) because the early films that do survive represent such a small percentage of the films that audiences actually saw, but "because looking past the screen changes our object of study. It moves our gaze away from representations of female characters on screen, away from the spectator-screen binary, into a world of culture, a world where women circulate, have agency, and make meaning".³²⁾

In 1911, film criticism still appeared rather randomly in the Swedish daily press,³³⁾ but material considered for this study includes articles from nine Swedish daily newspapers, including reviews and news items, as well as promotional materials.

Digital resources

As Sarah-Mai Dang notes, the term "database" can refer to a very wide range of digital objects used to organize, retrieve, store and search data.³⁴⁾ This study is based primarily on research via the database *Svenska dagstidningar*, which provides access to the digitized collection of Swedish newspapers available at Kungliga biblioteket,³⁵⁾ although some contextual information has been retrieved in the database *Nya Lundstedt Dagstidningar* (NLD), which lists information about Swedish newspapers from the year 1900 and onwards.³⁶⁾ In

30) Staiger, *Perverse Spectators*, 162.

31) A reference to Jon Lewis and Eric Smoodin, eds., *Looking Past the Screen: Case Studies in American Film History and Method* (Durham and London: Duke University Press, 2007).

32) Stamp, "Feminist Media Historiography and the Work Ahead", n.p.

33) Elisabeth Liljedahl, *Stumfilmen i Sverige — kritik och debatt: Hur samtiden värderade den nya konstarten* (Stockholm: Proprius, 1975), 18; Waldekranz, "Anna Hofman-Uddgren", 118.

34) Sarah-Mai Dang, "Unknowable Facts and Digital Databases: Reflections on the Women Film Pioneers Project and Women in Film History", *DHQ: Digital Humanities Quarterly* 14, no. 4 (2020), n.p.

35) *Svenska dagstidningar*, accessed August 31, 2021, <https://tidningar.kb.se/>.

36) *Svenska dagstidningar 1900–2022*, accessed April 6, 2022, <http://tidning.kb.se/nld/nld/nlnav>.

addition, this article has already mentioned, and will have reason to come back to, the Swedish Film Institute's database over film in Sweden, *Svensk filmdatabas*.³⁷⁾ In relation to the Arclight platform, Eric Hoyt has suggested that researchers consider a method he terms "scaled entity search" (SES) involving three interrelated elements, "the entities", "the corpus", and "the digital", which should always be considered in relation to each other.³⁸⁾ Although this method is designed specifically to accompany Arclight, the discussion relating to the elements can be adapted to a less advanced search tool such as *Svenska dagstidningar*. "The entities" concerns the selection of search terms, and what opportunities and limitations they create, while "the corpus" refers to the size and scope of the collection being searched. In relation to the "the digital", Hoyt proposes that researchers ask questions about technologies, algorithms and data structure, the quality of the OCR and the structure of the search index.

The entities

The primary search terms for this study were the six film titles, Anna Hofman-Uddgren's name(s), and the names of other individuals involved in the film productions. Even to perform a search based on the name of the filmmaker in focus for this study was easier said than done. The first name "Anna" was (and still is) a very common name in Sweden, and the name "Hofman" or "Hofmann" — the spelling still varies between resources³⁹⁾ — also generates far too many irrelevant results on its own, so the search must be limited either by combining first and second name or by combining the two surnames "Hofman and Uddgren". However, when the first name "Anna" is used, relevant articles referring to "Mrs Hofman-Uddgren" are excluded, and when the surname "Uddgren" is used, relevant articles referring to the actress by her unmarried name are excluded. In addition, because of Hofman-Uddgren's involvement in live entertainment, her name generates thousands of results at the end of the 19th century, when her name frequently appears in adverts and reviews, so to find relevant data about her involvement in cinema culture, the search had to be limited to a shorter time-period. This in turn means that the study excludes material about Hofman-Uddgren's theatrical career that may include interesting and relevant information providing clues to her career trajectory and interest in the new medium of film. Each search term came with its own complications — for example, the film titles *Fröken Julie* and *Fadren* had to be combined with other search terms to discern material about the films from the eponymous Strindberg plays, since these late 19th century plays were frequently performed on theatre stages both in Sweden and internationally in the early twentieth century, resulting in listings, reviews and other articles about the theatre productions that show up in a digital search on the titles.

37) *Svensk Filmdatabas*.

38) Eric Hoyt, "Arc lights and zoom lenses: Searching for influential exhibitors in film history's big data" in *The Routledge Companion to New Cinema History*, eds. Daniel Biltereyst, Richard Maltby, and Philippe Meers (London: Routledge, 2019), 83–85.

39) The Swedish Film Institute's databases use the spelling "Hofman" (<http://www.svenskfilmdatabas.se/> and <https://www.nordicwomeninfilm.com>) whereas SKBL, the Biographical Dictionary of Swedish Women uses the spelling "Hofmann" (<https://skbl.se/>). Websites accessed August 31, 2021.

The corpus

The process of digitizing Swedish newspapers is still at an early stage. As of July 2021, *Svenska dagstidningar* featured digitized daily newspapers from 1645 until 2021, over 1300 titles, including all Swedish newspapers from 2014 and seventy-five per cent of Swedish newspaper published before 1906, but for the years between 1906 and 2014 the digitization process is marked as “ongoing” for most publications, and for some not even started.⁴⁰⁾ The information available from Kungliga biblioteket on the digitization progress for this period — spanning more than one hundred years — is currently limited to the statement that “a small selection of newspapers”⁴¹⁾ have been digitized between 1906 and 2014. To estimate the scope of digital searches in the database for research on topics within most of the 20th century is therefore very difficult.

It is however possible to get some sense of the scope of my search for reception materials from 1911 and 1912. When a search on *Svenska dagstidningar* is limited to the years in which Hofman-Uddgren’s films were produced and premiered, eighteen newspapers are revealed as digitally searchable. To contextualize this figure, knowledge about the dissemination of Swedish newspapers during those years is necessary, and the best current source for this is another one of KB’s databases, *Nya Lundstedt Dagstidningar (NDL)*, which lists the titles and estimated circulation figures of Swedish newspapers year by year, from the turn of the century 1900. For the period 1911–1912, a search for newspaper titles in *NDL* lists over five hundred Swedish search results, but this figure incorporates different editions of the same newspaper, including some weekly editions.⁴²⁾ Furthermore, among Swedish newspapers published in this period there are titles targeting specific groups — for instance farm owners, supporters of the temperance movement, activists on the far left or in non-parliamentary/anarchist groups, Christians in movements challenging the state church and agricultural workers — and some of these specialized newspapers are (for different reasons) unlikely to feature adverts for cinema screenings, and even more unlikely to publish film journalism or criticism, which as has already been mentioned is rare even in newspapers targeting a broader readership. In addition, the over five hundred titles listed in *NLD* range from the most obscure to the most widely disseminated publications. When limiting the results to newspapers with circulation figures of 10 000 or above, the list from *NLD* is reduced to fifty-four titles, and while this figure still includes a few weekly publications⁴³⁾ as well as specialized titles that may not feature adverts for or

40) “Feedback: Q&A section,” *Svenska dagstidningar*, accessed August 31, 2021, <https://feedback.blogg.kb.se>.

41) “Q&A section,” *Svenska dagstidningar*, accessed August 31, 2021, <https://feedback.blogg.kb.se/forums/topic/kort-om-databasens-innehall/>.

42) *NLD* does not provide a function to list only the largest edition of a newspaper title distributed in various version, so a removal of several versions of the same newspapers from the total number has to be done manually on a list extracted from the database.

43) The inclusion of weekly publications in a database with “dagstidningar” (daily newspapers) in the title is — at least partly, if not fully — explained by the fact that frequency of publication can vary for titles over the years, so publications that were weeklies in 1911–1912 may have been published more frequently at an earlier or later stage in the history of the paper.

reviews of urban entertainment, it provides a more reasonable overview of the number of widely read daily newspapers in Sweden at this time than the original list.⁴⁴⁾

Nine out of these fifty-four titles have had their issues from 1911 and 1912 digitized and are searchable through *Svenska dagstidningar*. This means that around half of the corpus for this study originates from among the most widely read Swedish daily newspapers at the time,⁴⁵⁾ whereas the other half comes from newspapers with lower circulation figures, ranging between 1000 to 9000.⁴⁶⁾ However, considering how rare film journalism was in Swedish newspapers at this time, and that the films studied in this article were produced by one of the key cinema owners in the Swedish capital, who is likely to have gone into film production in order to provide lucrative content for his own local cinemas, it is hardly surprising that almost all of the relevant search results were found across four Stockholm-based newspapers with a wide circulation: *Stockholmstidningen*,⁴⁷⁾ *Dagens Nyheter*,⁴⁸⁾ *Svenska Dagbladet*⁴⁹⁾ and *Aftonbladet*.⁵⁰⁾ Although it was possible to search eighteen publications through the *Svenska dagstidningar* database, relevant search results were found only in seven of these titles,⁵¹⁾ and in two of the publications — the regional newspapers *Kalmar* and *Söderhamns Tidning* — the search results were limited to short news items about the adaptation of Strindberg's plays for the cinema. The highest number of relevant results appeared in the Stockholm-based national dailies *Svenska Dagbladet* and *Dagens Nyheter*, and the Stockholm local daily *Stockholmstidningen*, which according to the data in *NLD* was the Swedish newspaper with the highest circulation figures during the years when Hofman-Uddgren was active as a filmmaker.

Around twenty Swedish daily newspapers with circulation figures of 15 000 or above were excluded from the corpus, since issues from the years 1911–1912 of these publications had not been digitized when this research was carried out. Considering the tendency in the available corpus to feature results mainly in Stockholm-based and Stockholm-

44) Circulation figures from years before 1942 in *NLD* are highly uncertain, since there are no official statistics and the database thus has to rely on incompatible sources that do not always specify which edition they refer to, and tend to be based on information from the newspaper itself, which may not be accurate. From the explanations to bibliographic categories in *Nya Lundstedt Dagstidningar*, accessed April 6, 2022, <http://tidning.kb.se/nld/nld/forklar>.

45) *Stockholmstidningen*, *Dagens Nyheter*, *Svenska Dagbladet*, *Aftonbladet*, *Göteborgs Aftonblad*, *Göteborgs Handels- och Sjöfartstidning*, *Signalen*, *Arbetet* and *Reformatorn*.

46) For *Östgötaposten*, *Provinstidningen Dalsland*, *Trelleborgstidningen*, *Sölvesborgstidningen*, *Söderhamns tidning*, *Kalmar* and *Dalpilén* *NLD* lists circulation figures between 1000 and 9000 in 1911–1912. For *Jämtlandsposten* and *Norrskensflamman* the figures for these years are missing from the database, but they are likely to have been under 9000: the nearest available figure is 4000 in 1910 for *Jämtlandsposten* and 8200 in 1915 for *Norrskensflamman*.

47) Circulation in 1912: 130 000. The information here and in notes 46–53 below come from *NLD* and should be approached with scepticism because of uncertain and incompatible sources, as detailed in note 42 above. The reason figures are given for 1911 in some notes and 1912 in others is that there are gaps in the database.

48) Circulation in 1912: 47 199.

49) Circulation in 1911: 46 000.

50) Circulation in 1911: 33 000.

51) *Svenska Dagbladet*, *Dagens Nyheter*, *Stockholmstidningen*, *Aftonbladet*, *Jämtlandsposten*, *Kalmar*, *Söderhamns Tidning*.

centred publications, *Stockholms Dagblad*,⁵²⁾ *Socialdemokraten*,⁵³⁾ *Nya Dagligt Allehanda*,⁵⁴⁾ *Dagen*⁵⁵⁾ and *Aftontidningen*⁵⁶⁾ would have been particularly interesting to include in the digital search. Since the point of this article is not only to evaluate digital resources for research on Swedish film history, but also to investigate the reception of Hofman-Uddgren's films as carefully as is possible, I will refer to material found in some of these non-digitized publications through more traditional research methods (retrieval via micro-film), but I will also reflect on the problematic exclusion of these and other widely circulated publications — from the digital search. *Stockholmstidningen*, *Dagens Nyheter* and *Svenska Dagbladet*, the three most widely read Stockholm-based daily newspapers at this time, all form part of the corpus, and it seems as though the digitization of these publications is complete, but to verify this with certainty is difficult,⁵⁷⁾ and as we shall see, the uneven digitization process impacts on the possibility to evaluate developments over time in the database.

The digital

Apart from limiting the search via terms and time frame, the database *Svenska dagstidningar* allows researchers to select which publications to search, or to search publications by political orientation or region. However, information about the extent to which each included publication has been digitized for a particular decade or longer period is not available in the database,⁵⁸⁾ and in the database title index the status of all incompletely digitized publications is listed simply as “ongoing”, without any specific dates, which makes it very difficult to assess what is missing.

Svenska dagstidningar has a timeline function which displays the number of search results across time on a diagram. The very existence of this function tempts users to explore trends in the use of terms over time, but the uneven percentages of digitized newspapers mentioned above means that this function is extremely misleading. Figure 1 shows the timeline result of a search for “Anna Hofman” (392 matches) across the entire database.

A quick glance at the diagram might suggest that it illustrates in relation to women film directors the point made by Laura C. Mandell in relation to literary history about

52) Circulation in 1912: 35 000

53) Circulation in 1912: 35 000.

54) Circulation in 1912: 30 000.

55) Circulation in 1912: 30 000.

56) Circulation in 1912: 23 500.

57) To see which publications are available in *Svenska dagstidningar* during a particular time period the researcher can type “*” in the search field and limit the search by date, in my case “1911-01-01 to 1912-12-31”. Since the result lists the number of issues of each publication, it is possible to check the number of issues against the number of days during these two years. However, since many publications exist in several editions, for *Dagens Nyheter* and *Svenska Dagbladet* there are over 10 400 issues available from these two years, even though the total number of days in those two years were 728 (364+365, since 1912 was a leap year). In order to verify that each publication is fully accessible digitally, it is also necessary to check the publication frequency: for example, *Dagens Nyheter* and *Svenska Dagbladet* were published every day, while *Stockholmstidningen* (with 6626 issues searchable in the database) did not have a Sunday edition.

58) For details on how this can be checked for shorter time periods, see note 54 above.

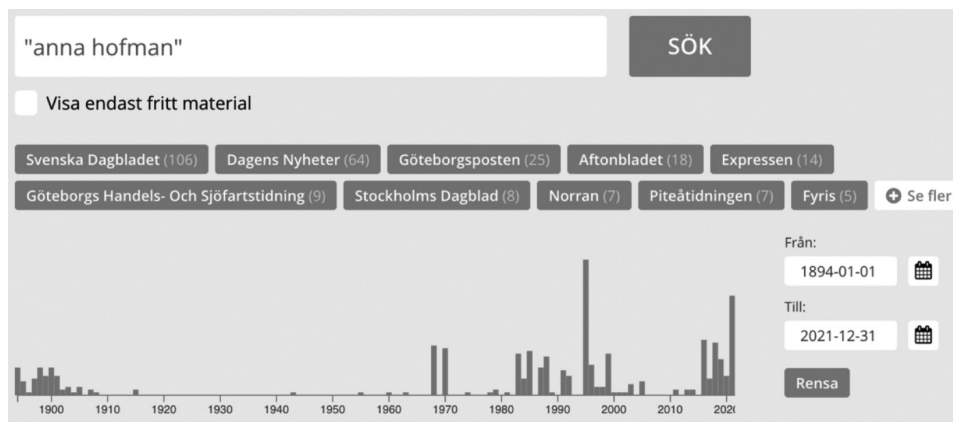


Fig. 1: Screenshot from *Svenska dagstidningar*

women writers being forgotten and recovered in cycles.⁵⁹⁾ It could also be interpreted as showing through newspaper records the story told about so many pioneers of early cinema culture on the Women Film Pioneers Website — well documented while active, and then disappearing into oblivion for much of the 20th century. However, the dip in results after the initial staples around 1900 reflects the considerable dip in the number of digitized newspapers, coupled with the fact that around 1910, Hofman-Uddgren is usually referred to as “Mrs Hofman-Uddgren”. And while there are results in the 1980s that reflect feminists’ rediscovery of the filmmaker, and a renewed interest in her life and work, there are also many results from the late 1980s that relate to a completely different person, an artist born in the 1950s.

Intellectual property rights severely limit digital access to *Svenska dagstidningar*; search results are available remotely only if the material is older than 115 years.⁶⁰⁾ For this study, it meant that the material about Hofman-Uddgren’s venture into film directing was only available by using a computer terminal in KB’s microfilm reading room.⁶¹⁾ The software architecture on KB’s website makes it difficult for the library to resolve the copyright issues; since there is only one type of user account/log-in to enter the system, KB cannot differentiate between researchers, students and the general public using the database.⁶²⁾

59) Laura C. Mandell, “Gendering Digital Literary History History: What counts for digital humanities”, in *A new companion to digital humanities*, eds. Susan Schreibman, Ray Siemens, and John Unsworth (Chichester: John Wiley & Sons, 2016), 512.

60) The contents of the other key digital resources discussed in this article, *Nya Lundstedt Dagstidningar* and *Svensk Filmdatabas*, are freely available online, since these databases do not provide access to material under copyright.

61) The service is also available from select Swedish university and public libraries.

62) Kungliga biblioteket would be in a better position to negotiate with copyright holders regarding access to newspaper material for research purposes if they were able to limit remote access to *Svenska dagstidningar* to research users, while maintaining restrictions for other user categories, but the database is currently not structured to allow this.

An important detail regarding the digital resources concerns the quality of the optical character recognition (OCR) technology. In relation to the status of digitization regarding newspapers included in the corpus, I mentioned that it is difficult to verify whether all issues of the publications from 1911 and 1912 are available in the database, but that the number of listed issues suggests that digitization of these years has been completed. Unfortunately, this does not mean that all relevant texts published in the newspapers and featuring the search terms discussed under “entities” above have necessarily been identified in the search. The kind of searchable documents featured in databases like *Svenska dagstidningar* make use of OCR, but both the quality of the original materials used and the conversion technology — which has evolved over time — affect the accuracy of search results.⁶³ The digital scanning and OCR technology used to create digital access to Swedish newspapers do not always succeed in retrieving the specified search terms in the texts accurately. This means that the process of going through search results is cumbersome and slow, since some completely irrelevant texts are captured through erroneous recognition and have to be eliminated manually, and — more problematically — that the database may fail to identify some relevant results. When cross-checking my findings with existing research on Hofman-Uddgren and references in the collected materials I could not see that *Svenska dagstidningar* had failed to identify any relevant film adverts or reviews in newspapers included in the corpus. The six articles relevant to my study that other researchers have identified, and that were not included in my search results — two debate articles and two reviews from Stockholm-based daily newspapers, and two articles from periodical magazines⁶⁴ — all came from non-digitized publications that currently are available to researchers at KB on micro-film only. This is not to say that my search in *Svenska dagstidningar* has not missed any relevant information in the corpus; the difficulties in selecting search terms that yield manageable and relevant results combined with the technical problems of OCR readings means that some interesting materials are likely to remain undiscovered. However, the search succeeded in digitally retrieving the materials that earlier historians have found through painstaking manual searches in original or microfilmed versions of the large Stockholm-based newspapers *Stockholmsstidningen*, *Dagens Nyheter*, *Svenska Dagbladet* and *Aftonbladet*. Since the point of this article is not only to evaluate digital resources for research on Swedish film history, but also to investigate the reception of Hofman-Uddgren’s films as carefully as is possible, I will use and refer to the micro-filmed materials. I will however reflect on problematic exclusions from the digital search both in the main discussion and in the conclusions.

63) Michelle Moravec discusses this in a different context in “Feminist Research Practices and Digital Archives”, *Australian Feminist Studies* 32, no. 91–92 (2017), 186–201, 193.

64) Walter Fevrell, “Vidräkning med biografägare N.P. Nilsson”, *Stockholms Dagblad*, April 12, 1911, 8–9; Walter Fevrell, “De danska filmen” [sic], *Stockholms Dagblad*, April 13, 1911, 7; [“Helge”], “Stockholms-frestelser”, *Dagen*, April 27, 1911, 5; [“Ingvar”], “Strindbergs ”Fröken Julie” på biograf”, *Stockholms Dagblad*, January 16, 1912. Gustaf Uddgren, [signature “Gert Bokprantare”], “Vår förste biograf-författare”, *Figaro*, no. 8, May 8 (1911), n.p.; Gustaf Uddgren, “Om Strindberg och filmen”, *Film-Journalen* 6, May 2, 1920, 171.

Early Swedish film culture

Swedish film criticism, like Swedish film production, was in an early, experimental phase in 1911–1912. Filmmaking was such a new activity that professional designations (the Swedish terms for “director”, “producer”, “scriptwriter”, “actor”, “cinematographer”...) had not yet acquired a fixed meaning in relation to the film medium, and what was expected from for example a director or writer of a film was in the process of fluctuation and negotiation.⁶⁵⁾

The amount of focus on Hofman-Uddgren in the reception of her films varied greatly — the films were sometimes associated with her direction, sometimes with her husband’s screenwriting, sometimes with Orientaliska Teatern’s owner N.P. Nilsson and his wish to extend his domain from film exhibition and distribution to film production, and finally, in the case of the literary adaptations, set in relation to the author behind the original work. This is of course connected with the fact that attribution and accreditation for film work had not yet been standardized; as Jane Gaines and Radha Vatsal point out in relation to the US film industry, which developed earlier than its Swedish counterpart, in the first decade of film production “all creative workers were uncredited”.⁶⁶⁾

In early Swedish film culture, terminology was borrowed chiefly from the stage, and so a film could be referred to as a “cinema drama”, a “cinema spectacle” but also a “piece”, an “image”, or a “series of images”, the latter two examples focusing on film’s relationship with photography rather than theatre. In the empirical material for this study, the word “film” appeared more rarely, and mainly in contexts where the medium was criticized, for example in reports from a public debate about the artistic status of cinematic drama which showed up in the search results because part of the debate concerned whether or not it would be appropriate to film Strindberg’s dramatic oeuvre.

Sensationalism, censorship and Stockholm attractions

The debate about whether film was or could be an art form took place just a few weeks before Ernst Klein (signature “Selim”) wrote a front-piece article for *Dagens Nyheter* from the set of Anna Hofman-Uddgren’s shooting of *Fröken Julie*.⁶⁷⁾ In Klein’s fascinating piece, one of the earliest published descriptions of a Swedish film production,⁶⁸⁾ Hofman-Uddgren talks about her meeting with Walter Fevrell, the first head of the Swedish board of film censorship (*Statens Biografbyrå*), to discuss her film adaptation of Strindberg’s *Fadren*. Prior to Fevrell’s appointment as director of the world’s first national film censorship body, Statens Biografbyrå, he was known as head of an educational association, Pedagogiska sällskapet, whose members were highly critical of sensationalist films. In April 1911 he denounced N.P. Nilsson’s import and screening of films featuring controversial themes such

65) Cf. Gaines & Vatsal, “How Women Worked in the US Silent Film Industry”.

66) Ibid.

67) Klein, Ernst [“Selim”], “August Strindberg på biograf”, *Dagens Nyheter*, December 1, 1911, 1.

68) Jan Olsson, *Sensationer från en bakgård: Frans Lundberg som biografägare och filmproducent i Malmö och Köpenhamn* (Stockholm and Lund: Symposion, 1989), 258–259; Dahlquist, “Anna Hofman-Uddgren,” n.p.

as decadent urban nightlife practice in *Stockholms Dagblad*,⁶⁹⁾ one of the non-digitized Stockholm newspapers. Fevrell had reported Orientaliska Teatern's owner to the Stockholm police several times, including for the forthcoming opening of Nilsson's own production *Stockholmsfrestelser*.⁷⁰⁾ In a comment to *Dagens Nyheter*'s report from the debate about film's status as art in November 1911, Fevrell mentioned having discouraged planned film adaptations of Strindberg's *Fadren* twice.⁷¹⁾ His attempt to discourage Hofman-Uddgren clearly failed, and thus her Strindberg adaptations were reviewed by the new censorship body, which began its activities in the autumn of 1911.⁷²⁾ Here we have an example of where important contextual information regarding N.P. Nilsson's and Hofman-Uddgren's relationship to censorial practices and perspectives on the film medium's artistic and sensational topics would have been missing if this study had not had access to non-digitized materials referenced in earlier research.

While most literature on Anna Hofman-Uddgren follows Waldekranz⁷³⁾ in presenting the literary adaptations *Fröken Julie* and *Systrarna* as her main achievements as a director, my analysis of reception materials suggests that positive reactions to *Systrarna* mirror the positive reception of the films Hofman-Uddgren made before the literary adaptations, which were praised for using fiction to successfully animate the real attractions of contemporary Stockholm life.

"Stockholm plays", authorship and gender

In the publicity for Orientaliska Teatern's screenings in April 1911, *Blott en Dröm* and *Stockholmsfrestelser* were both presented as "Stockholm plays"; *Stockholmsfrestelser* was also introduced as "the first Swedish feature presentation". *Svenska Dagbladet*'s reviewer described *Stockholmsfrestelser* as a "cinema play, invented by Gustaf Uddgren and executed by Orientaliska Teatern" and went on to celebrate Uddgren's "desperate wittiness", claiming that the audience "would not stop cheering".⁷⁴⁾ Here, the scriptwriter (Gustaf Uddgren) received full authorship of the film, and the production company and exhibitor (Orientaliska Teatern) was mentioned, but Anna Hofman-Uddgren remained uncredited. This was typical of *Stockholmsfrestelser*'s initial reception, reflecting the fact that discussions around the filmmaking process at this time more often mentioned "writing" than "directing".

However, in July, *Dagens Nyheter* reported that "for some time, Mrs Hofmann-Uddgren has been in full swing filming cinema dramas, enticed by the success she had this past winter with her husband's Stockholm temptations".⁷⁵⁾ In May 1911 Gustaf Uddgren talked about his wife's involvement in an interview in the cultural weekly *Figaro* titled

69) Fevrell, "Vidräkning med biografägare N.P. Nilsson", 8–9 and Fevrell, "De danska filmen" [sic], 7.

70) Fevrell, "Vidräkning med biografägare N.P. Nilsson", 9.

71) Walter Fevrell, "Ett uttalande af doktor Fevrell", *Dagens Nyheter*, November 16, 1911, 1.

72) Björkin, "Fröken Julies rakkniv", 20.

73) Waldekranz, "Anna Hofman-Uddgren", 117.

74) ["pr"] (1911), "Stockholmsfrestelser", *Svenska Dagbladet*, April 27, 1911, 11.

75) Anon., "Namn och nytt", *Dagens Nyheter*, July 8, 1911.

“Our first cinema author”,⁷⁶⁾ but did not use the term “director”. Uddgren described how the team had to film interior scenes, set at Stockholm’s Grand Hotel, outdoors in the cold March weather, with snow on the ground, since no room at Grand Hotel had sufficient natural light for the film camera:

The actors had to play without outer garments and moreover in common thin evening wear. The ladies with bare arms and necks. It was grim, I am telling you. Everyone had to take steam-baths immediately afterwards to oust the severe cold they must have caught.

— And they managed?

— Yes. And so every morning we had to summon them all, trusting that the weather would be fair. But before we reached the meeting point, it was overcast again. My wife was the one who took care of that summoning and if she had not developed such an extraordinary energy, we would never have completed the image.⁷⁷⁾

This interesting reference to Hofman-Uddgren’s involvement in the film productions would not have been accessible to a case study relying solely on digitized daily newspapers, since it appeared in a periodical and has not been digitized. As the quotation above shows, when Hofmann-Uddgren was first credited in print for her film production work as something other than an actress, she was presented as an energetic coordinator, rallying the actors together, rather than being in charge of the entire venture. Only two months later, however, *Dagens Nyheter* reported that Hofman-Uddgren was “busy shooting cinema dramas”, presenting her matter-of-factly as the creator of the productions and even joking about *Blott en dröm* being presented as “by Madame X”: “Modesty, which is indeed a noble virtue, stops Mrs Uddgren from revealing who hides behind this signature.”⁷⁸⁾

In the contemporary reception of Hofman-Uddgren’s films, her status as the first woman film director in Sweden was never mentioned, and articles about the films did not mention that women filmmakers were unusual. This is somewhat surprising, because the publications in which the films were advertised and occasionally reviewed were not otherwise uninterested in women’s changing status and opportunities. The newspapers reported on women’s ongoing fight for rights and increasing presence in the workforce and public sphere, and indeed on the very same pages of the liberal daily *Dagens Nyheter* that feature ads and reviews of Hofman-Uddgren’s films in 1911, it is possible to find an article about “Sweden’s first female author of student farces”, as well as information relating to the Swedish movement for women’s suffrage.

Perhaps Hofman-Uddgren’s established status and fame as a variety theatre director in Stockholm explains the absence of comments on her gender; as we have seen, the distinction between cinema and theatre was blurred at this point, and the step from variety — in which Hofman-Uddgren was already an influential agent — to cinema and film produc-

76) Uddgren [signature “Gert Bokprantare”], “Vår förste biograf-författare”. The scriptwriter and journalist was interviewing himself about his first experience of making a film, using one of his pen names.

77) Uddgren/“Gert Bokprantare”, “Vår förste biograf-författare”.

78) Anon., “Namn och nytt”, *Dagens Nyheter*, July 8, 1911, 6.

tion therefore perhaps did not seem remarkable to contemporary critics.⁷⁹⁾ However, while critics did not appear to consider Hofman-Uddgren's gender of particular interest when they discussed her venture into film direction, a more subtle gendering may nevertheless be at work in the language of certain reviews.

In *Svenska Dagbladet's* review of *Blott en dröm*, the signature “-f-” conceded that *Blott en Dröm* was “rather neatly composed by Madame X”,⁸⁰⁾ and applauded its emotional impact and innocence — innocence bearing positive connotations in the discourse on film at a time when censorship was being introduced to stop allegedly vulgar and violent screen content — but found the film insufficiently dramatic, and blamed this on directorial inexperience.⁸¹⁾ This was one of the few times “direction” (*regi*) was mentioned (and criticized) in the empirical material, and it is interesting that it occurred in a piece where the filmmaker's name is mentioned, and thus the writer is clearly aware of the gender of the director. The review's contrast between emotion and innocence — notions often coded as feminine — with structural know-how may well reflect the reviewer's gendered expectations of a woman being in charge of a film production. The Swedish word “nätt”, translated here as “neatly” in the expression “neatly composed” also means “dainty”, “daintily” and “petite”, carrying feminine connotations.

Genuine places and popular faces

Dagens Nyheter reported that Hofman-Uddgren worked hard, travelling around and across the city “immortalizing many genuine Stockholm places”.⁸²⁾ The signature “X.X.” reviewing *Stockholmsdamernas älskling* in *Stockholmstidningen* pointed out that the film was framed around “a series of images from Stockholm and the archipelago”, even though the main Stockholm attraction presented in this film was the protagonist, the popular operetta actor Calle Barcklind, the eponymous “darling” of the Stockholm ladies.⁸³⁾

A focus on place, space and travel is prominent also in Klein's interview, where Hofman-Uddgren told the journalist that as a filmmaker you have to “rove around, keeping your eyes open wherever you go. If you see a good part, out with the notebook, and hey presto, another scene is ready”.⁸⁴⁾ Indeed, across positive responses to Hofman-Uddgren's films there is a pattern of praising her representation of the city of Stockholm, achieved through the use of recognisable places and spaces, but also by the practice of engaging popular actors from the world of Stockholm theatre. *Dagens Nyheter's* review of *Blott en dröm* stated that “the plot is, as it should be, of the most basic kind, the various paintings from Stockholm and its surroundings are most accomplished, at times even magnificent

79) If Lagercrantz' above-mentioned suggestion (in “En oavslutad berättelse”, 188) that editors treaded carefully around Hofman-Uddgren and refrained from gossiping about her private life because they thought she was the illegitimate child of the Swedish regent is correct, this may also have affected journalists' approach to her filmmaking, including references to the appropriateness of filmmaking as a job for a woman.

80) [“-f-”], “I marginalen”, *Svenska Dagbladet*, September 26, 1911, 12.

81) Ibid.

82) Anon. “Namn och nytt”, *Dagens Nyheter*, July 8, 1911.

83) [“X.X.”], “I förbifarten”, *Stockholmstidningen*, October 13, 1911, n.p.

84) Klein/“Selim”, “August Strindberg på biograf”, 1.

and they motivate to the full a visit to the nicely decorated cinema theatre”.⁸⁵⁾ This sentence tells us a great deal about film culture in Sweden in 1911: films were at this point expected to tell simple stories, critics encouraged well-executed imagery of recognisable locations, and they paid a great deal of attention to the cinema theatre as a physical venue.

On the whole, the critical reception of Hofman-Uddgren's first three films can be described as positive; especially the first film was met with general approval. The producer N.P. Nilsson even reproduced *Dagen's* positive review of *Stockholmfrestelser* in its entirety in an ad for Orientaliska Teatern that ran in both *Svenska Dagbladet* and *Stockholmstidningen* — a helpful reference for this study, since the Stockholm-based daily *Dagen*, published between 1896 and 1920 and managed by the same ownership as *Aftonbladet*, has not been digitized. To some extent, the positive reactions may be related to the fact that N.P. Nilsson's track record as importer of sensational films and Fevrell's attempts to stop his screenings had raised suspicions that a film entitled “Stockholm temptations” might depict Stockholm's night life in a lurid and explicit way.⁸⁶⁾ Indeed, a note in *Stockholmstidningen* prior to the opening suggests that there was some apprehension about the film: “One must hope that ‘Stockholm Temptations’ will be more tasteful than many of the sensational images imported from abroad”.⁸⁷⁾ When the film turned out to tempt viewers with glimpses of Stockholm's entertainment venues, attractive views and the appearance of popular actors, critics appear to have been pleasantly surprised.

Strindberg, Wägner, and film authorship

Earlier research on the reception of Anna Hofman-Uddgren's films has emphasized the fact that she was the first filmmaker to adapt August Strindberg for the screen, and considered the Stockholm films as mere trifles before her attempt to create serious art. However, after considering traces of the films in Swedish newspapers, my conclusion is that the Strindberg adaptations were seen by very few people, and negatively received by both critics and audiences. *Fadren* appears not to have been reviewed at all, whereas the reviews of *Fröken Julie* were mixed, and among the more positive responses, the one in *Stockholms Dagblad*⁸⁸⁾ was hardly impartial since it was written by “Dorian”, another one of Gustaf Uddgren's many pen names. The Strindberg adaptations disappeared quickly from Orientaliska Teatern's flagship cinema on Drottninggatan; *Fröken Julie* ten days after its opening, and *Fadren* after only five days.⁸⁹⁾

For *Systrarna*, the third film Hofman-Uddgren made based on a story by an acclaimed author, Elin Wägner, there is also very little trace of critical reception, but the film appears to have been more successful in cinemas. Wägner had recently published the popular novels *Norrtullsligan* (1908), about office girls in Stockholm, and *Pennskaftet* (1910), about a

85) Anon. “Namn och nytt”, *Dagens Nyheter*, September 26, 1911, 8.

86) Fevrell, “Vidräkning med biografägare N.P. Nilsson”, 8–9.

87) Anon., “I förbifarten”, *Stockholmstidningen*, April 25, 1911, 3.

88) Gustaf Uddgren, [signature “Dorian”], “Strindberg på biograf”, *Stockholmstidningen*, January 16, 1912, n.p.

89) Waldekranz, “Anna Hofman-Uddgren”, 121.



Fig. 2: Adverts for *Systrarna* in *Dagens Nyheter* 12 January 1912, p. 11 (left) and *Svenska Dagbladet*, 4 April 1912, p. 16 (right)

woman journalist engaged in the fight for women's suffrage, and in the advertising for *Systrarna*, N.P. Nilsson presented the films as “Elin Wägners magnificent cinema drama *Systrarna*”.

The ads appear to try to capitalize on Wägners's association with “Stockholm girls” from the successful newspaper serial turned novel *Norrtullsligan*, presenting the film as “The moving life story of two Stockholm girls”. They also stress that the film's actors are popular artists from Stockholm's theatre scenes, and in different ways, the two ads emphasize the inclusion of Stockholm imagery — in *Dagens Nyheter*, the advert specifies that the action takes place in Stockholm and the nearby sea resort of Saltsjöbaden in the summer of 1911, whereas the ad in *Svenska Dagbladet* states that the film is shot in Stockholm and its surroundings, further highlighting the local appeal by calling it “an image especially for Stockholm!”.

The film premiered in January 1912, but returned to Stockholm cinemas in April. The Stockholm theme seemed to attract audiences beyond the capital as well, as ads in the regional newspaper *Jämtlandsposten* testify to its distribution in Östersund. The marketing of the Strindberg films emphasized the novelist and the actors from Strindberg's theatre company Intima Teatern. *Systrarna*, on the other hand, seemed to combine the theme of the contemporary city from the earlier films, with Elin Wägners's reputation as an author of stories about contemporary women. The traces that survive of *Systrarna*'s screenings, indicating repeat screenings and regional distribution, suggest that it was much more popular with audiences than the Strindberg plays.

In his article about N.P. Nilsson's marketing strategies, Mats Björkin proposes that the cinema owner, faced with the introduction of film censorship and critical attacks on his exhibition of films with sensational themes, tried to emphasize “artistic” aspects when marketing both foreign imports and the Swedish films he himself produced, making use

of the notion “art film” (*konstfilm*) to describe both Danish sensational films and Hofman-Uddgren’s literary adaptations.⁹⁰

Considering the uncertainties about what it actually meant to direct a film at this time, when the term “direction” was understood in relation to theatre, rather than film, early cinema entrepreneurs like N.P. Nilsson who went into film production in order to furnish their own cinemas with new content to screen, were clearly important agents in relation to the films. However, in the above-cited interview in *Dagens Nyheter*, Hofmann-Uddgren expressed herself in terms that define her as creator of the films.⁹¹ She also claimed that Strindberg had given her permission to film the plays for Orientaliska Teatern, without mentioning her husband’s name. Gustaf Uddgren, on the other hand, vacillated interestingly between emphasizing his own and his wife’s contribution in different ways. He brought up Hofman-Uddgren’s involvement in the production of *Stockholmsfrestelser*, but then did not use the term director.⁹² In his review of *Fröken Julie* under the signature “Dorian”, he stated clearly that Hofman-Uddgren had directed the film,⁹³ but when he reminisced about the Strindberg productions in *Film-Journalen* eight years later — another interesting publication not identified in through the digital search, because it appeared in a periodical and several years after the making of the films — he did not mention his wife’s role.⁹⁴

Interestingly, in *Film-Journalen* Uddgren stated that *Fadren* was a failure because the actors were too arrogant “to listen to what the film director requested that they do”⁹⁵. Since he did not mention the director’s name, readers unaware that Hofman-Uddgren had directed the film would be likely to presume that “the director” in the quote above was Gustaf himself. However, although both Hofman-Uddgren and her husband made statements about their experience of filmmaking without mentioning the name of their closest collaborator, this does not necessarily mean their claims of authorship are in conflict; as Gaines and Vatsal show in the US context, husband-wife teams was very common in the early years of film production, and these collaborations “raise the difficult question as to whether the female contribution was submerged or whether joint authorship had its own assumed standard.”⁹⁶ There is nevertheless something intriguing about the contrast between the on-set visit by a curious journalist observing the first woman filmmaker at work adapting Strindberg’s plays, and the first published retrospective account of the production, where the male screenwriter reminisces about the filmmaking without mentioning his wife’s involvement.

Feminist historians of silent cinema have unearthed numerous stories from various national contexts of women film workers being recognized in their contemporary context, but then erased once the film culture turns into film history.⁹⁷ Hofman-Uddgren did not have her name erased and replaced by her husband’s, as evidenced by Idestam-Almquist’s

90) Björkin, “Fröken Julies rakkniv”, 17.

91) Hofman-Uddgren interviewed in Klein/“Selim,” “August Strindberg på biograf”, 1.

92) Uddgren/“Gert Bokprantare”, “Vår förste biograf-författare”, n.p.

93) Uddgren/“Dorian”, “Strindberg på biograf”, n.p.

94) Uddgren, “Om Strindberg och filmen”, 171.

95) Ibid.

96) Gaines & Vatsal, “How Women Worked in the US Silent Film Industry”, n.p.

97) Ibid; Bruno, *Street-walking on a ruined map*; Stamp, “Feminist Media Historiography and the Work Ahead”.

description of her as a “powerful lady” in his 1959 account of early Swedish film culture.⁹⁸⁾ But would we even know that she directed films had she not had that first page interview in *Dagens Nyheter*? The article includes her photograph, a vivid description of her directing — “a lady eagerly waving and directing with her umbrella”⁹⁹⁾ — and several unequivocal claims of agency in relation to the film work, which is referred to in the interview as “art”. Despite this, film historian Gösta Werner attributed the directorial credit to August Falck, who played the male protagonist in the two Strindberg adaptations,¹⁰⁰⁾ that is, one of the actors that according to Uddgren’s ambiguous recollections refused to follow the instructions from the film’s director.

Concluding remarks

While Klein’s report in *Dagens Nyheter* has likely helped Hofman-Uddgren escape oblivion, it may also have contributed to the focus placed on the Strindberg adaptations, rather than on her earlier films, in existing accounts of her career. This is itself an example of gendering, since it builds on the presumption that films based on source texts by a genial male author are naturally of more interest than an original screenplay by a young female writer (*Systrarna*), or films in lighter genres, whose attractions are very different from that of the chamber play (*Stockholmsfrestelser*, *Blott en dröm*, *Stockholmsdamernas älskling*). Interviewed by Klein, Hofman-Uddgren herself described her first three films as “unassuming little attempts for a start”, ignored *Systrarna*, and predicted that the result of her work with Strindberg’s plays would be “magnificent”.¹⁰¹⁾ However, neither of the Strindberg adaptations appears to have been popular with audiences, nor with critics.

In *Systrarna*, Hofman-Uddgren apparently re-used elements that had made her earlier films popular: recognizable Stockholm locations and venues, the movement and life of a modern city, and popular actors from Stockholm’s theatre scene — it marked the screen debut of Gösta Ekman, who would become one of the stars of Swedish silent cinema. Journalists paid little attention to Hofmann-Uddgren’s gender when writing about her films, and negative responses to her films did not refer to the director’s gender. Perhaps the uncertainty of what film was in Sweden in 1911–1912, reflected in the fluctuating terminology, often borrowed from the stage, made it possible for this woman from the world of variety theatre to move rather seamlessly into filmmaking.

Drawing on feminist film historiography, my analysis highlights different details in the reception of Hofman-Uddgren’s films compared with previous studies. But to what extent does my use of Hoyt’s scaled entity search (SES) affect the research outcomes? Has the use of the *Svenska dagstidningar* database unearthed other materials compared to earlier research efforts? Or did it just manage to retrieve materials that other researchers have already found through traditional research, with the exception of articles in non-digitized

98) Idestam-Almquist, *När filmen kom till Sverige*, 43.

99) Klein/“Selim”, “August Strindberg på biograf”, 1.

100) *Den svenska filmens historia: en översikt* (Stockholm: Norstedt, 1978), 13. Werner credits Hofman-Uddgren only as director of Wägner’s *Systrarna*.

101) Hofman-Uddgren cited in Klein/“Selim”, “August Strindberg på biograf”, 1.

publications, that I had to retrieve manually, as a complement to the digital research? The differences are subtle, but I would like to point out two ways in which this research method draws attention to other issues in comparison with earlier studies. Firstly, when searching for film titles in a large corpus of digitized texts, adverts and cinema listings tend to become foregrounded in relation to reviews, since the quantities of marketing materials usually outnumber the critical or journalistic texts.¹⁰²⁾ While researchers approaching materials through analogue resources can of course identify the same adverts and listings, and Mats Björkin has explored N.P. Nilsson's marketing strategies, I would suggest that the experience of scrolling through digitized materials and the visual quality of the materials in the database — which is superior to the grainy microfilm versions — draws the attention towards film advertising, and facilitates the identification of recurring patterns, like the many references to “Stockholm” in adverts for screenings of *Systrarna*. Secondly, the research method highlights regional differences, since all but three of the search results discussed in this article come from Stockholm-based newspapers, even though a majority of the publications included in the digitized corpus were regional newspapers. The local search results from beyond Stockholm were mainly short items reporting that Strindberg's plays were going to be adapted for the cinema, and a few cinema listings from *Jämtlandsposten* providing evidence that some of Hofman-Uddgren's films were shown outside of Stockholm. In comparison with the “press reactions” published in *Svensk Filmografi*, which draws on newspapers published in the three largest Swedish cities — Stockholm, Gothenburg and Malmö — and for some periods have surveyed only the Stockholm-based newspapers,¹⁰³⁾ the digital search method makes it possible to explore film reception beyond the large urban centers, and once the digitization of a particular regional publication has been completed and included in *Svenska dagstidningar*, the extra amount of work required by the reception researcher to include a wider geographical span is negligible, in stark contrast with the time-consuming research process which forced *Svensk filmografi* to exclude reception material from beyond the large cities.

The complete absence of Malmö-based newspapers in the corpus from *Svenska dagstidningar* is problematic, but the search did not yield any results in the two Gothenburg-based newspapers included in the corpus, and perhaps the lack of reception materials from other locations simply reflects the local character of Hofman-Uddgren's films, and their roots in Stockholm entertainment culture.

So far, the discussion of digitization in this article has focused on the experience of using KB's newspaper databases to retrieve material about the reception of Anna Hofman-Uddgren's early films. However, I would like to conclude by returning to an important aspect of digitization in relation to dissemination.

Both Waldekranz' research on Hofman-Uddgren's film work and the national filmography of early Swedish cinema *Svensk filmografi* (introduced in the beginning of this article), were published before the impact of mass digitization, as well as before the development of systematic approaches to film reception analysis. Yet, later scholarship on

102) This is of course not only true for this early period, but also for periods when film reviews have become an established journalistic genre.

103) Åhlander, ed., *Svensk filmografi* 1, 74.

Hofman-Uddgren has accepted the account of the films' reception presented in these sources without asking critical questions or revisiting all of the primary sources on which these analyses were based. In *Svensk filmdatabas*, the Swedish Film Institute's online database of Swedish film, several of Anna Hofman-Uddgren's films are presented with excerpts from Waldekranz (1983) as quoted in *Svensk filmografi* as contextual commentary. Indeed, since the information about historical reception in *Svensk filmdatabas* is based on *Svensk filmografi*, and searching for a film title in *Svensk filmdatabas* is, as I mentioned earlier, currently the easiest way to obtain information about a historical Swedish film title, the data on Swedish films from *Svensk filmografi* has arguably shaped the understanding of early Swedish film reception to a significant extent — and this influence continues and broadens with *Svensk filmdatabas*, where the information becomes accessible to anyone with an internet connection.

In *Svensk filmografi 1*, many early film titles are presented with a section on “press reactions”, summaries of the films' critical reception.¹⁰⁴⁾ The collection of empirical material, selection of quotes and analysis of the texts are subject to the interpretative skills and perspectives of the researcher, and while the technical foreword does problematize this, it is at least possible for the reader to find out who is responsible for each entry, since the authors' initials are listed in the publication. By contrast, in *Svensk filmdatabas*, which makes the “press reactions” from *Svensk filmografi* freely available online, no authors are listed in the information about reception. This reinforces the impression — already implied problematically in *Svensk filmografi* — that these quotes are representative or complete representations of the film's reception in the Swedish press, objectively telling us how the films were received, rather than a selection or interpretation of reception material. The presentation of “press reactions” as simply factual is further underlined by the fact that the section is usually followed by a “comment”, featuring a text by a named author, giving the impression that the “press reactions” are descriptive and neutral, whereas the “comments” will include personal opinions.

While access to digitized materials can provide historical reception studies with new insights or perspectives by facilitating new kinds of searches, as some of the findings presented in this article suggest, we also need to discuss the implications of online resources concealing their own blind spots while making information about film culture, including historical reception, available to much larger groups than ever before.

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104) Åhlander, ed., *Svensk filmografi 1*.

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Filmography

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Fadren (Hofman-Uddgren, 1912)

Fröken Julie (Hofman-Uddgren, 1912)

Stockholmsdamernas älskling (Hofman-Uddgren, 1911)

Stockholmsfrestelser (Hofman-Uddgren, 1911)

Systrarna (Hofman-Uddgren, 1912)

Biography

Ingrid Stigsdotter is a researcher in Cinema Studies at Stockholm University's Department of Media Studies. Her current film scholarly work is focused on women in Swedish film history, as part of the interdisciplinary research project “Representing Women: Gendering Swedish Film Culture and Production”, and she is particularly interested in feminist approaches to film reception, representation, and archival studies. Her recent publications include the edited collection *Making the invisible visible: Reclaiming women's agency in Swedish film history and beyond* (2019).

Michael Aronson – Gabriele Hayden – Elizabeth Peterson

(University of Oregon)

Local Cinema History at Scale: Data and Methods for Comparative Exhibition Studies

Abstract

Digital tools and digitized sources have expanded our ability to research and present regional film histories, along with the hope of conducting comparative work across both place and time. Alongside these projects are increasing calls for more deliberate coordination of tools, methods, and sources to create more meaningful comparisons. However, it remains difficult for researchers to know what digital projects exist for comparative work, and the methods, points of comparison, data structure, and sources used all considerably vary. Utilizing research data management principles, we conducted an exploratory survey of local film exhibition digital projects to document the current historiographic landscape, and to assess existing coverage of geography, time, sources, data structures, metadata schema, data accessibility and reproducibility. The dataset from the survey results can be shared by researchers to better discover each other's work, but also to serve as a guide to best practices going forward.

Key words

film exhibition, New Cinema History, digital humanities, data reproducibility, data management

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Introduction

Our historiographic intentions were pure. We wanted to build a web-based platform in which our undergraduate students could be taught to collaboratively research, write and map the history of moviegoing and exhibition in cities and towns across the state of Ore-

gon. One of the primary goals of the Oregon Theater Project¹⁾ was therefore pedagogical: we built it to give our students hands-on experience with digital humanities principles and tools, and to serve as a public forum for the students' resulting original research. In this regard, we have happily succeeded. However, our other key project objective was to incorporate open data design principles to facilitate an accessible and sustainable database of information about Oregon exhibition history—data that could then be freely utilized by film scholars, ourselves and others, to conduct comparative analysis across both time and space. Here, at least until this point, we have sadly fallen short, and, unfortunately, we're not alone.

Our pronouns for this article are “we/us” as this is a deeply collaborative set of projects. But to clarify for our readers, there are two overlapping sets of we/us. The first, the Oregon Theater Project, is an existing and ongoing partnership between a film historian, Michael Aronson, and a Humanities Librarian, Elizabeth Peterson. However, when it came to our goals to better share our Oregon data alongside an analysis of available datasets from similar exhibition and moviegoing projects we realized we were well out of our depth. We needed someone with expertise in DMPs, PIDs, TDRs, etc., all things data that we did not fully understand. So the we/us that encompasses the work of this paper includes our third collaborator, University of Oregon's Research Data Management and Reproducibility Librarian, Gabriele Hayden.

As is obvious to anyone who has undertaken this kind of work, the need for resources, including expert labor, remains indispensable and widely uneven in their availability. While there are evermore small-d democratic tools for doing digital scholarship and creating digital collections, there are also, we should all acknowledge, forgivable limits to what one can accomplish on one's own or with a research partner. Some film historians are well-versed in the digital tools, datasets and back-end hierarchies, and some film historians are able to collaborate with data scientists, and some of us are largely on our own. Still, these tools in conjunction with a growing set of digitized periodical sources have increasingly expanded our collective ability to research and publicly share local, regional and national film histories and the resulting data that structure these records. Amazing, richly detailed histories of exhibition and moviegoing from individual theaters²⁾ to entire countries³⁾ are now available for anyone to access on the “shallow” web. In terms of offering up historical content, it's breathtaking how far we have come in the last couple of decades. However, it remains surprisingly difficult for researchers to know where and how to locate the growing plethora of these online projects—there is no real clearinghouse, directory or repository that focuses exclusively on digital projects—and the methods, points of comparison, data structures and sources used by those that are locatable vary considerably. As Richard Maltby noted, now over a decade ago, “[t]he increasing interest in the specific circumstances in which films were circulated and watched historically has resulted in a proliferation of often local or regional case studies. A key challenge facing this field of research is to integrate the diversity of local microhistorical studies into interpretative

1) *Oregon Theater Project*, accessed August 30, 2021, <http://oregontheaterproject.uoregon.edu>.

2) *Cine ZOOlogie*, accessed September 1, 2021, <http://www.cinemazooologie.be/>.

3) “Film in the Netherlands from 1896,” *Cinema Context*, accessed September 1, 2021, <https://cinemacontext.nl/>.

frameworks at the meso level.”⁴⁾ Deb Verhoeven similarly, in 2012, recognized that the tendency towards project-specific digital projects” makes it difficult to develop disciplinary frameworks for comparative and/or collaborative “e-research.”⁵⁾ If we agree, more than a decade later, that easily shareable data is an intrinsic building block required for this goal, it remains a surprisingly elusive one.

As an initial remedy to these challenges, we have produced an exploratory survey of existing digital exhibition projects to document the historiographic landscape, in which we have assessed the collective existing coverage of geography, time, sources, data structures, metadata schema, and data accessibility. Simply put, what is currently out there and how usable is it by others? And because it is bad form to call out the mote in others’ eyes while walking around with a beam in our own, we also document here our own better-late-than-never process of implementing accessible data sharing for the Oregon Theater Project. Our goal with these two intertwined efforts is to mark a modest and preliminary path for others to hopefully follow, so that our growing collective potential of dispersed data can be integrated into new, original comparative research on the history of moviegoing and exhibition.

The following paper is broken into three sections, a description of our exploratory survey methodology, its findings, and a set of recommendations based on it, as well as our own process of making the data accessible for our Oregon platform.

Methodology

When we proposed this paper, our goal was to provide an initial comparative dataset derived from the existing accessible exhibition-focused platforms found on the open web, and to hopefully add our data to the mix. We have arrived at a moment of collective desire for comparative analysis of local cinema histories, even if we’re not yet always certain as to what constitutes a meaningful comparison. Where and when is it possible (and useful) to generalize about the unique? Daniel Biltereyst and Philippe Meers⁶⁾ recognized the need for “more systematic comparative research” with shared datasets from different areas to enable discovery of “larger patterns” and to test hypotheses within film exhibition and cinemagoing. And some of this valuable work has begun; Pafort-Overduin, Sedgwick, and Van de Vijver⁷⁾ in one project focus on the film titles consumed in three different cities in

4) Richard Maltby, “New Cinema Histories,” in *Explorations in New Cinema History: Approaches and Case Studies*, eds. Richard Maltby, Daniel Biltereyst, and Phillippe Meers (Chichester, UK: Wiley-Blackwell, 2011), 1–40.

5) Deb Verhoeven, “New Cinema History and the Computational Turn,” in *Beyond Art, Beyond Humanities: A New Creativity* (World Congress of Communication and the Arts Conference Proceedings, University of Minho, Portugal, 2012), 4.

6) Daniel Biltereyst and Philippe Meers, “New Cinema History and the Comparative Mode: Reflections on Comparing Historical Cinema Cultures,” *Alphaville: Journal of Film and Screen Media*, no. 11 (2016), 13–32.

7) Clara Pafort-Overduin, John Sedgwick, and Lies Van de Vijver, “Identifying Cinema Cultures and Audience Preferences: A Comparative Analysis of Audience Choice and Popularity in Three Medium-sized Northern European Cities in the Mid-1930s,” *TMG Journal for Media History* 21, no. 1 (2018), 102–118.

the Netherlands and Great Britain in the mid-1930s, and Thunnis van Oort⁸⁾ compares “cinema economies and moviegoing cultures” in the Netherlands and Belgium in the immediate post-WWII period by looking at the industrial organization of film exhibitors in the respective countries. More recently, a large research group used “harmonized data sets” of feature films screened in cinemas in six European cities in 1952 to track and analyze distribution patterns.⁹⁾ The CFP for this issue of *Illuminace* prompted us to add our voice to the call for more comparative work along with our recommendation to structure individual projects in ways that make them more comparable. But first we needed to know what work currently exists within this realm. How does the Oregon Theater Project’s content and structure compare to other projects within this field?

Definitions, Criteria for Inclusion

We are not scientists. That is not stated as an excuse for any perceived lack of rigor, but rather as context for the underlying rationale we used in locating and analyzing the projects in this survey of existing public-facing digital projects on local/regional film exhibition history. First, it is important here to state the obvious; there are many significant works of exhibition history, including both recent and canonical studies, that because of their qualitative-nature or presentational form do not lend themselves for easy inclusion in this survey.¹⁰⁾ Our goal with this project, instead, is to expand access to datasets that are, or should be, easily found online by anyone interested, by those that are explicitly collaborators in shared research, but also scholars (both lay and professional) with more autonomous pursuits. Data should be shared and it should be straightforward to locate. However, traditional means of distributing scholarly work, within mostly closed academic and commercial ecosystems, can sometimes be at odds with discoverability. As a result, it’s important to emphasize here that our project is an *exploratory survey* of a particular presentation mode of research and not an *inventory* of all the research taking place within the field. The survey and its results represent a snapshot in time; they should not be considered definitive or final. Even during the relatively short time it took to write and revise this article, several of the projects we surveyed changed in significant ways, and new projects will likely come online by the time this article is published.

This inevitable evolution further underscores the importance of ensuring access to the data behind these digital projects. To that end, we are sharing this survey in a repository¹¹⁾

8) Thunnis van Oort, “Industrial Organization of Film Exhibitors in the Low Countries: Comparing the Netherlands and Belgium, 1945–1960,” *Historical Journal of Film, Radio and Television* 37, no. 3 (2016), 475–498.

9) Thunnis van Oort and Jessica Leonora Whitehead, “Common Ground: Comparative Histories of Cinema Audiences,” *TMG Journal for Media History* 23, no. 1–2 (2020), 1–11.

10) See, for instance: Jacqueline Najuma Stewart, *Migrating to the Movies: Cinema and Black Urban Modernity*, (Berkeley: University of California Press, 2005); Charlene Regester, “From the Buzzard’s Roost: Black Movie-Going in Durham and Other North Carolina Cities During the Early Period of American Cinema,” *Film History* 17, no. 1 (2005), 113–24.

11) Gabriele Hayden, Elizabeth Peterson, and Michael Aronson, “Replication Data for: Local Cinema History at Scale: Data and Methods for Comparative Exhibition Studies,” *Harvard Dataverse*, accessed March 14, 2022, <https://doi.org/10.7910/DVN/6WQQPO>.

with a license that allows for reuse, with the hope that others download our data, add to it, and, ultimately, publish a more comprehensive version of this survey that includes important work—particularly work in other languages and from Asia, Africa, and Eastern Europe—that we have failed to locate.

We started by defining “existing digital projects on local/regional film exhibition history.” This preference for local/regional over universal/global is consistent with the broad “bottom up” goals of New Cinema History.¹²⁾ Although no longer very new at this point (and arguably not even ‘new’ when first labeled as such), New Cinema History, in its de-centering of the film as text, and in its multivalent approaches to studying movies as cultural and social phenomena, arguably remains one of the more vibrant subfields in our discipline, in large part for the very methodological and interdisciplinary creativity that fostered many of our surveyed projects.

To be included in our exploratory survey, a project has the following basic criteria:

- includes information about venues that focused primarily on moving pictures, e.g., names of venues, locations, capacity, dates of operation
- be currently publicly visible online (even if it does not yet display the information it promises, or its display is broken)

Projects may also include the following additional elements:

- programming, e.g., titles, dates of screening, and venues where screened
- names of people associated with venues, e.g., owners, managers, staff
- audience demographic information
- maps or other geospatial information
- images
- timelines
- stories about moviegoing, e.g., oral histories, user-submitted memories
- information about sources, including citations, images of or links to primary source material such as newspaper clippings and city directories

Projects may have extensive interpretive text about venues, people, and topics, or they might simply provide the data with minimal narrative framing.

In addition to these content elements, we also wanted to survey the data components of projects. Each web project, almost by definition, typically has a front end—the public website—that users can navigate, along with a back end—the data and source code—that determines what users see on the website.¹³⁾ If we’re hoping to do comparative work, a basic requirement is access to more than the public-facing website.¹⁴⁾ Thus, we designed our

12) Daniel Biltereyst, Richard Maltby, and Philippe Meers, eds., *The Routledge Companion to New Cinema History* (New York: Routledge, 2019).

13) We are using back end and front end here in their widely accepted vernacular meaning: “back end (data, concepts, research concepts) and front end (interface),” Joanna Drucker and Patrik BO Svensson, “The Why and How of Middleware,” *Digital Humanities Quarterly* 10, no. 2 (2016), paragraph 60.

14) “Nous lançons un appel pour l’accès libre aux données et aux métadonnées. Celles-ci doivent être documentées et interopérables, autant techniquement que conceptuellement.” Marin Dacos, “Manifeste des Digital

survey instrument to document how projects structure their data, whether or not it is freely available as a machine-readable data set that one can download without contacting a person, and, if so, in what formats, the existence of persistent links, and what permissions exist for re-use. We utilized the FAIR principles¹⁵⁾ as a guide, as they provide a simple and understandable framework for data reproducibility. The FAIR guidelines recommend ways to make data Findable, Accessible, Interoperable, and Reproducible, all crucial elements that must be in place to enable researchers to share and compare data.

With these criteria as a determining structure, our exploratory survey excludes journal articles, books and book chapters, conference presentations, and dissertations unless they also had an online digital project component that met the minimal criteria. Consequently, the survey leaves out many potentially notable and interesting research projects about local film exhibition history.

Literature Review

Our first stop to compile the list of projects was The HoMER Network's map and list of research projects.¹⁶⁾ The HoMER Network (History of Moviegoing, Exhibition, and Reception) is the primary international scholarly association for people working within this specialized subfield of cinema studies. Their website includes an interactive map and list of research projects, which anyone can submit to using a provided form. The map allows one to filter results by type of project: database, mapping, oral history, app, digitisation, and N/A. In April 2021 when we started our survey, there were 66 projects listed, but only a handful of those could be characterized as digital projects, and some of those were no longer online. We'll return to the idea of a potential HoMER directory version 2.0 in the Recommendations section of this paper, but nonetheless, HoMER was a good place to start because it pointed us to active scholars, who in turn cited other work that is online but which is not yet on the HoMER list.

Another productive source for identifying projects was a November 2020 special issue of *TMG Journal for Media History*,¹⁷⁾ which published a set of articles on the theme of Comparative Histories of Moviegoing. Articles in this issue both described existing digital projects and cited other projects that we were able to locate and add to our list. *Alphaville* provided a good number of leads in Issue 11 on European cinema heritage, as well as a more recent dossier in Issue 21 titled *History of Cinemagoing: Archives and Projects*. We also searched and followed cited references in the journals *Research Data Journal for the Humanities and Social Sciences*, the *Journal of Open Humanities Data*, and *The Arclight Guidebook to Media History and Digital Humanities*.¹⁸⁾ Helpful inventories of European

humanities," Billet, *THATCamp Paris* (blog), March 26, 2011, accessed March 14, 2022, <https://tcp.hypotheses.org/318>.

15) "FAIR Principles," *GOFAIR*, accessed September 1, 2021, <https://www.go-fair.org/fair-principles>.

16) "HoMER Projects," *HoMER Network*, accessed September 1, 2021, <https://homernetwork.org/homer-projects>.

17) *TMG Journal for Media History* 23, no. 1–2 (2020).

18) Charles Acland and Eric Hoyt, eds., *The Arclight Guidebook to Media History and the Digital Humanities* (Reframe Books, 2016).

projects included the European Association for Digital Humanities projects,¹⁹⁾ the Cinema City Cultures research network website,²⁰⁾ “DH Cinema Projects” listed on the Transformations Conference website,²¹⁾ and “Mapping Performing Arts Data” by Vincent Baptist.²²⁾ Lastly, we sent an email inquiry to the HoMER listserv to solicit information about projects that fit within the scope of our survey.

At the conclusion of this initial gathering and sifting process, we had 35 titles on our list of online projects to survey, a number that grew to 40 with several last-minute additions. Again, finding just over three dozen sites required this set of scholars, fairly well-versed in the field, considerable time to locate across multiple and diverse sources.

Survey Design

We used Google Sheets to create the survey instrument. The survey has two worksheets: one to document the public-facing content of a project, and one to document the back-end data components of a project. On the content sheet, we created fields that capture the kinds of information each project includes. These fields align with the core elements of film exhibition research, e.g., venues, dates of operation, capacity, programming, etc., that are most likely to be used in comparative work.

We ensured consistency by writing a data dictionary that defined in advance the potential answers to each question. We used Google’s data validation feature for many of the fields, creating a dropdown menu with predefined answers. We used the International Organization for Standardization (ISO) Country Codes²³⁾ to indicate the countries covered in a project, but we used free text for the “Region(s)” field, since we wanted a less structured way to capture the varying scales at which projects operated—whether cities, states, provinces, or neighborhoods. Our primary focus for the front-end survey was on simply documenting the existence of content on each project’s public website. We did not incorporate more specific descriptions of how that content is displayed or how it functions. For example, if a project incorporates a map of some kind, we would indicate “Yes” on the survey sheet, but not what kind of map, if it is static or interactive, if it incorporates different media, if it has different layers, etc. Additionally, we did not survey the presence of specific digital humanities tools, such as timelines and data visualizations, although many of the projects in the survey take advantage of these tools to present and illuminate research in new and exciting ways that traditional print publications cannot. Other public-facing website components we chose not to examine include usability, accessibility, intended audience, use of images, the presence of interactive tools, or the functionality of tools such as

19) “Projects,” *European Association for Digital Humanities*, accessed August 25, 2021, <https://eadh.org/projects>.

20) *Cinema City Cultures*, accessed August 30, 2021, <http://cinemacitycultures.org/>.

21) “DH Cinema Projects,” *Transformations I Cinema and Media Studies Research Meets Digital Humanities Tools*, accessed August 29, 2021, <https://transformationsconference.net/dh-cinema-projects/>.

22) Vincent Baptist, Julia Noordegraaf, and Thunnis Van Oort, “A Digital Toolkit to Detect Cinema Audiences of the Silent Era: Scalable Perspectives on Film Exhibition and Consumption in Amsterdam Neighbourhoods (1907–1928),” *Studies in European Cinema* 18, no. 3 (July 11, 2021), 252–273.

23) “ISO 3166 Country Codes,” *International Organization for Standardization*, accessed August 30, 2021, <https://www.iso.org/iso-3166-country-codes.html>.

searchable databases or dynamic maps. We did indicate if a project covers a single region or if it aggregates data from multiple locations, but aside from that we chose not to document the spectrum of approaches and methods within the projects we surveyed, such as the use of digitized newspapers to compile programming information, recording oral histories of theaters to document perceptions of audiences, or the use of linked open data. All of these components would be interesting to add to a future survey and analysis of these projects.

As much as one might hope for an easy checklist that would seamlessly work to assess any and all of the projects on our list, there is so much variety in terms of content and presentation that we still had to make many subjective judgments about what to include and how to describe included projects. Deb Verhoeven has consistently raised important questions regarding how best for our discipline collectively approach its data as distinct from other scholarly disciplines that “deal with and define data.”²⁴⁾ Some presented a searchable database of venues that included dates of operation, ownership, programs, and lists of sources—Cinema Context, Cinematic Brno,²⁵⁾ The Early Cinema in Scotland Research Project.²⁶⁾ Others required more deliberation. For example, the U.K.’s Cinema Theatre Association’s “Listed Cinemas” is a static list of current and historical cinema venues.²⁷⁾ The list isn’t interactive or searchable, there is no programming information about the venues, nor does the list incorporate any of the digital humanities features we find in other projects. But because the list includes addresses, years of construction, names of architects, and current use—data that could be useful for comparative work—we decided it met the minimum threshold for inclusion in the survey. Another tricky example is the Italian CineRicordi (CineMemories),²⁸⁾ which provides video oral histories of moviegoing in mid-century Italy. This is a rich collection of primary source documents about audiences that captures what it felt like to go to the movies in that place and time. This kind of qualitative data doesn’t lend itself to comparison as tidily as, say, the number of theaters in operation at a given time, but the information is still an important contribution to our understanding of the cinema experience for ordinary people. Participants mention specific theaters and programs in their memory videos, but the project’s mission is not to systematically document venues or programs. Thus, we included CineRicordi and a few other oral history projects like it in the survey, but when indicating the presence of data related to venues and programs in these projects in the “Venues” and “Programming” fields of the survey, we entered “No” or “Partially” to try to describe this partial and ambiguous presence of potentially usable data.

We also decided to include projects we defined as “Placeholder” projects. Some of these serve as landing pages for research networks focused on regional film exhibition his-

24) Deb Verhoeven, “Visualising Data in Digital Cinema Studies: More than Just Going through the Motions?” *Alphaville: Journal of Film and Screen Media*, no. 11 (2016), 92–104.

25) *Cinematic Brno*, Department of Film and Audiovisual Culture at Faculty of Philosophy, Masaryk University, Brno, accessed August 31, 2021, <https://www.phil.muni.cz/filmovebrno/?id=103&lang=1>.

26) “The Early Cinema in Scotland: Research Project,” *Early Cinema*, accessed September 1, 2021, <https://early-cinema.gla.ac.uk/>.

27) “Listed Cinemas in England,” *Cinema Theatre Association*, accessed August 30, 2021, <https://cinema-theatre.org.uk/uk-cinemas/listed-cinemas/>.

28) *CineRicordi*, accessed August 31, 2021, <https://www.cinericordi.it/>.

tories, with information about and links to articles, presentations, dissertations, and digital projects. The five sites we included in the survey are frequently mentioned in the literature, and while they mention places to find data about venues, programming, etc., the sites themselves do not present that data. So while it seemed necessary to include these projects in the survey, most of the content elements we look for appear absent. In some cases, we found through reading articles or presentations links to the data being used in (but not linked to) the front-end projects that these placeholder websites “tease.” We marked many of the fields for these projects “Undetermined,” since we could not determine what elements might ultimately be included in the as yet unpublished web display.

Finally, we included a field in the survey to document the presence of cited sources. Most of these projects, including our own, originated within a scholarly framework. A fundamental norm of scholarship is to attribute the sources one uses to both acknowledge others’ work and to allow other researchers to consult those sources with an eye to develop their own interpretations and arguments. It is labor-intensive, to be sure, but the practice ensures that these projects preserve a scholarly integrity and authority that aligns with traditional academic publications. When citations and sources are present in these projects, there is enough variation in form and content that we had to include an option in the data sheet for “Partially” and “Undetermined.” For example, *Lost Cinemas of Leeds* has a “Sources” page with a list of the sources used, such as city directories, newspapers, books, and manuscript collections, but the theater profiles on the site do not have specific citations to those sources.²⁹⁾ We marked this one and others that take this approach as “Partially.” In contrast, the *Australian Cinemas Map* relies on a single publication for its records, the film industry journal *Film Weekly*,³⁰⁾ yet each theater profile has more specific references to *Film Weekly* that would enable a researcher to find those references readily to confirm the information. For this reason, we gave this project and others with a similar level of rigor a “Yes” for the presence of sources.

The information we collected regarding the data that fuels each project focuses on basic elements that research data management librarians have long argued are essential to the sharing of research data and code. Because our focus is on allowing for comparative work, we focus on data sharing, rather than on elements that humanities scholars have defined as important to reproducing digital project front ends.³¹⁾ And within those elements, we focused on those aspects we feel are most essential to allowing cinema studies scholars with limited technical and financial resources to reuse data to advance the field: that the data is shared at all, that it is findable (linked from the front-end website and held in a

29) “Sources: Hiding in Plain Sight,” *Lost Cinemas*, accessed August 30, 2021, <https://lostcinemas.co.uk/sources/>.

30) “Australian Cinemas Map: A Map of Film Weekly Motion Picture Directory Cinema Data, 1948–1971,” *Flinders Institute for Research in the Humanities*, 2011, accessed August 31, 2021, <https://auscinemas.flinders.edu.au/>.

31) For a good recent overview of challenges associated with that second project, see the introduction to Florian Kräutli, Esther Chen, and Matteo Valleriani, “Linked Data Strategies for Conserving Digital Research Outputs: The Shelf Life of Digital Humanities,” in *Information and Knowledge Organisation in Digital Humanities* (Routledge, 2021), 206–224. For standards in this vein, see C. M. Sperberg-McQueen and David Dubin, “Data Representation,” *Digital Humanities Data Curation* (blog), 2017, accessed August 30, 2021, <https://guide.dhcuration.org/contents/data-representation/>.

scholarly repository with a DOI), and that it is reusable (data is in an open file format).³²⁾ A complete list of the data fields for the “content” analysis and the “data” analysis is in the appendix.

The survey instrument includes a data dictionary to help define and describe each of the fields in more detail. The full data set (csv), data dictionary, R code for generating graphs, and Readme file are available in the UO Libraries Dataverse Repository.³³⁾

Findings

While our original primary goal with this survey was to locate and analyze the accessibility of datasets associated with online platforms, in documenting the fields as described above we found a number of macro patterns visible across both front-end and back-end elements.

Digital Project Website

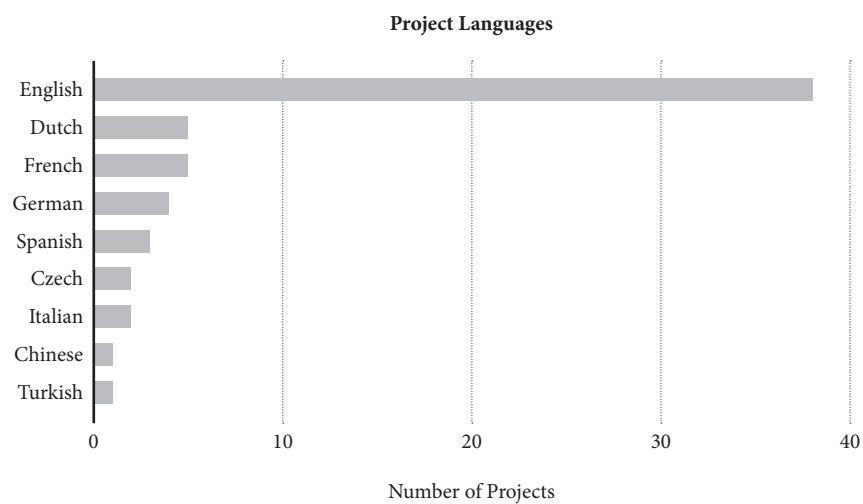
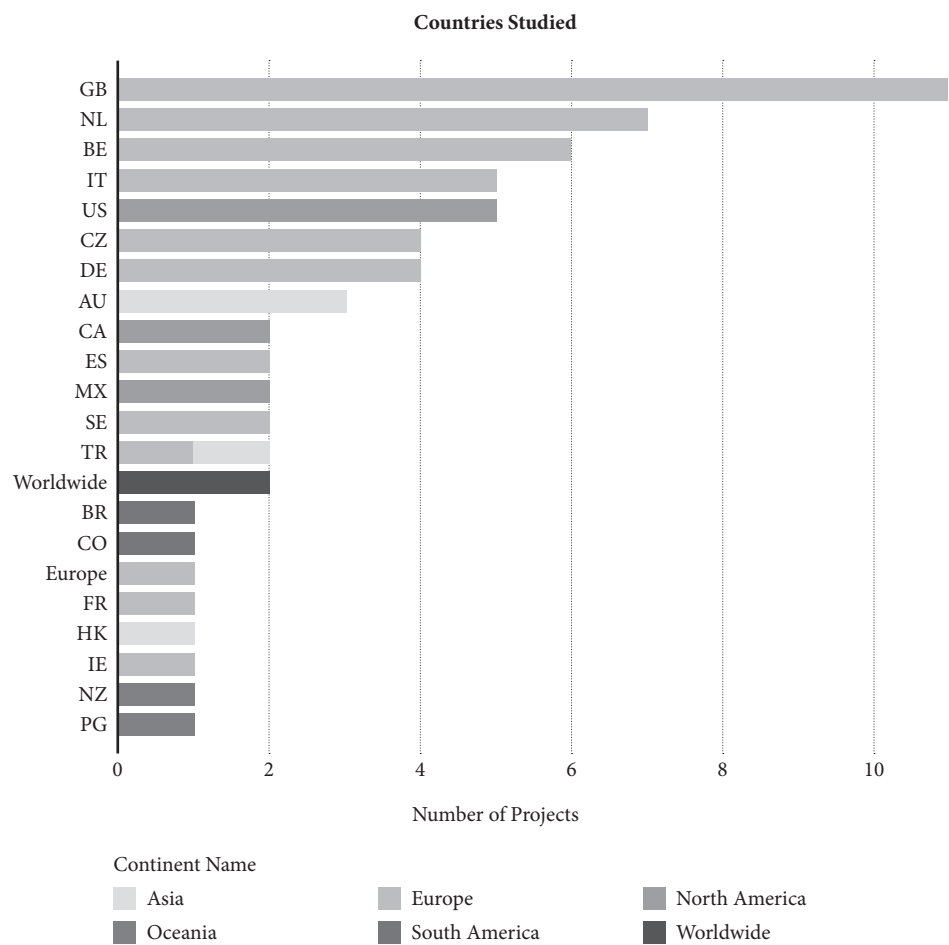
The majority of projects focus on Western Europe, with a smaller number that covered North America and Oceania. The Global South is conspicuously absent, with only one project including any data from Asia or Africa. This lack is probably both a result of our own flawed epistemic perspectives and linguistic capabilities (and limited process of project surveying) and the wider skewed political economy of academic knowledge production, particularly in digital forms, that has historically marginalized analysis of cinematic practices in the Global South including Asia, Africa and Latin America.³⁴⁾ It is clear that there is a critical need to broaden the spectrum of digitally presented exhibition case studies to better reflect all regions of the world, and the type of publicly-accessible data sharing that we are suggesting here can act as one positive structural element towards that more globalizing goal. (Note that projects surveyed can include more than one country. Count is of each time a country appears in a project—and thus total adds up to more than the number of projects surveyed.)

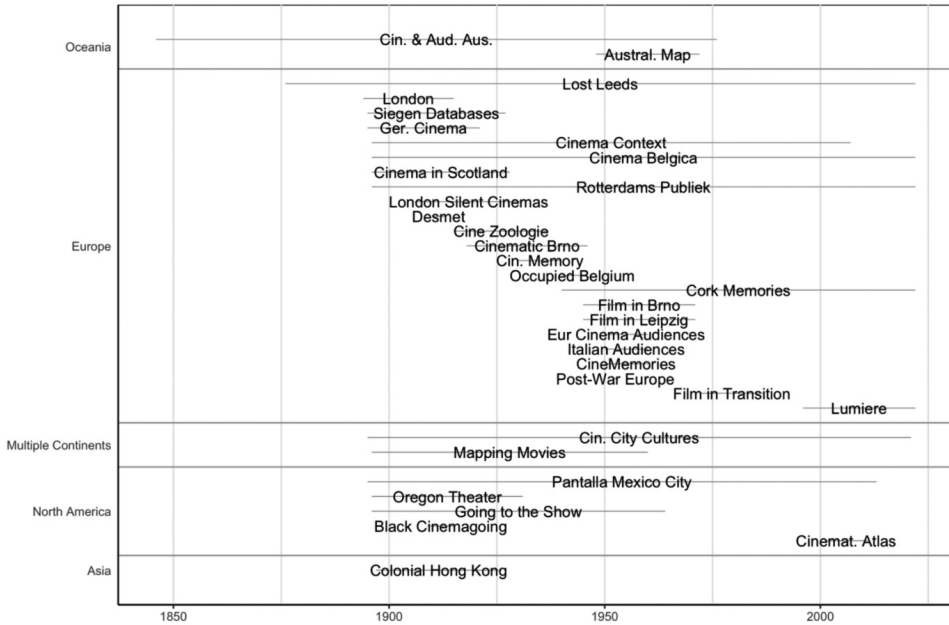
Not surprisingly, the dominance of colonialist languages for project presentation, overwhelmingly English, largely matches this subject focus. (Again, some projects present their information in more than one language. Count is of each time a country appears in a project—and thus total adds up to more than the number of projects surveyed.)

32) For a top-level overview of some of the different issues in knowledge organization between institutions and small or individual researchers, see Koraljka Golub, Ahmad M. Kamal, and Johan Vekselius, “Knowledge Organisation for Digital Humanities: An Introduction,” in *Information and Knowledge Organisation in Digital Humanities* (Routledge, 2021), 5–6. In the field of cinema studies, we might recognize three categories: the museum or cultural institution, the large, grant-funded research group, and the small group or individual researcher.

33) Hayden, Peterson, and Aronson, “Replication Data for: Local Cinema History at Scale”.

34) Despite their importance for documenting films made in their respective countries, we chose to exclude the projects *Indiaincine.ma* (<https://indiaincine.ma/>) and *Turkishcine.ma* (<https://turkishcine.ma/>) because the sites do not include information about where, how, or when these films were exhibited or how audiences received them—elements that are central to the focus of this exploratory survey.





Many projects start with the “birth of cinema,” while others are focused on a particular historical moment. One can speculate that the early cinema projects may be benefiting from the growth in digitized primary sources collections from this era, most of which are in the public domain and readily available in public repositories. Projects that focus on a more narrow time period may have more limited sources available, such as oral histories of living people, or proprietary box office data sold by a commercial vendor. A number of projects did not indicate in their documentation the range of time they covered, and so have been omitted from the timeline above. For more information on each project, including exact dates, long titles, links to websites, and projects excluded, see the full survey.³⁵⁾

Around half of these project websites offered minimal scholarly or narrative framing. Sometimes that narrative was available offline in the form of scholarly articles. The other half of the projects offered either a single narrative introduction, or short contextual narratives describing, for example, individual theaters.

Eighty percent of projects cite sources for some or all of their material, which is in keeping with their (mostly) scholarly origins.³⁶⁾ A few projects are crowd-sourced, such as the granddaddy of movie theater love, *Cinema Treasures*,³⁷⁾ which covers theaters past and present across the US. Other projects are microhistories by local cine-enthusiasts, such as the charmingly illustrated *Hiding In Plain Site: The Lost Cinemas of Leeds*. The rich rela-

35) Hayden, Peterson, and Aronson, “Replication Data for: Local Cinema History at Scale”.

36) Projects that reuse data often simply cite to the original data set. This means that the user may need to track down citations in the source data set in order to amass a complete set of citations. These and other examples where sources would require more work to reconstruct were marked “partially.”

37) *Cinema Treasures*, accessed August 29, 2021, <http://cinematreasures.org/>.

tionship, as well as inherent tensions, between scholarly and lay historians is rarely directly acknowledged but a deeply-ingrained aspect of locally-oriented exhibition and movie-going study.

Digital Project Data for Reuse

Our survey shows that the vast majority of the projects we explored—sixty-eight percent—did not openly share their data (or code to re-access the data) in a form that is aggregated, machine readable, and reusable. This came as a surprise to us, especially considering the current discursive enthusiasm in our (sub)field for all things comparative.

Let us be clear, through a specific example, about what we mean by openly sharing data: The exciting new History of Film Exhibition and Reception in Colonial Hong Kong project is openly-searchable, includes extensive metadata, and directly links to the full text sources at Hong Kong Public Libraries for entries in their database.³⁸⁾ However, because it offers no way for a scholar or amateur enthusiast to access and reuse the entire database in another project, we consider this data not shared.³⁹⁾ By contrast, the code and data to create the Cinema Context database has been archived in a repository and is licensed for reuse by anyone interested in doing so; we consider that data to be shared.

It is possible that more of these surveyed sites do, in fact, make their data accessible elsewhere but that we were unable to find it. Of the twelve sites that share some or all of their data, three do not include any direct links to their open data; we only discovered that the researchers behind those sites share data through searches in repositories and references in articles.

Data, When Provided, Available in a Public Repository

Although it is valuable to share data via links from a project website, without maintenance that website will break over time in ways that disables access.⁴⁰⁾ For example, in theory the Cinematographic Atlas project shares its data in open formats via a link directly to the website.⁴¹⁾ However, the data is or was hosted on Geocommons without a stable link (DOI or similar), and GeoCommons appears to be at least partially defunct. As a result, all of the links have rotted, which is a sad end after all the hard work and thought that went into making and sharing this data. Luckily, some of the data was find-able after about thirty

38) "A History of Film Exhibition and Reception in Colonial Hong Kong (1897–1925)," *Lingnan University*, 2021, accessed August 31, 2021, <https://digital.library.ln.edu.hk/en/projects/flim/intro>.

39) This project is in no way unique, a number of even larger well-known projects including Kinomatics, which utilizes a commercial proprietary database that typically is only accessed by the industry because of its significant cost, do not share their data or even name their source of the data on the platform. While this type of proprietary data has potentially significant uses, we are most interested here in data produced and shared by scholars.

40) "The Web as scientific platform is full of digital wastelands, caused by the end of research projects." Christine Barats, Valérie Schafer, and Andreas Fickers, "Fading Away... The Challenge of Sustainability in Digital Studies," *Digital Humanities Quarterly* 14, no. 3 (2020).

41) Daniel Naud, "Canadian Movie Theaters Spatial Distribution," *Cinematographic Atlas*, 2012, accessed September 1, 2021, <http://atlascline.site44.com/distrib.html>.

minutes of Googling; someone has made it available via GitHub, at least for the moment, and links for it are in our survey.⁴²⁾

The failure to archive in a stable repository is widespread. Of the twelve projects that share data, only five do so in an archival repository with a stable link (DOI). GitHub repositories can easily be archived via the EU-backed, open archival repository Zenodo,⁴³⁾ but none of the projects that share data directly or indirectly via GitHub have done this. The example of the Cinematographic Atlas project shows how fragile the data shared outside of a repository is, and how unlikely it is to continue to be accessible for more than a few years.

License for Reuse

Including a license with shared data is essential to allowing data to be reused. Of the thirteen projects that share some or all their data, five do not include a license, and seven include some kind of Creative Commons license. An additional four projects that do not share machine-readable data nevertheless include some kind of license. These include a notice of copyright, Terms of Use legal document, a notice that copyright was retained by the site creators, and a notice that the material shared was under no known copyright restrictions (in reference to the right of the website to display the material).

File Formats

Of the twelve projects that share some or all of their data, two projects share data in csv, tsv, or txt formats (comma-separated values, tab-separated values, and plain text). These simple, text-based formats offer, we argue, a gold standard for accessible data sharing of small to medium-sized projects. Character separated text formats such as csv and tsv are not fully standardized—and thus at least one guide to digital humanities data curation aimed at institutional data eschews them in favor of xml formats.⁴⁴⁾ However, data management librarians continue to recommend their use to individual researchers and small labs because they are widely used and understood across many research domains.⁴⁵⁾ They are simple for all users—technical and non-technical alike—to reuse, and are most likely to remain reusable for at least the next few decades. The Cine ZOOlogie project, for example, shares data as csv and tsv files, accompanied by a brief data dictionary in plain text format.

42) The GitHub README says, “GeoCommons was a community data sharing site where anyone could upload and attribute data, discover and download in open formats (...) This repository contains a full archive of the public datasets shared at GeoCommons.com.” Andrew Turner, “README.md: Geoiq/Gc_data,” *GitHub repository*, February 9, 2022, https://github.com/geoiq/gc_data. While the README author refers to a “repository,” GitHub repositories are hosted by a commercial vendor (GitHub, owned by Microsoft) that has no commitment to offering long-term archiving or stable links beyond their current business interests. Cinematographic Atlas-related data is available at <http://geocommons.com/datasets?id=67107> and https://github.com/geoiq/gc_data/blob/master/datasets/67107.geojson.

43) “Making Your Code Citable,” *GitHub Guides*, 2016, accessed August 29, 2021, <https://guides.github.com/activities/citable-code/>.

44) Sperberg-McQueen and Dubin, “Data Representation.”

45) Willow Dressel, “Research Data Management Instruction for Digital Humanities,” *Journal of eScience Librarianship* 6, no. 2 (2017), <https://doi.org/10.7191/jeslib.2017.1115>.

The Early Cinema in Scotland project shares data both as an Excel document and a csv document; by making the data available in two formats, they are able to optimize for ease of use (Excel is likely the easiest format for non-technical users in the present day) *and* for longevity (csv).⁴⁶⁾ Mapping Desmet⁴⁷⁾ shares data only in Microsoft Excel’s standard open XML format (xlsx). While the Library of Congress approves this format for archiving, its open specification runs to 6,000 pages, and data management librarians widely recommend character separated text files instead (csv or tab).

Others we surveyed share data in formats that are partially or fully open, but require technical expertise to use. This is not always a criticism—geographic data, for example, simply requires greater technical expertise to use. As noted in a recent report on *FAIR Data Sharing in the Humanities*, appropriate open formats for data reuse depend on the data type, data model, community norms.⁴⁸⁾ Two projects we surveyed share geographic data in open formats recommended (shapefile)⁴⁹⁾ or accepted (kmz)⁵⁰⁾ by the Library of Congress.⁵¹⁾

| Format | Ease of Use Today | Risk that it won’t open in 10 years | Company/Software |
|--------------------------------|--------------------|-------------------------------------|--------------------------------------|
| txt | easy | low | Open source |
| csv | easy | low | Open source |
| xlsx | easy | medium | Microsoft Excel (open specification) |
| kmz, kml | Somewhat technical | medium | Google (open specification) |
| shapefile (shp) | Somewhat technical | medium | ESRI (open specification) |
| geojson | Very technical | low | Open source |
| RDF/linked open data (ttl, rq) | Very technical | low | Open source |
| mysql | Very technical | low | Oracle (open specification) |

46) The Early Cinema in Scotland project shares this data only on their website, making it susceptible to being lost should the website stop being updated. The Cine ZOOlogie project, on the other hand, shares the data in a repository and includes a link from an article on the topic to the repository; however, there is no direct link from the website to the repository, making it difficult for lay users to find and access the data.

47) *Mapping Desmet*, accessed August 31, 2021, <http://mappingdesmet.humanities.uva.nl/#/>.

48) ALLEA (2020). “Sustainable and FAIR Data Sharing in the Humanities.” Recommendations of the ALLEA Working Group E-Humanities. Edited by Natalie Harrower, Maciej Maryl, Beat Immenhauser, and Timea Biro. Berlin. doi: 10.7486/DRI.tq582c863

49) Mapping Movies shares data in a shapefile, which is itself made up of a number of files, some of which can be exported to xml or other open data formats. Jeffrey Klenotic, *Mapping Movies*, accessed August 30, 2021, <https://www.mappingmovies.com/>.

50) Liverpool: City in Film Online shares data in a kmz file, which consists of a file in Google’s Keyhole Markup Language format and possibly other files, in one zipped archive. Unzipping gives users a kml file that can be renamed to xml and imported into Excel as an xml data source. “City in Film,” The Liverpool School of Architecture, *University of Liverpool*, accessed August 30, 2021, <http://cityinfilm.org/>.

51) As noted in a recent report on archiving geospatial files, the shapefile is an industry standard. Artefactual Systems and the Digital Preservation Coalition, “Preserving GIS” (Digital Preservation Coalition, July 26, 2021), <https://doi.org/10.7207/twgn21-16>. Because the mapping software company ESRI designed and controls the shapefile’s open specification, it is perceived as less “open” than other formats, but because it is a well-documented industry standard, it is nevertheless appropriate for archiving.

Several large European projects share or plan to share their RDF data via either an API (Cinematic Brno, 1918–1945) or a SPARQL query endpoint. For example, the Cinema Context project shares a MySQL database (via a repository),⁵²⁾ an RDF version⁵³⁾ with openly shared code,⁵⁴⁾ and a query endpoint that allows users to access the entire database as Linked Open Data via SPARQL queries.⁵⁵⁾ While RDF is a best in class open format that can be expected to persist over time, re-using the data shared via either method requires a level of technical expertise not held by many cinema scholars or librarians. Project leaders are aware of these challenges, and working to disseminate this knowledge through workshops, such as the series of workshops held at the 2022 HoMER Network conference. Nevertheless, this data is functionally not accessible to cinema scholars who lack access to major grant funding to hire a data specialist. While this to some degree reflects the complexities of working with large data sets, we would like to suggest that sharing a snapshot of the data tables in a repository in csv or tsv format would further increase access to the data. For example, our data librarian co-author (Gabriele) worked for several years directly with SQL databases and has studied basic SPARQL. Nevertheless, learning to translate the SPARQL query results or the mysql data dump to something that could be explored in Excel, R, or Python would take substantial work.⁵⁶⁾

Discoverability

We found that simply locating many of these projects was a challenge. Although they are all on the web and can be potentially located via a Google search, one must first know the name of the project to search for it. There is no easy way to find all of them, and few link to each other. There does not seem to be a single clearinghouse for digital mapping projects, much less for one specifically about film exhibition history. This may reflect the many documented challenges associated with creating and maintaining digital directories.⁵⁷⁾ Nevertheless, finding data sets for the few projects that have them was also difficult. The HoMER Network website is the most likely place to collect links and descriptions of these projects, but in its current form it is best described as partial, and its map provides the location of the researchers themselves rather than the site of the history they're describing. Projects we stumbled on in the initial information gathering stage would be

52) Karl Dibbets, "Cinema Context: Film in Nederland Vanaf 1896: Een Encyclopedie van de Filmcultuur," *DANS*, 2018, accessed September 2, 2021, <https://doi.org/10.17026/dans-z9y-c5g6>.

53) "Cinema Context RDF Documentation," *GitLab*, accessed September 2, 2021, <https://uvacreate.gitlab.io/cinema-context/cinema-context-rdf/>.

54) "Cinema Context RDF," *GitLab*, accessed September 2, 2021, <https://gitlab.com/uvacreate/cinema-context/cinema-context-rdf/>.

55) "SPARQL endpoint for Cinema Context," *CREATE*, accessed September 2, 2021, <https://data.create.humanities.uva.nl/>.

56) Analysis in R, Python, or Excel would require data in csv/tsv format. This could be achieved either by writing code that would "translate" the existing mysql code or RDF triples to a csv format, or by importing the mysql code into a new database and then exporting the data as a csv. None of this is a simple proposition.

57) See, for example, Quinn Dombrowski, "The Directory Paradox," in *Debates in Digital Humanities: Institutions, Infrastructures at the Interstices*, ed. Anne McGrail et al. (Minneapolis: University of Minnesota Press, forthcoming).

much easier to find with a profile on the HoMER site, such as the Australian Cinemas Map or Black Cinemagoing: Black Women and Cinemas in Harlem.⁵⁸⁾ Judgment falls on us on this topic as well in terms of limiting the visibility of our project; adding the Oregon Theater Project to the HoMER map is still on our to-do list. Our recommendations for increasing discoverability for both individual and comparative projects can be found in the final section of the paper.

Persistence

Going To The Show is gone. Or rather, like a number of projects in our survey, it is still online but no longer updated, and, more significantly, its maps, the project's core feature, appear to no longer exist. Going To The Show, Mapping Moviegoing in North Carolina⁵⁹⁾ was begun in 2006 led by Robert C. Allen, a crucial pioneer of empirically-driven film history, and is often cited as greatly influencing the field's move towards geospatially-oriented film studies. So while its impact lives on, the data that drove it remains inaccessible. Going To The Show is by no means alone in this loss, and the reasons for this can be easy enough to identify: people get new jobs, retire, die, they lose their funding, take on new research interests, or the underlying technology is no longer supported or freely available.⁶⁰⁾ In the case of Going To The Show, changes to Google's proprietary mapping API, including a shift from a free to pay per views model, likely hastened the demise of its geographic presentation.

Presumably, in many cases, the underlying data used to create the websites and underlying databases still exists, so the data could be recovered, stored in a repository and shared, even if the website itself is mostly moribund.

Film Scholars Heal Themselves: Recommendations and Limitations

While our intentions from the beginning of the project's development were to build a site that was open-source in both interface and database, our lack of extensive IT knowledge required our reliance on a university systems and programming team to build the digital infrastructure on the front and back end. That team was supportive of these goals, but their primary task was to build *us* a working platform. So, although we were lucky to have been awarded an internal grant of approximately \$15,000 for the project build, we ultimately ran low on both funds and time as the project neared its initial public launch, and so were forced to prioritize the human-facing and student-focused elements of the website. As the platform was built as an empty framework for our students to fill in with their own research on Oregon's theaters, there was no initial dataset to share with potentially-interested outside scholars. That has changed as students have begun to research and pub-

58) Agatha Frymus, "Black Women & Cinemas in Harlem," *Black Cinemagoing*, 2020, accessed August 31, 2021, <https://blackcinemagoing.wordpress.com/>.

59) "Going to the Show: Mapping Moviegoing in North Carolina," *The University of North Carolina at Chapel Hill*, 2008, accessed August 31, 2021, <https://dhprojects.web.unc.edu/going-to-the-show/>.

60) Barats, Schafer, and Fickers, "Fading Away... The Challenge of Sustainability in Digital Studies."

lish their work on the site over multiple iterations of the undergraduate course, producing a growing dataset that was, until now, not even accessible to us, since no way to export the data was configured in our system. From our survey, it appears that many existing local exhibition platforms do not have the resources to openly share their data.

Lack of technical know-how and funding are real barriers for many of us providing this kind of public-facing digital scholarship, but we should also acknowledge that many of us in the humanities and social-science fields are taught to fear the incomplete and imperfect, especially when publishing. The result, we believe, is a too-often desire to wait until the dataset is “complete” before providing broad access, a desire that is unrealistic, and even historiographically problematic, but which remains unfortunately durable within the field. For us to overcome this hurdle, we were determined in writing this article to follow (at least) a “good-enough” set of practices, and to do it in a prescriptive and transparent manner that could be replicated by many if not all of the existing active platforms which currently do not publicly share their data from their primary websites.

Our first step was to engage someone at our university with the background and knowledge to help facilitate the process, in our case Gabriele Hayden, the university’s Research Data Management and Reproducibility Librarian, co-author of this article. If I’m honest (Michael, i.e., Film Historian), I had no idea that such a person existed at our mid-tier state institution, but increasingly such expertise is available to many scholars across higher education academia. Although in our instance Gabriele became an active collaborator on the larger project that our survey and this publication entails, in the case of adding data accessibility to the Oregon Theater Project, we decided to role-play our jobs and responsibilities as a data librarian and an inexperienced, if eager, digital scholar. As a first step we provided her with access to the back end of the Oregon Theater Project platform, which, in our situation, was designed to collect several content types into a Drupal database as students entered information about theaters. Our developers configured a query that produces a partial dataset that can be downloaded as a csv file (comma-separated-values) that includes venues, number of seats, locations, dates of operation, and names of owners. We learned that csv is a highly reusable machine-readable open format common across all computer platforms and well-suited for the types of tabular datasets these exhibition platforms are most likely to produce for comparative use by scholars. Csv is the “lowest common denominator” for open data, and we suggest that all exhibition platforms should (at least) make their data available in this format.

In our initial “meeting,” Gabriele walked us through the existing data fields and helped us find and clean up any inconsistencies in the organization or content of the dataset. In our case, reformatting for the international date standard across the set was necessary before downloading a csv file ready for initial deposit. Extracting a snapshot of the existing data is critical for issues of both archive and access, and much easier to maintain from a technological and labor standpoint. Unfortunately, our current data export process does not allow us to archive crucial elements of our project, in particular, digital images of newspaper documentation. In our process, all of our data is entered directly in the database and not held elsewhere. This means that should institutional support for this project cease, or when the technology upon which it is built becomes so out of date that an expensive migration is necessary, we are in danger of the connection between images on the site

and metadata about (descriptions of) those images.⁶¹⁾ We are working with our developers on creating a series of views that will allow for more data to be extracted from the system.

Once we have data, where to put it? For data to be managed, and made accessible in a continuous and sustained way, it should be deposited in a location that ensures its long-term stewardship. Researchers, both creators and users, need to be assured that data sets are retrievable, annotated sufficiently to understand the context of their creation, and assigned license information that specifies the conditions of reuse. As we've seen with some of the platforms in the survey, digital data is fragile, file formats or software/hardware can become obsolete, and/or websites that hold the data can become inaccessible when links break or pages move. Scholars are equally fragile and over time action or inaction can render the data unobtainable or corrupt. "Trustworthy Digital Repositories" are the recommended preservation solution to these issues and while we do not endorse specific repositories, we would suggest utilizing those created and/or supported by well-funded non-profit institutions such as Harvard's Dataverse, Zenodo⁶²⁾ (CERN, EU) or national institutional centers such as DANS which is maintained with funding from the Dutch government.⁶³⁾ In our case, we employed Harvard's Dataverse, as it has been adopted for academic use by our own institution.⁶⁴⁾ Although each repository has a different interface, creating a user account, adding and uploading the datasets are straight-forward and do not require technical expertise.

While adding our dataset to a repository was an important first step for accessibility, accessibility alone does not render the data truly usable. For it to be reusable, data must be accompanied by metadata, "data about data," to communicate the content of the set, the purposes under which it was created, and the ways in which it can be reused. While the repository form required to submit your data involves the inclusion of citation metadata and descriptive keywords, our data librarian also suggested that we complete and upload alongside our dataset a readme style metadata sheet⁶⁵⁾ with additional types of authorial, technical and administrative metadata. One of the most important pieces of metadata that was created when we added our dataset to the Dataverse is a persistent identifier (PID), a globally unique identifier that creates a stable (persistent) link for objects, in this case our dataset. In our case, the Harvard Dataverse provides a Digital Object Identifier (DOI) at no cost that is now associated with our Oregon dataset. Additionally at the recommenda-

61) To be clear, it is possible to archive the "front end" of a digital project using the Internet Archive, or tools such as Webrecorder (<https://webrecorder.net/>), which, according to its website "provides a suite of open source projects and tools to capture interactive websites and replay them at a later time as accurately as possible." While this is immensely valuable, it does not retain the data that created the website in a format that allows for easy re-use. Instead, each piece of written text would need to be extracted via OCR or hand-transcription and manually entered into a database—a laborious project.

62) Zenodo, CERN Data Centre & Invenio, accessed August 30, 2021, <https://zenodo.org/>.

63) "Dutch National Centre of Expertise and Repository for Research Data," DANS, accessed August 29, 2021, <https://dans.knaw.nl/en>.

64) Michael Aronson and Elizabeth Peterson, "Oregon Theater Project Database," *Harvard Dataverse*, March 14, 2022, <https://doi.org/10.7910/DVN/FGOUZ3>.

65) "AUTHOR_DATASET_ReadmeTemplate.txt," *Cornell University*, accessed September 1, 2021, <https://cornell.app.box.com/v/ReadmeTemplate>.

tion of our librarian, we added our own ORCiDs⁶⁶⁾ (unique author/researcher identifiers) to the metadata. Lastly, but not leastly, we want researchers to reuse our data. To avoid any legal ambiguity that could limit this usage we employed the Creative Commons (CC) “choose a license” system to include a license with as few (non-commercial) restrictions for reuse as possible.⁶⁷⁾

While we learned a lot in the process of walking through the steps with our data librarian, the amount of time and labor required to move from a csv to providing an accessible and persistent dataset for global researchers to deploy was brief—hours not days—and straightforward.

Our recommendations are designed to be neither radical nor disproportionately difficult. If you already have, or plan to build, a digital platform focused on exhibition and moviegoing do these four simple things:

1. Share data early and often. We are not attempting to define “early and often,” as each project’s chronological trajectory will be different, but it is always better to share partial data than no data at all. For our own Oregon Theater Project, for instance, we are now committed to uploading a revised dataset immediately after each iteration of our undergraduate course.
2. Share in open formats. As stated above, we are recommending that every site, at a minimum, provide their dataset in csv format. While there are certainly formats with higher degrees of functionality for complex data manipulation and visualization, such as kmz or linked data (RDF), csv offers the easiest road to global data access in the field.
3. Share in a repository with a DOI. Websites break, people get old and tired, DOI’s don’t. But also, include links to the data with any necessary explanatory context on your website and in any articles you write about the project. This will make it easier for others to find your work!
4. Share with a license that says what people can do with it. Within the obvious and necessary limits of copyright and IP broadly share what you’ve found and learned.

A great deal of ink has been spilled regarding why scholars don’t regularly share their data (it can be a lot of work), wondering about the value of sharing data, and who will use data once it is shared. One recent study found that scholars who shared data along with their publications had up to 25.36% higher average citation impact.⁶⁸⁾ But this sounds abstract, and there is the question of whether scholars who share their data also simply have more resources or are better organized, or something else such that data sharing is simply correlated with higher publication rates. What is so exciting about the field of local cinema studies, from the perspective of a data librarian (Gabriele) is that the value of sharing this data is very evident to everyone in the field. The data is small enough to be managed with relatively little technical expertise, and yet its aggregation would clearly add value to

66) ORCID, accessed August 30, 2021, <https://orcid.org/>.

67) “License Chooser,” *Creative Commons*, accessed September 2, 2021, <https://chooser-beta.creativecommons.org/>.

68) Giovanni Colavizza, Iain Hrynaszkiewicz, Isla Staden, Kirstie Whitaker, and Barbara McGillivray, “The Citation Advantage of Linking Publications to Research Data,” *PloS one* 15, no. 4 (2020). Another study finds a lower, but still significant citation advantage of 9%: Heather A. Piwowar and Todd J. Vision, “Data Reuse and the Open Data Citation Advantage,” *PeerJ*, October 1, 2013.

the field. This is the premise behind the productive work we're beginning to see in comparative case studies like those presented in the "Comparative Histories of Moviegoing" edition of the *Journal For Media History*. At the same time, as our survey clearly shows, there remains widespread practical barriers to broader access and implementation of significant amounts of movie culture data for reuse, experimentation and presentation. Along with others, Daniel Bilteryest and Phillippe Meers have eloquently called for alternatives to the kinds of systematic comparison methodologies of "classical" data comparison that we are suggesting here, and we are wholly supportive of a widely spacious and malleable approach to what constitutes comparative analysis of cinema history and culture.⁶⁹⁾ Ultimately, however, our survey shows that there is a strong disconnect between current broadly stated field goals and what is actually being disseminated through the online platforms that collectively provide the most visible representation of the history of movie exhibition and moviegoing. To that end, we'd like to offer one final recommendation, that the HoMER network website return to its original online project-oriented roots, as described by Jeffrey Klenotic in his historiographic mapping of New Cinema History, to serve as a geographic directory of data-accessible movie culture platforms "as well as a place where users could gather to explore and remix data, and make serendipitous discoveries."⁷⁰⁾

There are continuing debates and tensions over the place and power of comparative work in our field, and how best to meaningfully produce it across and among a highly divergent global group of individuals and institutions. However, starting and maintaining these relatively simple processes for data retention and accessibility, alongside an online directory of projects and their data, can offer us a collective strong foundation from which comparative work may evolve as the field itself matures and becomes as richly complex as the individual microhistories from which it is derived.

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69) Bilteryest and Meers, "New Cinema History and the Comparative Mode: Reflections on Comparing Historical Cinema Cultures."

70) Jeffrey Klenotic, "Mapping Flat, Deep, and Slow: On the 'Spirit of Place' in New Cinema History," *TMG Journal for Media History* 23, no. 1–2 (2020), 1–34.

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Biography

Michael Aronson is an Associate Professor of Cinema Studies at the University of Oregon. The author of *Nickelodeon City: Pittsburgh at the Movies, 1905–1929* his research focuses on exhibition and industrial practices and has also appeared in a number of journals including, *The Moving Image*, *Film History* and *Cinema Journal*.

Gabriele Hayden is Librarian for Research Data Management and Reproducibility at the University of Oregon. She writes and presents on issues in data sharing and reproducibility in the humanities and social sciences. In her previous career as English professor she studied the role of translation from Spanish in controversies over race and style in US modernist poetry.

Elizabeth Peterson is a Digital Scholarship Librarian at the University of Oregon. Her research on Oregon film history can be found in *Film History*, *The Moving Image*, and *Oregon Historical Quarterly*. She is the author of the book *Tribal Libraries in the United States* (McFarland, 2007).

Appendix A

Film Exhibition Digital Projects Surveyed

| | |
|--|---|
| Cinema Context | https://cinemacontext.nl/ |
| Cinematic Brno, 1918–1945 | https://cinematicbrno.phil.muni.cz/ |
| Mapping Movies | https://www.mappingmovies.com/ |
| European Cinema Audiences | https://www.europeancinemaaudiences.org/ |
| Black Cinemagoing: Black Women and Cinemas in Harlem | https://blackcinemagoing.wordpress.com/ |
| Siegen Cinema Databases | http://fk615.221b.de/siegen/start/show/ |
| The London Project | http://londonfilm.bbk.ac.uk/ |
| Italian Cinema Audiences | https://italiancinemaaudiences.org/ |
| Cinema Belgica | https://www.cinemabelgica.be/ |
| The Oregon Theater Project | http://otp.uoregon.edu |
| The German Early Cinema Database | http://earlycinema.dch.phil-fak.uni-koeln.de/ |
| Early Cinema in Scotland, 1896–1927 | https://earlycinema.gla.ac.uk/ |
| London's Silent Cinemas | http://www.londonsilentcinemas.com/ |
| Lumiere: Database on Admission of Films Released in Europe | https://lumiere.obs.coe.int/web/search/ |
| Film Culture in Brno, 1945–1970: The History of Distribution, Exhibition and Reception | https://www.phil.muni.cz/dedur/?&lang=1 |
| Film Culture Leipzig: 1945–1970 | https://www.phil.muni.cz/leipzigcinema/ |
| Going to the Show: Mapping Moviegoing in North Carolina | http://gtts.oasis.unc.edu/ |
| Australian Cinemas Map | https://auscinemas.flinders.edu.au/ |
| Liverpool: City in Film Online | http://cityinfilm.org/ |
| Cinema City Cultures | http://cinemacitycultures.org/ |
| Cinematographic Atlas: Cybercartographic Atlas of Canadian Cinema | http://atlascine.site44.com/projet1.html |
| CineMemories | https://www.cinericordi.it/ |
| Cinema Memory and the Digital Archive | https://www.lancaster.ac.uk/fass/projects/cmda/ |
| Cine Zoologie: 1915–1936: A film programming database | http://www.cinemazoologie.be/ |
| Cinema Treasures | http://cinematreasures.org/ |
| Prominent Itinerant Cinema Shows, 1896–1908 (Paul S. Moore) | https://psmoore.ca/prominent-itinerant-cinema/ |
| Mapping Film Programming across Post-War Europe (1952) | https://www.dansdatajournal.nl/rdp/showcases1/oort2020b.html |
| Cinema in Occupied Belgium | https://www.cinema-in-occupied-belgium.be/ |
| Hiding in Plain Sight: Discovering the Lost Cinemas of Leeds | https://lostcinemas.co.uk |
| Film Culture in Transition [1972–1986] | https://www.ucm.es/filmcultureintransition-madrid |

| | |
|--|---|
| Cinema Theatre Association: Listed Cinemas | https://cinema-theatre.org.uk/uk-cinemas/listed-cinemas/england/ |
| Scottish Cinemas and Theatres | http://www.scottishcinemas.org.uk/index.html |
| Cinema and Theatre Historical Society Association of Australia | http://www.caths.org.au/ |
| Mapping Desmet | http://mappingdesmet.humanities.uva.nl/#/ |
| UK Cinemas | http://www.ukcinemas.org.uk/ |
| Kinomatics | https://kinomatics.com/ |
| Cultura de la Pantalla in Mexico City (1895–2012) | http://cinemacitycultures.org/mexico-city/ |
| Cork Movie Memories | http://corkmoviememories.com/ |
| Rotterdams Publiek | https://rotterdamspubliek.nl |
| A History of Film Exhibition and Reception in Colonial Hong Kong | https://digital.library.ln.edu.hk/en/projects/flim/intro |
| Cinema and Audience Research Project | https://caarp.edu.au/ |

Appendix B

Survey Data Fields

Below is a complete list of the front-end “content” data fields in the survey:

- Unique ID
- Project Title
- URL
- Project Type
- Date started
- Last update
- Region(s)
- Countries
- Time coverage
- Sources cited
- Venues
- Capacity
- Programming
- Ownership/management
- Geospatial
- Demographic information about audiences
- Languages of presentation
- Presentation of content

Below is a complete list of the back-end “data” elements of projects in the survey:

- Unique ID
- Project Title
- URL
- Front-end interface
- Back-end data access

- Back-end link
- Persistent identifier
- Geospatial content
- License for reuse
- File format for data
- Open file format
- Readme provided
- Persistent identifier
- Date in repository

Terézia Porubčanská (Masaryk University & University of Antwerp)

Building a Digital Archive for Cross-national Historical Research

An Interview with creators of the research project European Cinema Audiences;¹⁾ Daniela Treveri Gennari (DTG), Lies Van de Vijver (LVV) and Pierluigi Ercole (PE)

European Cinema Audiences (ECA) is a cross-national comparative research project funded by the Arts & Humanities Research Council (2018–2021) and led by Oxford Brookes University, Ghent University and De Montfort University. The research focus of the project is set in seven European cities, Ghent (Belgium), Bari (Italy), Leicester (Great Britain), Rotterdam (The Netherlands), Brno (Czech Republic), Magdeburg (Germany), and Gothenburg (Sweden) in the 1950s. Through analyzing and comparing the film distribution, exhibition and reception, the project aspires to explore the patterns of local film cultures from a comparative perspective. To do so, an extensive digital archive encompassing data on cinema venues and their exhibition practices and digitized visual and audio-visual material on the film reception was built. The first part of the project, the data collection, took place from 2018–2021. After the first outputs, such as *Defining a typology of cinemas across 1950s Europe*,²⁾ the research team continues to estimate the methodological challenges in comparative research and prepares case studies analyzing the oral history, film exhibition and film consumption

In this interview, I had a chance to discuss the development of the project from a technological perspective with the lead researchers, Daniela Treveri Gennari, Lies Van de Vijver, and Pierluigi Ercole. Daniela Treveri Gennari is a Professor in Cinema Studies. She works on post-war popular cinema, and her particular interests are audiences, film exhibition and programming, as well as issues of censorship, Catholic influence on cinema history in general and more specifically on the development of Italian film industry between 1945 and 1960. She has been working on spectatorship in post-war Italy, *Italian Cinema*

1) *European Cinema Audiences*, accessed October 4, 2022, <https://www.europeancinemaaudiences.org/research/>.

2) Daniela Treveri Gennari, Liesbeth Van de Vijver, and Pierluigi Ercole, "Defining a Typology of Cinemas across 1950s Europe," *Participations* 18, no 2 (2021), 395–418.

*Audiences*³⁾ and led the comparative project *Mapping European Cinema: A Comparative Project on Cinema-Going Experiences in the 1950s* in collaboration with Ghent University and De Montfort University. The latest additions to her publications is *Italian Cinema Audiences. Histories and Memories of Cinema-going in Post-war Italy*⁴⁾ and *Five Italian Cities: Comparative Analysis of Cinema Types, Film Circulation and Relative Popularity in the Mid-1950s*.⁵⁾ Lies Van de Vijver is a research coordinator in The European Universities Alliance for Film and Media Arts (FILMEU) at LUCA School of Arts. She works on historical and contemporary screen culture, film programming and cinema experience, and her work has been published in edited volumes and international journals. She is the editor of *Mapping Movie Magazines*⁶⁾ and *Gent Filmstad. Cinema's en filmaffiches. 1938–1961*.⁷⁾ She has been a professor at Antwerp University, VUB, KU Leuven and Ghent University on film studies, media studies and film historiography. Pierluigi Ercole is an Associate Professor in Film Studies at De Montfort University (Leicester, UK). His research is grounded in film history, audience and reception studies, transnational cinema and the diaspora and his work focuses, in particular, on cinema-going in Italy and Britain, Anglo-Italian film culture and the distribution and reception Italian films in the UK. His latest works, among others, include *Mapping Cinema Memories: Emotional Geographies of Cinema-going in Rome in the 1950s*⁸⁾ and *Cinema Heritage in Europe: preserving and sharing culture by engaging with film exhibition and audiences*.⁹⁾

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European Cinema Audiences (ECA) project focuses on the early 1950s. This period was also chosen for the pilot project Mapping European Cinema (MEC), in which you compared the film culture of three cities, Bari, Ghent and Leicester. In the ECA project, you broadened the research scope by adding more European cities, some of them positioned in a considerably different political and social context, behind the Iron Curtain. How did this decision change your perspective on the chosen period and the approach to comparative analysis?

DTG: WE should perhaps start from where the project started from. ECA gradually evolved from the national project Italian Cinema Audiences with the desire to investigate some of the areas explored in this project at comparative level. So, we decided to move on

3) *Italian Cinema Audiences*, accessed October 4, 2022, <https://italiancinemaaudiences.org/>.

4) Daniela Treveri Gennari, Catherine O'Rawe, Danielle Hipkins, Silvia Dibeltulo, and Sarah Culhane, *Italian Cinema Audiences: Histories and Memories of Cinema-going in Post-war Italy* (New York: Bloomsbury, 2020).

5) Daniela Treveri Gennari and John Sedgwick, "Five Italian Cities: Comparative Analysis of Cinema Types, Film Circulation and Relative Popularity in the Mid-1950s," in *Towards a Comparative Economic History of Cinema, 1930–1970*, ed. John Sedgwick (New York: Springer, 2022), 249–279.

6) Daniel Biltereyst and Liesbet Van de Vijver, *Mapping movie magazines: digitalization, periodicals and cinema history* (London: Palgrave Macmillan, 2020).

7) Liesbet Van de Vijver, Guy Dupont, and Roel Vande Winkel, *Gent Filmstad: Cinema's En Filmaffiches 1938–1961* (Antwerpen: Houtekiet, 2021).

8) Pierluigi Ercole, Daniela Treveri-Gennari, and Catherine O'Rawe, "Mapping Cinema Memories: Emotional Geographies of Cinema-going in Rome in the 1950s," *Memory Studies* 10, no. 1 (2017), 63–77.

9) Pierluigi Ercole and Daniela Treveri-Gennari, "Cinema Heritage in Europe: preserving and sharing culture by engaging with film exhibition and audiences," *Alphaville: Journal of Film and Screen Media*, no. 11 (2016), 1–12.

to a small comparative project, which was the Mapping European Cinema, funded by the British Academy/Leverhulme. It only included three Western European countries, where we could test some of the ideas and the methodology that we wanted to investigate further. Later on, we decided to add two Eastern European countries which complicated the analysis of the data. But that is really the journey that took us to the choice of gradually enlarging the scope of the project and adding layers and different aspects of comparison.

LVV: You ask how that changes our perspective on the chosen period, and the approach to the comparative analysis. I think what Daniela says is quite essential — we started by keeping it close to our home, so to speak (as we all had the national expertise of the UK, Belgium and Italy), and trying to find comparative analysis within the Western European context that allowed us to test some of the tools that we wanted to develop while having the background in the contextual historical aspect of these case studies. And then, for the European Cinema Audiences, we just wanted to level up and see if you find these analytical tools, and in some cases develop them into digital tools. So, you apply them to a specific case where we do not have the backgrounds and choose more challenging case studies within a European context. We're not historians specifically on Eastern Europe, but we do know a little bit about their history. So that was the case, and it didn't really affect the way we looked at the early 1950s, because that was still our basic period of analysis that we all have a background in.

DTG: Perhaps we can provide a couple of examples where that complexity was increased. If you think that during that period Czech cinemas were stately owned, we didn't have in our previous dataset an example of a film exhibition of this kind. So, stately or city owned/run cinemas was an added variable that we needed to take into account. And when we were doing the analysis of these spaces, we needed to take into consideration this new exhibition practice in order to compare it with the others. So, it was a different perspective to that exhibition analysis.

PE: Yes, I think it was interesting for us also to decide to go behind or beyond the Iron curtain. It was important to understand what the dynamics were in terms of film circulation, film exhibition and how these dynamics could help us to develop a comparative model to investigate differences and similarities within cinema exhibition in Italy, in Belgium or in the UK with East Germany, or Brno. But also, in terms of oral history and the process of interviewing people, we needed to understand whether those different practices had an effect in the way people remembered the experience of going to the cinema across all of our countries. And one last point — a practical one — which is very important: we were lucky enough to work with a group of academics that were already experts in the film cultures in these countries, and therefore we were fortunate enough to get them involved. You, Terezia and Pavel and the others from the researcher's team to the National Validation Panel provided great support in the development of the project.

DTG: You also said, Pier, that the other interesting thing was that the comparison offered a snapshot of the popularity of cinema-going in different countries. So, we were investigating the experience and practice of cinema-going in Italy, where film consumption was still at its height, with the UK, where this popularity was already in decline. So, yes, the increasing number of cities added complexity, but it also added new findings which obviously were interesting.

The online digital archive you created consists of unprecedented scale in terms of data as well as audio-visual material. The project website states that you used innovative digital tools to build this archive. Can you tell us more about the specific tools that have been used and their role in the process of creating this database?

DTG: I think the most innovative aspect is the fact that we've brought together the three aspects of new cinema history, which is exhibition programming and reception. This, perhaps, had not been done previously in other digital projects and this is a big innovation for us. It means that you can look at a specific cinema, its geographical location, its programming, the relation to other cinemas and the distribution patterns across the city. And you could compare it across other countries, but also you could see what people remembered of that specific space.

LVV: I think it's important to acknowledge that we did build on existing models, and we stand on the shoulders of giants. So, some of these things have been developed before. We have used the Cinema Context data model, or other very specific methods circulating in the new cinema history, for example the POPSTAT method to calculate the film popularity. What we did try to do is combine them and make sure that they were comparative across our case studies. So, we tried to stay as close as to the model of the Cinema Context of the Netherlands for the programming and exhibition sector and then build on top of that. And the things that have been built on top of that most innovatively had to deal with the oral history, and its connection with the rest of the digital archive. What I believe is most interesting about the way the digital archive works now is that it can help you, with the digital tools installed in it, to come up with new kinds of results for your data, like for example the cinema typology.

PE: Yes, the interesting thing was that it was a real challenge for us to develop a methodology that would allow you to do comparisons. That has always been the biggest point of this project, that is a comparative project. So, we came up with a tool, let's say, when we developed the cinema typology, that moves away from the national dimension and it is truly cross-national. We are now working to achieve a similar result with the analysis of the film programming and also develop a film typology. These are for us, again, instruments that allow us to do that comparative work. I think that using digital tools is what allows us to do that through our database and also through the visualisations that we developed based on all the data that we had for the seven cities. It was very important for us to move from working on spreadsheets to more of a digital humanities approach, which allows us to have digital tools for a comparative analysis.

DTG: I would like to add that obviously, in order to get there, there was a lot of preparation that perhaps we hadn't foreseen, which was about harmonising the data across the seven cities. So aspects like censorship, cinema spaces, or even films' characteristics were quite complex to categorise and harmonise. So, for example, how catholic or non-catholic countries decided to rate films was different across all of our dataset and we needed to find a way to both keep the original raw data, but also create broader categories that would allow a cross-national comparison. In order to do that, we worked really closely with the digital humanities specialists at the DH Institute at the University of Sheffield - partners in the project - so that we could develop those functionalities we would need in the analysis of the data and in the creation of the digital archive.

LVV: We chose to work with open access in the sense that all of our data is downloadable. So in case you don't like the visualisations or you want to work with other software programs you can download a certain amount of data or even the entire dataset, and go at it on your own. And I think that's important for us definitely in the current debate around open access data.

We are currently in the process of writing our glossaries and indexes and explanations to the website, to allow researchers to fully understand the way we developed the digital archive, the sources we used and the methodologies we created.

Based on your experiences, does the number of chosen case studies affect the decision-making process of building the database structure, designing the online archive and selecting the analytical tools? Did the size affect the choice of data storage?

DTG: Obviously, it did. It is very much linked to what I said before. We had a wide range of data to harmonise. Obviously, if you've got three cities, especially in the case of Ghent, Bari and Leicester, I think we already saw that there are some differences, but they weren't as extreme as the ones that we had across the seven cities. We found great differences in the cinema types and cinema status. Some countries talked about first, second, and third run, and some countries talked about the district and the outskirts of the city in the classification. There was also a case of lack of data accessibility for some cinemas that were in the outskirts of Brno, for example, for which we didn't have the programming data because they were not available in the newspapers. Obviously, that had an effect on how we were going to define the cities, the space, the exhibition, and at times also the films, because even in the analysis of the film we found ourselves with films that were more difficult to identify. We had to make some decisions on what, for us, was a feature, what would constitute a short, and how we could distinguish them. Sometimes they were bold decisions that we had to make, but they were needed to be able to analyse the various aspects of the project.

LVV: Maybe we can just add to that as a small remark that it does seem a little bit like we're over-emphasizing the programming and the exhibition data. But a big part of the digital archives is the oral history as well. And it is easier in a way to harmonise data coming from newspapers — the film titles and venues — than to harmonise the spoken word. What I mean is that you can impose structures on the exhibition and programming data but that is a lot more difficult with oral histories. That is why the digital archive is very careful with the data in the oral histories. For instance, if something is being said, then we are able to find the entire passage to give this specific statement context. We were also very careful with the translations of use of dialects. We had a very long and exhaustive discussion, debate and conceptualization of the codebook, especially for that as well. So, it is a little bit of a different approach. If you want to put it bluntly, it is the difference between quantitative and qualitative data. So, in that case, the digital archive was an extra challenge as well to design.

PE: Just to answer the final part of your question about size. I think size wasn't an issue in terms of the size of the amount of data we collected. As Daniela said, we worked very closely with the Digital Humanities Institute. The amount of data that we were collecting and that had to be cleaned and processed It's never been an issue. I think what also makes

this project challenging, but at the same time very interesting is the fact that we are now able to work with all the data from the oral interviews. They have been all analysed using the NVivo software and then added to the data regarding the film circulation. That perhaps added an extra layer of difficulty in terms of putting together two sets of data. But I think it is extremely exciting to see what the results are, and also starting to make correlations between these two datasets.

In your article “Defining a typology of cinemas across 1950s Europe”,¹⁰⁾ you describe the issue of missing typology of cinema venues on a European level that complicated the comparative analysis. Were there any similarly complex issues that prevented further analysis, and how did you approach them?

DTG: Perhaps they are related to programming. The first step that we’re taking now is analysing the films that were most popular in each city. And we thought we would do that in order to try and identify patterns across those films. Obviously, the first pattern was that in countries from Western Europe that were strong film producers, you would have both the success of American films and national films. So that was quite obvious and it’s a simple thing that emerges from the data. The situation is different for countries that didn’t produce very much, like Belgium or the Netherlands. So, we want to understand what the situation was there, but also look at cities like Brno and Magdeburg, where the presence of American film was very limited and replaced by national and Russian films. We will have to conduct an investigation at national level and then move to a more comparative and cross-national analysis of the popular films, to determine if there are specific characteristics that run through the entire dataset. We are hoping to find that out by looking at those films that travelled not just in one or two countries, but across more countries in our dataset. This will allow us to identify what were the most transnational films, and why, perhaps, they were so popular across different countries. But also, it will allow us to explore the contextual aspects in each city (whether it was state intervention, censorship) that promoted or hindered the circulation of certain films in certain cities. We will also compare this aspect of the programming analysis with the oral history. And we will investigate the films that were the most remembered by our audiences. This will provide a new classification of films, one that we will need to compare with the results coming from the programming.

LVV: I fully agree, and I specifically think it’s important within the oral histories. We have the opportunity to analyse not only how many times a film is mentioned in an interview, but also how they are remembered. We can start to look at mentioning film titles because our interviewees felt obliged to do so, or look at the very personal memories of plots, scenes or emotions they have with certain films and compare that to the actual screenings. This is where the two data sets — the programming and the oral history data sets — can mean a lot more for each other than if they were being analysed separately.

PE: I would add that at the very beginning of the project we had endless meetings about defining the questions used for the oral interviews; questions that needed to be

10) Daniela Treveri Gennari, Lies Van de Vijver, and Pierluigi Ercole, “Defining a typology of cinemas across 1950s Europe,” *Participations: journal of audience and reception studies* 18, no. 2 (2021), 396–418.

meaningful to people that lived in seven different countries. Similarly, the entire team worked very closely to define the codebook used to analyse the interviews. The codes that we used needed to be applied and make sense in each different social, cultural and political context. I think that was again another challenge of creating data that could be analysed on a comparative level.

The visual dimension of the project plays a substantial role in understanding the content of the database. The project's website offers a wide variety of graph and map representations of the data as well as an audio-visual material in the oral history section. To what extent are users able to manage the visual content on the website for their own analysis?

DTG: The website can work at several levels. It will work at a very basic informative level — you need to know how many times a certain film was screened in Ghent, or you want to look at patterns of programming in a specific city. That is the very basic level of analysis that it can do. But what for us is more exciting is some of the more complex visualisation. So first of all, the analysis of the circulation of films, and how that specific film circulates within a city, in a geographical manner, or in a timely manner, and compare that. There is an important button that we requested to be in the digital archive: the 'compare with' button. That's the one that allows you to look at *Samson and Delilah*, for example, and explore how differently it was screened in different cities, both in terms of number of screenings and temporal dimension, but also geographically on the map. We have tested these functionalities with students both at Oxford Brookes University and at De Montfort University. And it's been a very successful tool for analysis because students have been able to be given a task, and then, within a couple of hours, they were able to get results and to present them through some of these visualisations in front of the rest of the class. I think that that's why we wanted something that was quite intuitive. There's a lot of information at the basic level that you can understand on your own. But even the more complex one can be accessed with some basic information and descriptions.

LVV: As a digital tool, the website isn't perfect yet. We are developing all the metadata for this digital tool. To make it more concrete, if you move over a certain concept on the website, it'll give you a question mark with a link and that will explain exactly what is meant by this concept. And this is basically unwrapping the black box that is now online. This is a gain in the spirit of open access for the data as well as the data model. So, we are fully developing a glossary and making sure that each of the concepts that we use and that have more complicated calculations behind them, that they are being explained. They will have references that we link to either explanations or articles where we have a bigger platform to explain some of these concepts. This is very necessary if the website itself, as a digital tool would be evaluated as academic output.

TP: Yeah, I really like, and it never occurred to me before, that you also think about the platform as a teaching tool to teach about the history, but also to teach how to use the digital tool itself. And I think that's a really great addition to the project. I also think that making the data available for download to allow additional work and analyses for one's own research is also a great advantage of the project.

PE: Yes, this is something we talked about also at the HOMER conference in Rome. It works really well. I am very interested in delving even more into how to use these tools in

teaching. I think they have great potential, not only to understand some aspects of film history, but to understand what the questions are that students are able to ask and not ask using these tools. What are potentially the answers that they get. As we discussed in Rome, it would be fantastic to have a group of academics and discuss how many of the analytical tools that they developed can be used for teaching purposes. That is something I'm very much interested in.

The European Cinema Audiences digital archive stores hard data collected from several countries. Together with its predecessors, such as Italian Cinema Audiences, several other projects focused on collecting data on cinemagoing and cinema culture exist.¹¹⁾ To what extent did you consider the database interoperability that could facilitate future comparative research using several online archives?

DTG: I think we went beyond that because rather than facilitate future comparative research using several online archives, we are developing a platform, the *Cinema Histories* platform¹²⁾ that allows data to be integrated, and all the functionalities that are now available only for the ECA data sets to be used for any other project in terms of programming, exhibition and oral history. So, this can work whether you already have an online platform of your own, and you want to integrate it with the data in ECA and do more comparative work or simply use the data functionalities. Also, if you got a very small data set, an excel spreadsheet, and you haven't got the funding to develop what ECA has developed but you still want to use those functionalities, you can do that through *Cinema Histories*.

LVV: Developing data sets or digital tools needs financial support. So, we wanted to create *Cinema Histories* to make sure that we did not stay in our ivory tower and present our digital archive as an inaccessible tool. We wanted to make sure it would be open access and usable by everybody. So, anybody can contact DHI¹³⁾ to learn how to upload this data and access tools that are expensive to develop.

DTG: We have some funding that we want to use for researchers that haven't got the possibility of developing their own space and we will send out a call for it in the next few months. What *Cinema Histories* also does is that it gives you your own web presence. You will have a very simple web-based space for yourself, if you are unable to source it independently. So, you can access your data, analyse it using the ECA functionalities, but also interact and compare your data with data in other projects.

PE: *Cinema Histories* will contain all the data from ECA plus all the data that other researchers want to upload and share. Researchers can continuously add to the "original datasets" of ECA.

DTG: Obviously each individual project will retain independence and — most importantly — the ownership of their data.

TP: So, let me understand it. It's not just making available the tools that this project offers, but also the storage, is that correct?

11) See for example similar projects listed on the HOMER website *HOMERNetwork*, accessed October 4, 2022, <https://homernetwork.org/homer-projects/>.

12) *Cinema Histories*, accessed October 4, 2022, <https://www.cinemahistories.org/>.

13) Digital Humanities Institute at the Sheffield University.

DTG: Yes, it is. And also, maintenance. Because, at the moment, for example, I am really struggling with other projects (like the Italian project¹⁴) to ensure they are properly maintained. While DHI, which will hold the *Cinema Histories*, have agreed to keep it alive and offer indefinite storage.

PE: There is also no limitation in the amount of data that you will be able to upload.

The main asset of a cross-national project, such as the ECA, is the possibility of comparing data from different backgrounds. What was the main challenge in applying a comparative method to seven different cultural, societal and political historical contexts and which digital tools appeared most efficient for this purpose?

DTG: I think the first thing we thought was that for this amount of data the only way to actually do a proper systematic analysis was to develop the digital archive. Because anything else would have been very, very difficult. I mean, if we left the data in excel spreadsheet, or any other format, it would have been impossible to do any proper analysis. I think that's the first thing.

PE: As mentioned before, comparison was at the core of this project. Often, we've seen approaches to comparison in which two or more case studies are discussed and commonalities and differences are highlighted. What we feel is needed are theoretical approaches and tools that allow us to analyse large sets of data that, in our case, reflect economic and cultural diversities. The article on the cinema typology is our first attempt at defining a comparative approach to the analysis of the exhibition data. Regarding the interviews one of the challenges that a comparative analysis brings to an international project like ECA is that of losing some of the cultural specificities that became apparent in the interviews. In order to compare you need to find common denominators and the risk is that of having to ignore some cultural or national specificities. We are very much aware of that.

The process of collecting cinema memories consisted of making an audio and video recording of the interview. Subsequently, transcription and translation were created to allow searchability and content analysis. Generally, there is not much emphasis placed on the visual dimension in interview analysis. What led you to the decision to record video interviews, and how did the visual part affect the narrative analysis of the respondents' memories?

LVV: I think, in general, visual material is highly underestimated within an academic context. We very specifically chose the digital archive to be visual for several reasons. For instance, there are about two hundred film posters from the 1950s on the website. There are a lot of images of the venues which we geolocated on maps. In my case, as the researcher for the Ghent case study, I use these illustrated maps in the interviews. When people were talking about their neighbourhood I used this digital tool, and I showed them the pictures or other contextual material. So, we never thought of the website as purely a non-visual tool. The second aspect for me, is that we use this visual material for very specific methodological reasons as well, for instance to look at the body language in the interviews. We learned a lot from the experience that Daniela had in the Italian Cinema Audiences. And lastly, we also understood that visual material is extremely important for sci-

14) *Italian Cinema Audiences*, accessed October 4, 2022, <https://italiancinemaaudiences.org/>.

ence communication. The interviews are not only being analysed by us, but they are also being used to make a documentary for instance. We wanted to make sure that we could communicate what we were trying to do with our research results to a broader audience, to the public. For that, visual material is very important. We don't just talk about the venues, the programming, or the interviews, we can show this as well.

DTG: Maybe I can just add that there is emphasis on the visual dimension in oral history, and on how the story is narrated not just with words, but also with body language, eye contact, the poses, the sound, the laugh. If you have just an audio interview, you risk missing out on that. So, within the coding book, we developed a section that is called body language, because we really felt that especially across the seven different countries, we might identify some features that were specific to a certain group of people compared to others. And this was an important aspect of the analysis as well.

The oral history represents a vital part of the digital archive and facilitates a somewhat intimate connection with the cinema history through the personal memories of the respondents. In the comparative analysis, did you find any analytical tools that were able to retain the personal dimension of the audio-visual material and yet bring valuable results?

Lies Van de Vijver: As we said, we want to stress the importance of visual material when analysing oral histories. This is a peripheral remark, but we live in a rather accessible digital age; making video interviews today is a lot easier than it used to be for researchers a couple of years ago. Part of our budget was calculated for professional recordings, but I would highly recommend to young researchers to start doing this with their smartphones, just to capture the way people talk with their body.

PE: What we need to remember is that we were working with seven different languages. Hence every single interview had to be translated into English, apart from the ones from Leicester, in order to be analysed using NVivo. Therefore, the visual element was very important. Often these interviews have been analysed, based on the transcription or the translation by one of us that perhaps didn't know that language. So that was very important, and we knew that it was a massive challenge. I think the visual, the recording of the interviews really helped in at least understanding sometimes the emphasis that was given to a particular word that they were using, something that the translation, despite being correct, could not "translate".

DGi: It is also interesting as an exercise, and I just did it as a mistake when I was trying to listen to one of the interviews without the subtitles. It wasn't on purpose. But I realised that you can, without knowing the language, make a little bit of sense of the response by body language, the movement of the eyes, the smiles and the pauses in the respondents' speech. It was quite illuminating because you realise that the visuals are a really important part of the data. And you can't really detach that from the rest of the interview.

LVV: I think we're going to have some very interesting results from analysing body language. Even, for instance, the difference between the way people are at ease or not in an interview, and how that affects the questioning. I've noticed that as well when coding interviews from other cities of languages I did not understand. And we can add an extra layer of interpretation based on the visual of the interview.

Based on your experiences, what is your take on implementing digital tools in the humanities and, specifically, in cinema history research? What is (or should) be the position of a quantitative and qualitative analysis conducted automatically by a machine instead of a human researcher?

Lies Van de Vijver: I think that the first remark is that we never considered the ‘instead of’. Within digital humanities it’s very much an interaction. And the most perfect example of that is, if you look at the programming data, it can grow into such a massive data set that it is simply not possible — or it would take a lot more time — to analyse. That is the basic essence of digital humanities, to have these big data sets and make sure that through digital tools you can start analysing them on a bigger scale, or, in our case, a comparative one, instead of just remaining on the micro level. The other aspect is that you as a researcher have the responsibility to use the results that come out of these digital tools to interpret or reinterpret, or even tweak the digital tool itself if you, as a researcher, consciously know that mistakes have been made. So, it’s always an interaction, and I would never suggest it to be the ‘instead of’.

PE: I would like to go back to the educational purposes or potential purposes of the digital repositories. The first step is to understand what potential answers the source can provide and therefore what questions can you ask. What are the limitations? We need to understand what that source is telling us and what kind of data is producing. And that data needs to be questioned. Therefore, please don’t go to our website and look at our data without questioning. Digital tools are very useful to us in order to provide visualizations and highlight patterns. For example, using our data repository in one click you can see how many films were screened on the first of January in seven European cities, and how many films were screened in seven European cities at the same time. That is something that you can do. But then you need to be able to develop appropriate questions in order to investigate what the data tells you.

DTG: It’s very quantitative in many ways, and you can get numbers that you can describe. But the next step, which is the analysis, must be done by the researcher. And I think that there’s no digital tool that can do the analysis for you. Because you have to read and interpret that data, or the visualisation. So, you need to be able to add the contextual aspect that we talked about, the economic, political, social dimension that will help you to read and interpret what that chart is trying to tell you. And if you haven’t got the contextual aspects, you’re just going to be very descriptive.

PE: It is not that you just have a set of data, you upload it and here we go, click a button, and it shows you an analysis. The amount of data cleaning that you have to do in order to operate that analysis is extraordinary. Therefore, it’s so important to keep asking questions about sources and about the data itself.

DTG: I am thinking about your question about implementing digital tools in cinema history research. Obviously, we’re getting there in a sense that more and more projects are doing precisely that. I think the challenge is getting these projects to talk to each other, share the good practice, and avoid repeating similar mistakes. There’s a lot that can be done through conferences and workshops, where we can share our experience of using and implementing digital tools. You could really advance the research of cinema history. An issue that I would like to raise is the geographical limitation of the data, as there are en-

tire areas across the world where this kind of research hasn't been done. And so digital tools are not able to be used. It would be really interesting to compare what were the experiences of going to the cinema in South America to what is happening in Europe, for example, or in other parts of the world. And you can only do that if you do get funding to bring all these projects together and have time to then do an analysis of the results.

LVV: I also think, what's important about comparative research is that it is a collaborative effort. We are trying to make sure that the word gets out. We want to build a network of people understanding the methodological and the digital tools and start to use them as well. We want to work more like a network that enhances itself. It doesn't just come from us anymore; we have put the digital tool out there to use, and preferably it starts growing within the cinema histories network. The idea of collaborative work for me is extremely important, and we would like to take this opportunity to thank our researchers from the European Cinema Audiences research team and the members of the invaluable National Validation Panel.

Limity, lesk i rétorika filmových profesionálů. Filmové průmysly nacisty okupovaných zemí

Pavel Skopal – Roel Vande Winkel, eds., *Film Professionals in Nazi-Occupied Europe: Mediation Between the National-Socialist Cultural “New Order” and Local Structures* (Cham: Palgrave Macmillan, 2021).

Jakmile filmovědně orientovaný student projeví zájem o zpracování přehlíženého historického tématu v oblasti lokálních aktérů nebo struktur, tedy problematiky filmových profesionálů a jim blízkých institucí, může si za současného rozložení tuzemských akademických sil vysloužit přinejmenším vstupní pozornost pedagogických autorit. Cokoli opomíjené nebo nezpracované pochopitelně nezakládá na výzkum, který by automaticky inspiroval armádní množství kolegů a útočil na záviděníhodný index citovanosti. O úspěchu značně rozhoduje realizované — či alespoň realizovatelné — provázání lokálního výkladu s širším fenoménem, případně kladení zvědavých otázek, jež k takovému kroku vybízejí.

Přesně takovéto vykročení se snaží nabídnout loňská anglicky psaná kolektivní monografie v péči Pavla Skopala a Roela Vande Winkela. Editori si nadvakrát odmítají připisovat klíčové zásluhy tím, že by objevovali málo známé lokální profesionály několika filmových průmyslů evropských zemí během druhé světové války (7). Odhalování historií opomíjených jedinců jim naopak slouží jako předpoklad ambiciózního projektu, který lokální aktéry řetězí s problematikou mezinárodní expanze kinematografie třetí říše. Následujících devět příspěvků pokrývá situaci v sedmi ukrojených a okupovaných územních celcích (dnešní Belgie, Česká republika, Francie, Nizozemsko, Norsko, Polsko, Ukrajina) a nahlíží problém z perspektivy kulturního transferu politických i ekonomických hodnot, konkrétně ve smyslu agresivního prosazování zájmů expandující kinematografie na úkor okupovaných průmyslů. Slovy autorů, kapitoly se snaží „kontextualizovat fenomén toho, jak různými způsoby srůstaly německá kinematografie a filmové kultury jiných zemí“ (*to contextualize the phenomenon of how German cinema and the film culture of other countries coalesced in various ways*, 7).

Publikace tedy staví místní filmové profesionály do rolí vyjednavačů či mediátorů dvou zřetelně vymezených zájmů. Na jedné straně šlo o agendy kulturního aparátu třetí říše, jejíž vrcholní zástupci lokálního aktéra okupovaného území instalovali do funkce a očekávali, že splní kulturní a ekonomická zadání ve prospěch německého hegemonu. Na straně druhé pak dotčené filmové průmysly vykazovaly jménem téhož aktéra dílčí setrvačnost: úsilí tvarovat, obházet a přizpůsobovat nucené direktivy vlastním představám, aby vnější zásah neústil v naprostý kolaps zavedených praxí. Lokální protagonisté byli lidé uprostřed: zprostředkovatelé mezi nároky dvou mocensky nerovnoměrných stran, přičemž tato nerovnováha podněcovala různé účinné taktiky jednání.

Takto poskládané důrazy pohotově odrážejí dvě možná úskalí historikova řemesla. Zaprvé, řečeno slovníkem autorů, zde hrozí „*top-down*“ perspektiva, konkrétněji nepružně pojatá institucionální ana-

lýza, jež by z ptačí perspektivy hleděla na strukturu a aktéry vytrácela ze zřetele coby pouhé pasivní vykonavatele rozkazů. Výklad by takto uvízl v rekonstrukci kontextu a snadno by se mohl utopit ve spletnosti síti orgánů, pravomocí a pokynů. Sborník přitom vhodně naznačuje (28), že představy okupačních sil o parametrech kulturní politiky měly do minuciózní rozpracovanosti někdy daleko a dočasně ponechávaly určitý analyticky vděčný rozsah každodenních voleb. Jde tedy o „rekonstrukci rozsahu možností, jež měli k dispozici lidé žijící v okupovaných společnostech“ (*a reconstruction of the range of options that people living in the occupied societies had at their disposal*, 8). Zadruhé, monografie si ani neklade za cíl lokálním osobnostem připisovat nerealisticky velkolepé zásluhy. Navzdory dílčímu manévrovacímu prostoru filmoví profesionálové v příspěvcích soustavně tahali za kratší konec, přičemž v prioritních otázkách (jednak ekonomicky zabarvených, jednak antisemitsky laděných) neměly jejich intervence sebemenší význam. A zatímco *wehrmacht* koncem války nedobrovolně vyklízel obsazená území, *happy end* na spolupracovníky Němců zpravidla nečekal. Devět historických příběhů přibližuje nikoli zcela nahodilý, ovšem dílčím způsobem nevyzpytatelný ekosystém jiskřivých mezilidských vztahů a chladných norem.

Recenzovaná kolektivní monografie představuje seriózní, vysoce profesionální akademický výstup, schopný na mezinárodním poli povzbuzovat příbuzné projekty. Prospívá prestiži tuzemského filmovědného prostředí a svědčí o rostoucím přeshraničním renomé některých českých badatelů střední generace. Kniha samotná provádí cenný kulturní transfer: shlukuje autory neanglicky mluvících zemí, kteří mnohdy již tematicky publikovali v domácích jazycích. Následující polemické momenty tedy budiž vnímány v duchu celkově pozitivního dojmu.

Jádro knihy hledejme ve schopnosti vnést do argumentace rovnovážně strukturu i filmového profesionála, respektive tyto dvě entity nestavět do protikladu a hledat cesty, jak je ve výkladu nenásilně sloučit. Úvodní kapitola výzkumnou pozici vysloví, když krom jiného s odvoláním na Williama H. Sewella aktérství pokládá za složku struktury a táže se, zda ji aktér jednoduše potvrzoval, případně do jaké míry mohl tuto strukturu posouvat a měnit (8–9). Jak z kapitol vyplynulo, šlo o hádankovitý úkol. Představení aktéra nebo struktury v psaném textu totiž stále až příliš svádí ke starosvětsky pojatým životopisním náčrtům, respektive popisům zacíleného historicko-institucionálního kontextu. O úspěšnosti výkladového splynutí filmového profesionála a struktury v jednotlivých příspěvcích rozhodla jednak dostupnost pramenů, jednak um vypravěče.

Dilema místy vyřešily mezery v dochované dokumentaci, tudíž zejména polský příspěvek Krzysztofa Trojanowského a francouzský historický příběh Anthonyho Rescigna více než na jednotlivé aktéry spoléhaly na rekonstrukci okolního dění. Částečně tak činil i ukrajinský text Tatiany Manykiny: jakkoli spíše nepřekvapivě biograficky pojatý, spolu s Trojanowskim a Rescignem představuje badatelsky cenný prvovýstup bez přílišné opory v sekundární literatuře, a ukrajinský zvukař Ivan Nikitin vychází z vyprávění vcelku plasticky po profesní i osobní stránce. Není tomu tak pokaždé: ve francouzské kapitole (235–253) začne výklad osudu Heinricha Meisenzahla teprve za více než polovinou hlavního textu (245). V podnětné a přísně lokalizované analýze distribuční praxe naneštěstí Meisenzahl — politicky spolehlivý manažer se zkušenostmi s řízením kin — připomíná vynucený ornament. Bezmála dvoustránkové shrnutí mu věnuje výmluvnou zmínku až v poslední větě, kde jej autor poněkud bezradně označí za „muže, který v dějinách nezanechal žádnou stopu a jehož poválečný osud zůstává neznámý“ (*a man who left no trace in history and whose post-war fate remains unknown*, 253).¹⁾

1) Stať Anthonyho Rescigna evokuje spíše předchozí — méně aktérsky založené — badatelské výstupy editora Pavla Skopala. Srov. Pavel Skopal, *Filmová kultura severního trojúhelníku: Filmy, kina a diváci Československa*,

Francouzská a polská kapitola naproti tomu slouží za vzor toho, jak srozumitelně i hutně představit vstupní historický kontext jako základ pro neméně suverénní popis struktur. Na sborníku lze ocenit, že přispěvatelé tlačí ke stručným dějinným exkurzím. Jakkoli se v norské kapitole zkraje knihy o režisérovi a filmovém funkcionáři Leifu Sindingovi bezprizorně dočteme o třiceti tisících námořnících v obchodní flotile coby norském válečném příspěvku úsilí Spojenců (22), jedná se o výjimečný případ. Její autor Thomas V. H. Hagen má v knize i druhý příspěvek o říšských aktérech v Norsku, zpracovaný ve spolupráci s Tobiasem Hochscherfem. Na něm vynikne, jak podstatná je pro výkladové sloučení aktéra a struktury přiměřeně zvolená organizace textu. Zatímco většinu kapitol jednoduše i logicky zahajuje historický a/nebo institucionální nástin, uvozující filmového profesionála do zřetelných vyprávěcích kulis, Hagen a Hochscherf pomyslně rozšiřují metodologickou část, když úvodem hovoří o kulturní politice třetí říše i dosavadních výzkumných důrazech (včetně fixace na ikonického Josepha Goebbelse). Následují barvitě medailonky dvou říšských aktérů a působení Leifa Sindinga, je muž Hagen věnoval předchozí kapitole. Závěrečná část se pak od protagonistů odkloní ke koncentrované ekonomické analýze norského filmového trhu, načež shrnutí zmíní obě osobnosti jen okrajově. Byť koncepční řešení nepostrádá nápaditost, působí mírně zmateně.

Rovnovážného sloučení filmového profesionála a struktury dosáhla především vynikající stat Roela Vande Winkela o belgickém partnerském tandemu, dále vysoce důvtipný nizozemský příspěvek Egberta Bartena o Janu Teunissenovi a metodologicky precizní text Pavla Skopala o českém aktérovi Miloši Havlovi. Ve prospěch prvních dvou autorů hraje patrně i skutečnost, že o svých aktérech dříve publikovali ve svých mateřských jazycích.²⁾ Jejich texty naznačují, jak může historikovi prospět několikaletý odstup: k definitivnímu dočištění historického příběhu do strhující a čtenářsky atraktivní, přitom akademicky žádoucí podoby.³⁾

Winkel nastiňuje strukturu v kratičkém úvodu a obratně ji zvládá provazovat s působením dvojice aktérů. Konkrétně tedy s režijní a posléze funkcionářskou dvojicí Jan Vanderheyden a Edith Kiel, je-

NDR a Polska, 1945–1970 (Brno: Host, 2014). Lucie Česálková – Pavel Skopal, eds., *Filmové Brno: Dějiny lokální filmové kultury* (Praha: Národní filmový archiv, 2016).

- 2) Roel Vande Winkel – Dirk Van Engeland, *Edith Kiel & Jan Vanderheyden: pioniers van de Vlaamse film* (Brussels: Cinematek, 2014). Egbert Barten, „Van gevierd avantgardis tot paria: Leven en werken van Jan Teunissen, 1898–1975,“ in *Jaarboek Mediageschiedenis* 3, Karel Dibbets et al. (Amsterdam: Stichting Mediageschiedenis, 1991), 73–103. Rovněž Pavel Skopal mohl alespoň okrajově odkazovat na starší, česky psanou studii, již ovšem v poznámkách oproti dvěma předchozím autorům neuvedl. Srov. Pavel Skopal, „Tuláci ‚Novou Evropou‘: Říšská filmová politika a exportní možnosti protektorátní kinematografie“, *Iluminace* 30, č. 4 (2018), 9–30.
- 3) Krátká obecná odbočka k formální a jazykové úpravě: redakční úroveň textů bych označil za velmi solidní, do preciznosti schází pouze o kousek větší důslednost při finalizaci. Výsledek budí dojem nedostatečné časové rezervy těsně před odevzdáním rukopisu a bezděky naznačuje, jaké části patrně vznikaly teprve v závěrečné fázi zpracování. Zatímco jednotlivé historické příběhy prošly precizní korekturou a jakékoli překlepy anglické, německé ani české jsem vůbec nenacházel, úvodní metodologické slovo dvojice editorů obsahuje nápadné dvě chyby v němčině: spojení „Propaganda-Abteilung“ (5) v množném čísle postrádá závěrečné „n“; slovo „Volk-saufklärung“ (5) zase obsahuje přebytečné písmeno „h“, přičemž dále v textu je notorická lidová osvěta uváděna správně. Chyba se vyskytuje ještě ve slovním obratu „The periodical ‘Deutsch-Norwegische Monatsheft’“ (64), neboť podstatné jméno (*das Monatsheft*) by mělo střední rod vyjádřit buď určitým členem na začátku, případně koncovkou *Norwegisches* (v tomto případě se ovšem jedná o citaci, patrně odkazující na nesprávný původní zápis). Ojedinelý překlep z angličtiny — jedno nadbytečné „l“ ve slově „powerfull“ (145) — se zase usadil v závěrečném soupisu poznámek za kapitolou. A do třetice, české názvy byly v celé knize pohlídány, aby nakonec zrádná diakritika nadělala chyby v rejstříku na konci knihy: například „Syndikát čs. půjčoven“ (272, dále 268, 269). Slovním spojením z dalších řečí (norština nebo nizozemština) jsem nevěnoval pozornost vzhledem k nulové znalosti těchto méně obvyklých jazyků.

jichž životní peripetie obsáhnou většinu institucionálních, ekonomických i tvůrčích argumentů: mnohaletou cestu od málo kompetentních, leč byznysově šikovných filmařů až k čelním funkcionářským postům v okupované Belgii. Kromě toho se autor nezdráhá prezentovat vděčný příběh detektivně pátracím způsobem. Zatímco ukrajinská stať si školskou strukturou kazí vzrušující zápletku, když v prvním odstavci (171) poslušně vypráví vše zásadní z Nikitinova života, zkušenější Winkel zadržuje podstatná fakta, aby je vyložil až ve správný moment. Když se koncem předposlední strany (114) v šokujícím zvratu vrací zapřená manželka z Paříže a svrchovaně mění pravidla hry, samovolně (a ne-diegeticky) mi naběhl motiv *Suspense Dramatico* z telenovely *Rosalinda* (1999). Melodramatický tón nastolí i Egbert Barten: „vrcholy slávy, uměleckého uznání, prestižních úřadů i hluboká údolí politického pochybení, umělecké frustrace a zapomenutí“ (*high summits of fame, artistic recognition, prestigious offices, and deep valleys of political malpractice, artistic frustration, and oblivion*, 197). Nizozemský příběh rovnovážně propojuje profesionála se strukturou, splňuje parametry akademického výstupu, a přitom neupouští od rozverně hravého jazyka, jenž nadhledem okysličuje temné dění.

Tato vítaná rovina příspěvkům ze středovýchodní Evropy bohužel místy schází, s výraznější výjimkou stať Terezy Czesany Dvořákové a Volkera Mohna, která vyniká nezvyklou mírou zaujatosti sude-toněmeckým funkcionářem Wilhelmem Söhnelem a jeho barvitě nevázaným životem.⁴⁾ Čtení těchto kapitol místy vede až k oikofobnímu povzdechnutí. Například polská kapitola uvede krutý kontext okupace a několikerého dělení Polska lidsky pochopitelným, leč vyhoceným jazykem totální zkázy: „bezohledná politika teroru, represe a drancování, vykořisťování a vyhlazování obyvatelstva“ (*ruthless policy of terror, repression, and plunder, to exploit and exterminate the population*, 222). Že schází patřičný nadhled nad situací, projeví závěr (230–231), kde se autor nechává poněkud nekriticky vést raně poválečnou rétorikou čistých komisí, osobních výpovědí a novinových článků, které obsahují mnoho účelové slovní výplně pro politicky vyprofilované soudobé publikum (zejména proto vychází obviněný režisér Jan Fethke vcelku neuchopitelně). Ukrajinský příspěvek je v tomto bodě vyzrálý a obezřetný, pro změnu však Ivana Nikitina kuriózně tituluje slovem profesor s velkým počátečním písmenem a označuje jej za génia (173). Obě vyzní poněkud nuceně, zvláště když text zároveň obchází detailnější výklad složitých technických inovací, jimiž Nikitin přispěl.

Studie o Miloši Havlovi má v publikaci zvláštní pozici. Většina textů totiž rekonstruuje osudy tvůrců postavených před vesměs bolestná kulturněpolitická zadání, tři stať (Hagen a Hochscherf, Dvořáková a Mohn, Rescigno) pak představují přímo zvnějšku dosazené kulturněpolitické aktéry, s nimiž lze sotva sympatizovat. Miloš Havel se vymykal: vlivný filmový profesionál se mazaně pohyboval mezi politickou i tvůrčí sférou. Kolektivní monografie od prvních stran bez ustání přibližuje nešťastné osudy těch, již si kompenzovali nadčasové mocenské ambice ve zcela neutěšeném kontextu, někdy patrně kombinované s háčovsko-husákovským komplexem. Když do změti selhání a lidské marnosti vnikne sebejistý Havel, který dlouho platil za synonymum úspěchu, působí bezmála rušivě: analogicky asertivnímu, hollywoodskému Oskaru Schindlerovi na přehlídce evropských uměleckých filmů s melancholicky založenými antihrdiny. Text od první věty nešetří superlativy; Havel je na prvních dvou stranách (137–138) dvakrát označen za nejvlivnějšího a jeho studio za nejmodernější (s taktickým tlumením slovem *arguably*, hned třikrát v této části). Lidským sympatiím rozumím, jenže pochvalná slova fantom (153), šarm (z citace, 154), charisma (156) zaznívají zas a znovu. Za mnohoslovně přepjatý pokládám i popis novináře Ferdinanda Peroutky „respektovaná legenda“ (*respected legend*, 151).

4) Autoři se s jeho peripetiemi jako by téměř nechtěli rozloučit: „Poválečný osud Wilhelma Söhnela je tak dramatický, že by zasloužil samostatnou kapitolu“ (*The post-war fate of Wilhelm Söhnel is so dramatic that it could warrant a separate chapter*, 136).

Nejenže se nejedná o bezpříznakový popis, místy do něj lze implicitně vplétat i politické zápasy jednadvacátého století. Váhám například, zda je opravdu udržitelné označit Kramářovu a Rašínovu Československou národní demokracii (ČsND) za „jedinou liberální politickou stranu na československé politické scéně třicátých let“ (*the only liberal party in the Czechoslovak political scene of the 1930s*, 162).⁵⁾ V ideové logice výkladu nepochybně má formulace opodstatnění, a především náběh na kontinuitu: liberálně stranicky usazený český aktér je obrazovým doprovodem zachycen na dvou fotografiích (152, 157), přičemž obě momentky jej zaznamenávají s pětiletým synovcem Václavem (hádáte správně, prezidentem Václavem Havlem). Nemíním vyvolávat duchy anti-havlovské ukřivdnosti, akorát si kladu otázku, jak moc má politická profilace akademiků ponechávat stopy v kulturněpoliticky orientovaných odborných výstupech a zda ovlivňuje samotné vstupní parametry výzkumu.

K první úvaze zhruba toto: strategii implicitního hodnotového přihlášení v publikacích podobného zaměření pokládám za přijatelnou. Rozhodně méně křiklavou než angažované explicitní výroky, rovněž vyspělejší než nevěrohodné předstírání apolitické ulity. Jakkoli historicky situované výroky typu „Krise liberální demokracie napříč středovýchodní Evropou“ (*The crisis of liberal democracy throughout East-Central Europe*, 164) vytrhávají z ukotvení do sledovaného období a znějí spíše v duchu komentářů denního zpravodajství, šetří se jimi a přísně vzato popisují fenomény jazykem, který v mírně odlišné úpravě skutečně existoval i počátkem čtyřicátých let.⁶⁾ Za zásadnější přešlap vnímám pouze ojedinelé, ahistorické přenášení dnešního výraziva do překladu dobových výroků. Přestože nelze závidět tomu, kdo hledal vhodný anglický ekvivalent slova *nejlevější*, řešení (*the extreme left side of the political spectrum*, 156) necitlivě vkládá Elmaru Klosovi do úst žurnalistickou floskuli polistopadové éry.⁷⁾

Implicitní hodnotové přihlášení může jít ruku v ruce s tlumením politicky zaměřených soudů. Kniha výtečně popisuje lidskou náročnost situace, aniž by zakrývala, že šlo pokaždé o volbu konkrétního jednotlivce. Vstupní kapitola odmítá „moralizující slovník kolaborace a rezistence“ (*moralizing vocabulary of collaboration and resistance*, 9). Sympaticky tím vyjadřuje dilem generační skepsi k předchozím, s minulostí se nekonečně vyrovnávajícím debatám, kde padají až příliš snadno emotivní slova o zradě a hrdinství. Z jedné strany lze pochopit, pokud někoho lehkost při výkladu historických traumat dráždí: záměr „analyzovat strategie a rozhodnutí jednotlivce bez psychologické zátěže zvažování dobrých nebo špatných úmyslů“ (*to analyse an individual's strategies and decisions without the psy-*

5) ČsND přestala existovat již před polovinou třicátých let, když v roce 1934 jejím sloučením s dalšími formacemi vzniklo Národní sjednocení; subjekt spojovaný předlistopadovou historiografií s krajně pravicovými tendencemi. Jan Mařica v rozsáhlé práci cituje člena ČsND Františka Ježka („Byla tak liberální, že si tam mohl víceméně každý dělat, co chtěl. Liberální svoboda to dovolovala“) a naznačuje, že liberalismus partaje spočíval do značné míry v tom, že nepředstavovala jednotný monolit a tolerovala zpětně problematické frakce. Ikonou ČsND byl Karel Kramář, identifikovaný mnohem silněji s konzervativním a nacionalistickým smýšlením. Citováno podle Jan Mařica, *Od Československé národní demokracie k Národnímu sjednocení* (Brno: Masarykova Univerzita — Filozofická fakulta, 2016), 249. Srov. Eva Broková – Josef Tomeš – Michal Pehr, *Agrárníci, národní demokraté a lidovci ve druhém poločase první Československé republiky* (Praha: Masarykův ústav a Archiv AV ČR, 2008), 130–202. Jan Bílek – Luboš Velek, eds., *Karel Kramář (1860–1937): Život a dílo* (Praha: Masarykův ústav a Archiv AV ČR — Historický ústav AV ČR, 2009), 492–563.

6) Např. „tisk liberalisticko-demokratické doby nalézáme v nejtěsnějším spojení se Židovstvem“. Citováno podle Wolfgang Wolfram von Wolmar, *Němec o českých problémech* (Praha: Orbis, 1941), 37.

7) Srov. Elmar Klos, „Dovětek za tečkou“, in *Černobílý snář Elmara Klose*, ed. Jan Lukeš (Praha: Národní filmový archiv, 2011), 204. Na tomto místě je nutné zdůraznit, že takto detailní poznámky k českému příspěvku plynou z toho, že autor recenze žije na tomto území. Lze předpokládat, že norský či nizozemský recenzent, patřičně znající tamní jazyk, realie a historické debaty, by analogicky přistoupil k těmto studiím.

chological burden of weighing good or bad intentions, 9) zní značně studeně a nezúčastněně. Z druhé strany takto rozdrážděný čtenář pocítí alespoň škodolibou úlevu nad tím, jak se staví autorům monografie do cesty právě termín *collaboration*. Ten totiž neevokuje pouze moralizující slovník, nýbrž může odkazovat k pojmům současného akademického bádání: kolaborativní principy potom místo staromódního hajlování popisují modely aktuální kreativní spolupráce.⁸⁾ Úvodní kapitola s citlivostí pojmu pracuje a zprvu jej ve starém významu uzamyká do uvozovek (2, 3), od nichž záhy upouští, jelikož postupuje k dnešnímu vymezení (*collaborative research*, 3), aby následně uvozovky opustila tam i onde (5, 6, 9, 10). Pozdější statě užívají slovo místy tak, že si lze představit souhru obou významů (53, 65, 66), což působí lehce provokativně, a nakonec vede k úvaze, zda (cokoli) *kolaborativní* nezní — přinejmenším v češtině — ještě stále poněkud jazykově neuváženě.

V opoponentském posudku k disertační práci o Jiřím Mařánkovi, kulturněpolitickém aktérovi poválečné, zestátněné československé kinematografie, uvedl editor Pavel Skopal skepticky, že „možnost vyprávět o institucionálních strukturách skrze perspektivu jedince, navíc se značně limitovaným vlivem na ústřední děje, je omezená. Potenciál takové ‚decentrované‘ perspektivy směřuje spíše k analýze fungování mocenských dispozitivů než ‚institucionálního vývoje‘“.⁹⁾ Reagoval tím na slova autorky Mariky Kupkové, která vliv Mařánka rétoricky bagatelizuje. V tomto smyslu se nabízí spekulace, zda příběh jediného autenticky silného filmového profesionála Miloše Havla nereprezentoval při vstupních parametrech výzkumu ideální, žádoucí případ. A zároveň takový, který s hromaděním dalších lokálních osobností stále více vystupoval jako svého druhu unikátní. Nakonec měl totiž každý z nich pouze limitovaný vliv na dění, jakkoli institucionální vývoj kolem nich čile probíhal. Proto u podobného výzkumu tak záleží na silné metodologické opoře, která přesahuje příběh a tlumí opoponentskou poznámku. I v tomto bodě studie o Havlovi vyniká nad ostatními příspěvky.¹⁰⁾

Tímto způsobem lze publikaci ocenit za snad i mimoděčné přispění k fenoménu, někdy předběžně označovanému zlomyslným spojením *failure studies*. Do něj mohou spadat jak selhání tvůrců při umělecké práci, tak kupříkladu produkčně-ekonomické nesnáze, které vedou i k nerealizaci filmového díla.¹¹⁾ Působí půvabně, že kniha o filmových profesionálech uprostřed dalekosáhlých změn lokálních struktur věnuje zkraje zvláštní poděkování Williamu Gillespiemu (v) — možná míří za autorem *Film Posters of the Third Reich* (2007).¹²⁾ Proč by však nemohla mrkáním narážet i na plodného skotského herce (1894–1938) vedlejších rolí, který po léta působil v němé éře, mnohdy bez přiznání kreditu v titulcích? Výzkum těchto poloskrytých aktérů probíhá a klade otázky, jež vypovídají o únavě z hvězd a velkých jmen.¹³⁾

8) Např. Petr Szczepanik a kol., *Studie vývoje českého hraného kinematografického díla* (Praha: Státní fond kinematografie, 2015).

9) Citováno podle Pavel Skopal, „Posudek oponenta disertační práce Mariky Kupkové: ‚Z písaře ministerským radou: Působení Jiřího Mařánka v kinematografii čtyřicátých a padesátých let‘“, Katedra filmových studií FF UK, 9. červen 2017, 2.

10) Pavel Skopal důsledně pracoval s některými sociologicky orientovanými pojmy (například s konceptem transakčních sítí) a začlenil je do výkladu. To není samozřejmostí u mnoha dalších studií, které bez teoretizujících odboček rovnou vyprávějí. Proto nelze říct, že by veškeré statě rétoricky spojoval nějaký navracející se termín a metodologický proponent, spíše obecnější a editorsky usměrňovaná inklinace.

11) Např. Becky Bartlett, *Badfilm: Incompetence, Intention and Failure* (Edinburgh: Edinburgh University Press, 2021). James Fenwick – Kieran Foster – David Eldridge, eds., *Shadow Cinema: The Historical and Production Contexts of Unmade Films* (New York: Bloomsbury, 2020).

12) William Gillespie – Joel Nelson, *Film Posters of the Third Reich* (Los Angeles: GN Productions, 2007). Srov. *The William Gillespie Collection*, cit. 25. 8. 2022, <https://germanfilms.net/gillespie/>.

13) Např. Linn Lönnroth, „‘Certainly No Clark Gable’ — Reflections on the Journalistic Discourse about Hollywood

Studenti s filmově-historickými aspiracemi by mohli zpozornět, jelikož chtějí působit v akademickém prostředí, kde střední generace filmových badatelů v posledních letech vytrvale zaplňuje dříve nedostatečně pokrytá, mnohdy velká témata. Pakliže zamýšlí přispět na stále prochozenějším poli českého historického výzkumu závažnějším prvovýstupem a neuvíznout v nadměrně lokální analýze či opatrném zpřesňování výstupů o generaci starších autorit, mohou krom jiného vstupní perspektivu zkraje pootočit a soustředně zvažovat, jak podchytit a adekvátně nakládat právě s různými variacemi na *failure*. Jedno je však i pro ně jisté: kolektivní monografie *Film Professionals in Nazi-Occupied Europe: Mediation Between the National-Socialist Cultural "New Order" and Local Structures* bude náležit k těm, jež by mladším aspirantům neměly uniknout.

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Kdo vlastní obrazy

Sylvie Lindeperg – Ania Szczepanska, *Who Owns the Images? The Paradox of Archives, between Commercialization, Free Circulation and Respect* (Lüneburg: Meson Press, 2021).

V roce 2021 vyšla v německém nakladatelství Meson Press kniha s výmluvným názvem *Who Owns the Images? The Paradox of Archives, between Commercialization, Free Circulation and Respect* (tedy doslova: Komu patří obrazy? Paradox archivů mezi komercionalizací, volným oběhem a respektem). Za publikací stojí dvojice filmových historiček Sylvie Lindeperg a Ania Szczepanska, které obě v současnosti působí jako akademické pracovnice a pedagožky na univerzitě Paris 1 Panthéon-Sorbonne. Jde o důležitou okolnost, neboť kniha se soustředí především na aktuální situaci ve Francii. Jejím hlavním přínosem je schopnost přiblížit momentální stav diskuze v této zemi ohledně nastavení vztahů mezi filmovými archivy na straně jedné a uživateli archiválií (zejména z oblasti badatelů a filmových dokumentaristů) na straně druhé, ze které lze čerpat inspiraci i pro tuzemské prostředí.¹⁾

Již na úvod této recenze je možné konstatovat, že přes nesporné množství důležitých informací, které kniha přináší, lze asi nejlépe charakterizovat její obsah slovem nevyrovnanost. Nejedná se totiž ani o soubor dílčích, leč sevřených studií na různá témata, ani o logicky provázané kapitoly tvořící ucelenou monografii. Namísto toho jde o zvláštní amalgám textů různé délky, různého pojetí (z hlediska žánru i míry abstraktnosti uchopení tématu) a zejména různé kvality.

Zřejmým jádrem knihy je soubor rozhovorů vedených v letech 2016–2017 oběma autorkami s celkem šesti osobnostmi, které se z hlediska své profese dostávají do kontaktu s audiovizuálními archivními materiály. Tato část knihy je zároveň bezpochyby nejlepší. Dociluje totiž přesně toho cíle, který si v úvodu knihy autorky vytyčují, tedy konfrontace pohledů lidí rozličných profesí, a to ve snaze dosáhnout interdisciplinárního přístupu k nalezení odpovědi na otázku rovnováhy mezi zájmy archivářů, resp. historiků (na ochraně a uchování historické „akuratnosti“ archivních materiálů), široké veřejnosti (na co nejširším přístupu k těmto materiálům) a umělců (vyžadujících maximální míru svobody při

1) Pro úplnost podotkneme, že pokud jde o konkrétní autorskoprávní otázky, jimž se recenzovaná publikace věnuje, tyto jsou analogicky řešeny i v českém právním řádu. V tomto ohledu může být tedy popis stavu diskuze ve Francii týkající se těchto předpisů inspirativní i pro českého čtenáře. V dílčích detailech je ovšem samozřejmě francouzský autorský zákon od českého (který vychází z píše z německé tradice) odlišný; příkladem může být již tradičně ve Francii vyšší míra ochrany tzv. morálních (osobnostních) práv autorských. Důležitým rozdílem je i výrazně bohatší francouzská judikatura zabývající se autorským právem (některé z těchto případů jsou zmíněny níže), která tak dává jasnější odpovědi na otázku, jak obecné právní zásady obsažené v zákoně prakticky aplikovat v konkrétních situacích.

zpracování archivních materiálů ve své tvorbě). Rozhovory jsou vedeny zdařile a kladené otázky prozrazují skutečnou obeznamenost autorek s teorií i praxí oboru.

Jmenovitě se jako respondenti účastnily rozhovorů tyto osobnosti:

- *Nathalie Chassigneux*, advokátka specializující se na duševní vlastnictví. Z rozhovoru se čtenář mimo jiné dozví, dle jakých kritérií posuzuje francouzský zákonodárce autorskou kreativitu a do jaké míry v této souvislosti vyžaduje, aby dílo zachycovalo „otisk“ autorovy osobnosti.²⁾ Čtenáři jsou rovněž srozumitelně vysvětleny základní principy ochrany fotografií a filmů ve Francii, včetně přístupu tamních soudců k posuzování této problematiky, do něhož se často vkrádá jejich osobní vkus. Paní Chassigneux též připomíná, že francouzské autorské právo má jak v současnosti, tak historicky jedno z nejpřísnějších vymezení ochrany osobnostních autorských práv na světě. Pouze některé její odpovědi na jinak zajímavé otázky jsou bohužel příliš nekonkrétní. Například když je tázána, zda současné autorské právo není ve zjevném rozporu s realitou internetových memů, mashupů a jiných výtvorů široké veřejnosti vznikajících v právní šedé zóně. Chassigneux konstatuje, že problém netkví v autorském právu, ale v chybně nastavených obchodních modelech, které neumožňují širší užívání autorskoprávně chráněných materiálů. Jakkoliv jde o částečně pravdivé tvrzení, je evidentní, že například většina tvůrců internetových memů bude tyto memy (obsahující právně nevypádaný autorský obsah) zřejmě produkovat bez ohledu na nastavení obchodních podmínek majitelů příslušných práv.³⁾
- *Xavier Sené*, archivář a konzervátor pracující ve státním archivu L'Établissement de communication et de production audiovisuelle de la Défense (ECPAD), který má mimo jiné v popisu práce zpřístupňovat veřejnosti audiovizuální materiály vzniklé v režii francouzského Ministerstva obrany. Rozhovor se zabývá tématy, jako je například vliv digitalizace na činnost audiovizuálních archivů, otázkou, kdy přiznat a kdy naopak nepřiznat autorskoprávní ochranu reportážním materiálům, a zejména pak tím, do jaké míry je archiv oprávněn umožnit zájemcům z řad filmových a televizních producentů zasahovat do historických archivních materiálů. V této souvislosti se v rozhovoru objevuje jedno z „obsesivních“ (jelikož neustále se navracejících) témat knihy, a tím je způsob, jakým je v populární dokumentární sérii *Apokalypsa: 2. světová válka* (Apocalypse — La 2ème Guerre Mondiale; Isabelle Clarke, Daniel Costelle, 2009) — potažmo v dalších pokračováních této série — pracováno s archivními audiovizuálními materiály. Drtivou většinu těchto materiálů totiž poskytl pro účely série právě archiv ECPAD (který se stal i koproducentem projektu). Zpovídaný Xavier Sené hájí zejména právo tvůrců série původně černobílé materiály kolorizovat i jinak technologicky „vylepšit“ za účelem zvýšení jejich atraktivity a srozumitelnosti pro soudobého (zejména televizního) diváka.⁴⁾

2) V rozhovoru je mimo jiné zmíněn nedávno soudně řešený případ bulvárního novináře Jeana-Claudea Elfassiho, jemuž byla odepřena autorskoprávní ochrana k jím pořízenému videu se záběry splašeného koně běžícího po březích Seiny. Soud konstatoval, že video není uměleckým odrazem novinářovy osobnosti, ale pouze rutinním záznamem (byť atraktivní) události.

3) Namísto změny obchodních modelů (což je otázka individuální volby každého z majitelů práv) by tak bylo možná vhodnější zavedení nové výjimky pro transformativní nekomerční užití autorských děl — v našem případě na úrovni Evropské unie.

4) Sené v této souvislosti mimo jiné uvádí: „Jako konzervátor velmi lpím na integritě audiovizuálních archivů, tedy na nezbytnosti respektovat zdrojový materiál. Kolorizace je proto vyloučena, pokud hovoříme o uchování archivního dědictví. Ale naopak může být zcela namístě, pokud jde o televizní vysílání. ECPAD musí mít možnost participovat na každém filmu, ať již je učen pro širokou veřejnost, nebo jde jen o omezenou distribuci, a kolorizace je jedním ze způsobů, jak naplnit očekávání některých televizních vysílatelů, kteří chápou, že takto přitáhnou diváky“, (65).

- *Agnès Magnien*, archivářka, konzervátorka a zástupkyně ředitele ve státním archivu Institut national de l'audiovisuel (INA). Magnien mimo jiné vysvětluje, podle jakých kritérií si současní archiváři v éře „masifikace“ způsobené digitalizací musejí vybírat, které audiovizuální materiály budou do budoucna uchovávat. Z hlediska práce s archivními materiály ve filmové tvorbě zastává podobné názory jako Xavier Sené, tedy že archiv by sám neměl do svých (originálních) materiálů zasahovat, ale že není důvod bránit v úpravách (kopií) materiálů filmařům, pakliže bude zřejmé, že se jedná o materiály takto modifikované.
- *Serge Lalou*, filmový producent ze společnosti Film d'ici zaměřující se na výrobu filmových dokumentů. Tento rozhovor patří k nejdelším a současně nejpodnětější. Serge Lalou komentuje spolupráci filmařů s historiky při vzniku dokumentů s historickými tématy a vysvětluje, že ideální charakter této spolupráce záleží na míře angažovanosti historika na daném filmu, zejména zdali je jeho spoluautorem, nebo „jenom“ externím konzultantem. Čtenáře v této souvislosti může zaujmout v rozhovoru zmíněná informace, že ve francouzském audiovizuálním fondu Centre national du cinéma et de l'image animée (CNC) bylo přijato pravidlo, že pokud je v projektu filmu s historickým tématem oficiálně účastný odborný poradce-historik, má producent nárok žádat vyšší míru finanční podpory (v České republice ani většině dalších zemí nic takového zavedeno není). Jinými tématy, jimž se rozhovor se Sergem Lalouem věnuje, jsou popularizace historických látek televizními stanicemi, problematika uskladnění hrubých filmových materiálů nebo vypořádání práv k archivním materiálům, které realizují filmoví producenti v archivních institucích. I zde je možno zdůraznit pozoruhodné sdělení, že ve Francii jsou práva k filmovým archivům producentům vždy prodávána na časově limitované období; po jeho skončení musí producent (či jiný zájemce o další uvádění filmu) práva s archivem opětovně vypořádat, v opačném případě již není možno film dále uvádět. Ohledně změny tohoto modelu, ač bývá předmětem kritiky producentů, je Lalou skeptický — ostatně jako k jakémukoli jiné podstatnější změně ve filmovém průmyslu: „Prostředí filmu a televize je popravdě extrémně konzervativní. Je to prostředí levičácké, pokud jde o podepisování petic, ale velmi konzervativní, pokud jde o jeho vlastní praxi“, (98).
- *Jean-Gabriel Périot*, režisér filmů s historickými tématy. Périot, mimo jiné autor oceňovaného stříhového dokumentu o německé teroristické organizaci RAF *Německá mládež* (Une Jeunesse Allemande; 2015), se v rozhovoru soustředí zejména na kritiku vysoké ceny, za kterou filmové archivy rešeršují, zpřístupňují a licencují své materiály. Jako příklad uvádí, že při výrobě výše zmiňovaného filmu s rozpočtem 700 000 eur bylo vynaloženo zhruba 100 000 až 150 000 euro jenom na rešerše filmových archivů.
- *Marie-José Mondzain*, francouzská kunsthistorička a filozofka zabývající se teorií obrazu. Rozhovor se s ohledem na profesi zpovídané soustředí na obecnější témata, například co činí z archivních materiálů archivní materiály nebo dle jakých kritérií se určuje hodnota a potažmo tržní cena obrazových archivů. Mezi jinak praktičtější zaměřenými rozhovory se jedná o podnětný filozofický příspěvek.

Tolik k rozhovorové části knihy. Jak již bylo řečeno, další kapitoly publikace jsou bohužel relativně méně zdařilé.

Pravděpodobně nejslabší jsou úvodní dvě kapitoly nazvané „Dialogic Encounters — Thinking through Archival Images“ a „At the Archive's Borders“. Tyto texty pojednávají (s ohledem na svou délku) o příliš mnoha tématech najednou a nelze se zbavit dojmu, že vznikly pouze jako „přílepek“ ke zbytku publikace. Přesto nepochybně otevírají (či spíše naznačují) mnoho témat hodných podrobnější

šího rozpracování. Takovým tématem je kupříkladu (historicky daný i současný) rozdíl mezi státními a soukromými archivy, a to jak z hlediska deklarovaného poslání, tak z pohledu reálných přístupů k uchovávání a zpřístupňování archivních materiálů. Zmíněny jsou zde i pozoruhodné francouzské žaloby proti archivům prodávajícím práva k obrazovým a audiovizuálním materiálům reportážního rázu bez svolení (domnělých či skutečných) autorů — kameramanů a fotografů. Zvláště podnětné je pak jedno z „tršakavějších“ dílčích témat týkající se „vnitřního rozporu“, který autorky shledávají v (z jejich pohledu) protichůdných zájmech mezi obchodními odděleními archivů na straně jedné a zájmy historiků-archivářů pracujících v archivech na straně druhé. V této souvislosti je rovněž kritizována praxe, kdy obchodní oddělení archivů (která zjevně nepatří k oblíbeným pracovištím autorek) stanovují podmínky prodeje práv k materiálům na ad hoc bázi bez jasně daného ceníku, a někdy i bez zohlednění toho, zda film je, či není dosud chráněn autorským právem.

Vyjma toho, že tyto části knihy ze shora naznačených důvodů nutně „kloužou po povrchu“, obsahují první dvě kapitoly rovněž největší množství faktických nepřesností. Je zde například mylně tvrzeno, že filmy jsou ve Francii chráněny až od roku 1977 (ač ve skutečnosti různé míry autorskoprávní ochrany zde filmy dosahovaly prakticky od počátku kinematografie a Francie byla i na mezinárodním poli průkopníkem této ochrany⁵⁾). Jiné zavádějící tvrzení pak například uvádí, že míra ochrany filmů se liší podle toho, zda jsou v souladu s koncepcí UNESCO filmy považovány za „duševní díla“ (což je nesmyslné konstatování vzniklé zřejmě dezinterpretací jedné z rezolucí UNESCO z konce 90. let minulého století⁶⁾). I tyto zbytečné chyby prozrazují, že dané části knihy byly šité poněkud horkou jehlou.

Jednoznačně lepší úroveň má kapitola nazvaná „The Strange Fate of Archival Images“, která je delší verzí stejnojmenného článku jedné ze spoluautorek knihy. Přes originální název naznačující širší pojednání o praktickém nakládání s archivními obrazovými materiály se však téměř celý tento text soustředí na jediné specifické téma (evidentně rezonující u určité části francouzských historiků a veřejnosti). Tímto tématem je kritika způsobu, jakým tvůrci dokumentární série *Apokalypsa: 2. světová válka* nakládali s archivními obrazovými a audiovizuálními materiály. Autorka textu je razantní odpůrkyní kolorizace a dalšího „vylepšování“ původně černobílých historických materiálů za účelem zvýšení jejich atraktivity. Autoři zmíněné série se dle jejích slov na divákovi dopouštějí „podvodu“. Kolorizací se dle jejího názoru stírá rozdíl mezi většinou materiálů natočených v době 2. světové války černobíle a těmi, které byly natočeny záměrně barevně, jakož i mezi materiály profesionálními a amatérskými, privátními (např. „domácími videi“ z Hitlerovy domácnosti) a oficiálními (např. propagandistickými týdeníky třetí říše). Kritika pak míří především na ty historiky, kteří se na sérii podíleli a jejichž „zrada“ šla v některých případech natolik daleko, že autorům do jisté míry dokonce s kolorizací pomáhali. Výsledkem dle autorky je, že diváci *Apokalypsy* byli „okradeni“ o historicitu prezentovaných materiálů a tím s nimi bylo snadněji manipulováno k dosažení ideologických cílů autorů série. Osobně se domnívám, že paušální a staromilské zavržení popularizace starých filmových materiálů prostředky moderní technologie zcela ignoruje potřeby současné mediální reality i charakter, účel a cílo-

5) Blíže k tomu viz kapitoly věnované francouzské autorskoprávní ochraně filmu v této publikaci (recenzované autorem v *Iluminaci* 3/2017): Pascal Kamina, *Film Copyright in the European Union* (2nd Edition) (Cambridge: Cambridge University Press, 2016).

6) V knize je v poznámce pod čarou konkrétně odkázáno na rezoluci UNESCO č. 30 C/56 z 11. října 1999. Tato rezoluce ale netvrdí, že filmy jsou různě chráněny dle toho, zda jsou, či nejsou považovány za „duševní díla“ („intellectual works“). Pouze přichází s návrhem mechanismů, jejichž prostřednictvím by bylo určeno, která „duševní díla“ univerzální hodnoty, jež již nejsou právně chráněna, tvoří součást celosvětového kulturního dědictví.

vého diváka populárně naučného žánru, k němuž *Apokalypsa* náleží. Ať je však názor čtenáře jakýkoliv, opět se nelze úplně zbavit dojmu, že kapitola byla do knihy zařazena nesystematicky, neboť míra konkrétnosti tématu daného textu kontrastuje s výrazně obecnějšími tématy zbytku knihy.⁷⁾

Dojem nesourodosti a nesystematičnosti knihy alespoň trochu napravuje závěrečná, částečně shrnující kapitola „The Words of the Dispute“. Na varovném příkladu fotobanky Getty Images je zde prezentováno, jak by vypadal archiv, kdyby byl řízen pouze logikou trhu. Žádné uspořádání, které by stálo za řeč, žádná metadata, žádný podstatnější kurátorský přístup, indexace ani katalogizace. Autorka varuje před tím, aby se archivní filmy a fotografie dostávaly právě do sféry těchto institucí, v nichž vidí jednu z hlavních současných hrozeb pro dané materiály. Jakkoliv pléduje za co největší dostupnost archivních materiálů veřejnosti, domnívá se, že by napříště mělo být pod větším drobnohledem, komu a za jakých podmínek jsou tyto artefakty zpřístupňovány. Možné řešení vidí v tom, že by tato rozhodnutí do budoucna činily specializované komise, jež by zajišťovaly kontrolu veřejnosti nad takto důležitým zdrojem poznání — podobné komisím, které rozhodují o rozdělování veřejných prostředků na filmovou výrobu.

Celkový dojem z knihy *Who Owns the Images* je takový, že se jedná o publikaci otevírající velké množství důležitých témat a seznamující českého čtenáře zasvěcené s tím, co aktuálně hýbe debatou ohledně obrazových a audiovizuálních archivních materiálů, zejména mezi francouzskými historiky a archiváři. Navzdory zjevnému informačnímu přínosu knihy je jejím evidentním minusem dramaturgické nezvládnutí struktury obsahu a absence jednotícího rámce, která napovídá, že autorky si dostatečně neujasnily, na jaká témata se chtějí převážně zaměřit a jakou formou je chtějí zprostředkovat.

Ivan David (Univerzita Palackého v Olomouci)

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7) K tématu viz např. Lawrence Napper, „The Battle of the Somme (1916) and They Shall Not Grow Old (2018): archivists, historians, lies and the archive“, *Studies in European Cinema* 18, č. 3 (2021), 212–221.

VÝZVA K AUTORSKÉ SPOLUPRÁCI

NA MONOTEMATICKÝCH BLOCÍCH DALŠÍCH ČÍSEL

Prostřednictvím monotematických bloků se *Illuminace* snaží podpořit koncentrovanější diskusi uvnitř oboru, vytvořit operativní prostředek dialogu s jinými obory a usnadnit zapojení zahraničních přispěvatelů. Témata jsou vybírána tak, aby korespondovala s aktuálním vývojem filmové historie a teorie ve světě a aby současně umožňovala otevírat specifické domácí otázky (revidovat problémy dějin českého filmu, zabývat se dosud nevyužitými prameny). Zájemcům může redakce poskytnout výběrové bibliografie k jednotlivým tématům. **Každé z uvedených čísel bude mít rezervován dostatek prostoru i pro texty s tématem nijak nesouvisející.**

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Television and COVID-19: How to Deal with Global Pandemics While Broadcasting

(Deadline September 30, 2022)

Guest Editor: Jana Jedličková

One reason that COVID-19 is a global issue is that it has significantly influenced our everyday experience, our daily routines, and even imprinted itself into our social behaviour and cultural practice. Though it only appeared as recently as the autumn of 2019 and spread worldwide in the winter of 2020, the virus has already become a fixed part of our shared social reality. It ultimately even reached a point where not only had almost every living human being at least heard of COVID-19, they most probably consumed some content that directly or indirectly reflected upon our own pandemic-related experiences. While it certainly can be viewed as a disruptive element in our shared lives, the global pandemic can also present an opportunity for new ways of making social connections and giving rise to new cultural practices and shared experiences. Television (including online streaming platforms and VOD portals) is a medium that equally occupies the private and public spheres, and thus not only enables constructed reflections of COVID-19 and its cultural and social meanings in our lives, it also creates new interpretations and meanings of the disruptive existence of global pandemics.

Therefore, the following issue of *Illuminace* is focused on the topic of television and TV industries dealing with COVID-19. Even though we realize that topics connected to the virus and its influence on TV industries and audio-visual industries, and the entertainment business in general, are time-consuming in regard to conducting proper academic research, we urge readers to share your academic views on the pandemic's influence on creative industries (mainly connected to linear and non-linear TV). After all, studies reflecting upon broadcasting and/or streaming COVID-19 news, disrupting TV production, or challenging distribution strategies already exist and have been or are in the process of being published.

Many TV productions were held back or cancelled due to the pandemic. TV companies had to change their programming strategies because less new content was being made (leading to fast and cheap reality TV programming, short-format comedy series targeting younger audiences, and extensively relying on reruns and archival programming). Shooting was also upheld by extensive health protection regulations and, lately, also by demands of mandatory vaccinations for cast and crew (in some countries often resulting in losing actors who disagree with the policies). Not to mention there are increased costs for producing TV series. On the other hand, TV programming went through a renaissance due to the need to report reliable information (the role of PSM raised significantly, hand in hand with the viewership of public service media) and to fight against fake news. Many TV companies and streaming services (including VOD portals) reported raised interest in documentary and educational television content, not to mention broadcasting targeting children. COVID-19 also significantly influenced our societal and individual mental health, which television often used as an advantage, and it also reframed a concept of so-called comfort TV. Not only do we observe the rise of calming, soothing, optimistic TV series (contrary to dark and semi-traumatic quality TV prevalent in the past two decades), but the topic of mental health is often the main theme of many TV series and factual programming (e.g., *Ted Lasso*, *Queer Eye*, *The Morning Show*,

We're Here, *Doom Patrol*, *In Treatment*, *WandaVision* and *The Falcon and The Winter Soldier*, *Station Eleven* just to name a few internationally known examples). There is also a new format of covid short programming appearing all over the globe: fictional TV series targeting younger audiences (sometimes branded as online-only or web series) and reflecting upon life during lockdowns (series such as Irish *Le Ceangal*, Spanish *Quarantine Diaries*, or Czech *Láska v čase korony* (Love in the Time of Corona) or *Třídni schůzka* (Parent-Teacher Conference)). Not by chance, series such as these are usually set in Zoom or Skype interface, using specific communication tools and situational comedy coming from relying on lousy internet connections, weak technological skills, and distance relationships. Finally, TV industries needed to adapt very quickly to a new and unprecedented situation. Unlike live arts such as music, theatre, and dance, you can watch your favourite TV programme without the need to leave your apartment. Thus, TV was able to adapt, though not without costs, and even offer space and time to those who were less flexible, such as movie blockbusters aiming for cinema openings. Streaming portals such as Netflix, Amazon, or HBO Max (and other non-exclusively TV VODs) jumped in to catch potential viewers who got stuck in their homes: they even developed and offered group and family viewing options, along with the possibility to chat with friends while watching a TV show, to their interfaces. Many such technological features are being reconsidered as there is no further use for them.

Thus, for this issue, we invite global, national, regional, or other studies, case studies, academic reflections, etc., focusing on COVID-19 and its influence (or presence) on TV and audio-visual industries, with possible topics including but not limited to:

- COVID-19 (or absence of) as a theme of contemporary TV content
- narrative strategies, online communication, and TV content targeting young viewers
- comfort TV framed through COVID-19 pandemic
- educational and documentary TV formats, reality TV, and/or live TV and COVID-19
- reporting COVID-19 news on TV
- watching and streaming TV in the age of COVID-19
- new production and distribution strategies of contemporary TV programming resulting from national lockdowns and health protection regulations
- role of PSB in the context of the COVID-19 pandemic
- COVID-19 resulting in innovative TV programming strategies, targeting new audiences, launching new streaming services and TV channels (or rebranding old ones)
- TV and live arts (music industry and theatre especially) as an example of crisis cooperation due to the COVID-19 pandemic
- technology and COVID-19 in TV broadcasting and streaming
- contemporary TV trends influenced by COVID-19

For further inspiration, see the literature, podcast, and blog examples of semi- or fully academic reflections on COVID-19 in TV industries cited below.

Please send an abstract (250 words) and a short bio (150 words) to lucie.cesalkova@nfa.cz and ja.jedlickova@gmail.com by **June 1, 2022**. The authors will be informed of the decision by **June 25, 2022**. The deadline for submitting the full article is **September 30, 2022**.

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(Eco)Traumatic Landscapes in Contemporary Audiovisual Culture

(Deadline: September 30, 2022)

Guest editor: Bori Máté

The advent of the Anthropocene epoch is marked by the emergence of so-called (eco)traumatic landscapes, which bear the tragic consequences of human intervention in the ecosystem. These landscapes are essentially defined by “hyperobjects,” a concept by which Timothy Morton refers to those human-manufactured things “that are massively distributed in time and space relative to humans” and are directly responsible for “the end of the world.”¹⁾ In geographical areas such as Chernobyl, Fukushima, or “Mar de plástico” in Almería (southern Spain), long-life plastic or nuclear materials exert long-term harmful effects not only on the surrounding primal, natural elements (like water, soil, air) but also on human and nonhuman life forms around. The damage played out by invisible nuclear, plastic, or agrochemical “perpetrators” over years and generations is a typical example of “slow violence,” a usual consequence of so-called “toxic geographies.”²⁾ Rob Nixon’s idea of this specific form of violence associated with capitalism and industrialization calls our attention to the social consequences and human suffering present in these areas and environments; at the same time, slow violence broadens our traditional ideas of spatiotemporality and provokes artistic and theoretical questions about representation, visibility, medium specificity, but also agency and affectivity. Similarly to Nixon’s concept, Jennifer Gabrys points out that forests themselves become “planetary media” by recording, registering, and operationalizing collective amassings of carbon and heat, the results of global warming.³⁾ Thus, the ways ecology-related traumatic events register in nonhuman agents can be considered as both planetary and medial events. See, for example, the camera-less Japanese experimental film, *Sound of a Million Insects, Light of a Thousand Stars* (Tomonari Nishikawa, 2014), which was created by burying a 100-foot-long 35mm negative film under fallen leaves approximately 25 km away from the Fukushima Dai-ichi Nuclear Power Station. The soil, the insects inhabiting that soil, the air that carries radioactive molecules are the planetary media that then imprint themselves into the film’s body — another organic material — that does not only function as another (planetary) medium but makes visible the local manifestation of a hyperobject called radiation.

Certain experimental films and documentaries that Scott MacDonald theorizes as “ecocinema” suggest that it is not the undertaking of such cinematic works to create “pro-environmental narratives shot in a conventional Hollywood manner [...] or even in a conventional documentary manner.” Their task lies in providing “new kinds of film experience” that pose “an alternative to conventional media-spectatorship and to help nurture a more environmentally

1) Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World* (Minneapolis and London: University of Minnesota Press, 2013).

2) Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge and London: Harvard University Press, 2011).

3) Jennifer Gabrys, “Becoming Planetary,” *e-flux*, October 2018, accessed June 30, 2022, <https://www.e-flux.com/architecture/accumulation/217051/becoming-planetary/>.

progressive mindset.”⁴⁾ MacDonald primarily emphasizes cinematic works that produce “visual/auditory training in appreciating the experience of an immersion within natural processes” and offer viewers “a depiction of the natural world within a cinematic experience that models patience and mindfulness.”⁵⁾ Instead, we propose to open up his original category towards audiovisual works that might not focus (or at least not quite unequivocally) on the aspects of patience and deep appreciation of nature, yet foster the development of a more environmentally progressive mindset by creating a sensory experience of hyperobjects (global warming, radiation, the long-lasting effects of pollution and the extraction of raw materials, etc.).

This issue was inspired by the observation that certain photographic works, experimental films, and expanded cinema pieces, among other audiovisual practices that follow distinctive formal strategies, confront us with the challenges of documenting slow violence in audiovisual arts. Thus, we aim to address the modes by which artistic practices place and configure human agency in relation to traumatic events and the role of technology and materiality in translating trauma to sensual artworks. We would like to point out how the trauma discourses of such photographic and filmic documents take a stand on the politics of visibility/audibility and the possibilities of artistic expression in the Anthropocene.

For this issue, we welcome proposals on the following topics or others considered pertinent in the context of this call within the fields of cinema, photography, and other visual arts:

- Landscapes of social and ecological traumas
- Landscapes as emotional archives
- Re-conceptualization of the representation of (eco)trauma
- Affect theory and (film) phenomenology in (audio) visual “representations” of (eco)trauma
- “New materialist” and non-linear approaches to agential matter
- Human and non-human agency
- Decolonial theory and trauma
- Artistic vs political images
- Conflicts of trauma representations and documentations
- Personal and collective consequences of (eco)trauma
- Photographing and filming hyperobjects

Abstracts of the proposed studies of up to 200 words together with a short biography should be sent by **September 30, 2022**, to luucie.cesalkova@nfa.cz and barbatrukk1@gmail.com. The authors will be informed of the decision by **October 21, 2022**. The deadline for submission of final studies is **January 31, 2023**.

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4) Scott MacDonald, “The Ecocinema Experience,” in *Ecocinema Theory and Practice*, eds. Sean Cubitt, Salma Monani, and Stephen Rust (New York and London: Routledge, 2012), 20.

5) *Ibid.*, 19.

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ILUMINACE

je recenzovaný časopis pro vědeckou reflexi kinematografie a příbuzných problémů. Byla založena v roce 1989 jako půlletník. Od svého pátého ročníku přešla na čtvrtletní periodicitu a při té příležitosti se rozšířil její rozsah i formát. Od roku 2004 je v každém čísle vyhrazen prostor pro monotematický blok textů. Od roku 2005 jsou některé monotematické bloky připravovány ve spolupráci s hostujícími editory. Iluminace přináší především původní teoretické a historické studie o filmu a dalších audiovizuálních médiích. Každé číslo obsahuje rovněž překlady zahraničních textů, jež přibližují současné badatelské trendy nebo splácejí překladatelské dluhy z minulosti. Velký prostor je v Iluminaci věnován kritickým edicím primárních písemným pramenů k dějinám kinematografie, stejně jako rozhovorům s významnými tvůrci a badateli. Zvláštní rubriky poskytují prostor k prezentaci probíhajících výzkumných projektů a nově zpracovaných archivních fondů. Jako každý akademický časopis i Iluminace obsahuje rubriku vyhrazenou recenzím domácí a zahraniční odborné literatury, zprávám z konferencí a dalším aktualitám z dění v oboru filmových a mediálních studií.

POKYNY PRO AUTORY:

Nabízení a formát rukopisů

Redakce přijímá rukopisy v elektronické podobě v editoru Word, a to e-mailem na adrese lucie.cesalkova@gmail.com. Doporučuje se nejprve zaslat stručný popis koncepce textu. U původních studií se předpokládá délka 15–35 normostran, u rozhovorů 10–30 normostran, u ostatních 4–15; v odůvodněných případech a po domluvě s redakcí je možné tyto limity překročit. Všechny nabízené příspěvky musí být v definitivní verzi. Rukopisy studií je třeba doplnit filmografickým soupisem (odkazuje-li text na filmové tituly — dle zavedené praxe Iluminace), abstraktem v angličtině nebo češtině o rozsahu 0,5–1 normostrana, anglickým překladem názvu, biografickou notickou v délce 3–5 řádků, volitelně i kontaktní adresou. Obrázky se přijímají ve formátu JPG (s popisky a údaji o zdroji), grafy v programu Excel. Autor je povinen dodržovat citační normu časopisu (viz „Pokyny pro bibliografické citace“).

Pravidla a průběh recenzního řízení

Recenzní řízení typu „peer-review“ se vztahuje na odborné studie, určené pro rubriku „Články“, a probíhá pod dozorem redakční rady (resp. „redakčního okruhu“), jejíž aktuální složení je uvedeno v každém čísle časopisu. Šéfredaktor má právo vyžádat si od autora ještě před započatím recenzního řízení jazykové i věcné úpravy nabízených textů nebo je do recenzního řízení vůbec nepostoupit, pokud nesplňují základní kritéria původní vědecké práce. Toto rozhodnutí musí autorovi náležitě zdůvodnit. Každou předběžně přijatou studii redakce předloží k posouzení dvěma recenzentům. Recenzenti budou vybíráni podle kritéria odborné kvalifikace v otázkách, jimiž se hodnocený text zabývá, a po vyloučení osob, které jsou v blízkém pracovním nebo osobním vztahu s autorem. Autoři a posuzovatelé zůstávají pro sebe navzájem anonymní. Posuzovatelé vyplní formulář, v němž uvedou, zda text navrhuje přijmout, přepracovat, nebo zamítnout. Své stanovisko zdůvodní v přiloženém posudku. Pokud doporučují zamítnutí nebo přepracování, uvedou do posudku hlavní důvody, respektive podněty k úpravám. V případě požadavku na přepracování nebo při protichůdných hodnoceních

může redakce zadat třetí posudek. Na základě posudků šéfredaktor přijme konečné rozhodnutí o přijetí či zamítnutí příspěvku a toto rozhodnutí sdělí v nejkratším možném termínu autorovi. Pokud autor s rozhodnutím šéfredaktora nesouhlasí, může své stanovisko vyjádřit v dopise, který redakce předá k posouzení a dalšímu rozhodnutí členům redakčního okruhu. Výsledky recenzního řízení budou archivovány způsobem, který umožní zpětné ověření, zda se v něm postupovalo podle výše uvedených pravidel a zda hlavním kritériem posuzování byla vědecká úroveň textu.

Další ustanovení

U nabízených rukopisů se předpokládá, že autor daný text dosud nikde jinde nepublikoval a že jej v průběhu recenzního řízení ani nebude nabízet jiným časopisům. Pokud byla publikována jakákoli část nabízeného textu, autor je povinen tuto skutečnost sdělit redakci a uvést v rukopise. Nevyžádané příspěvky se nevracejí. Pokud si autor nepřeje, aby jeho text byl zveřejněn na internetových stránkách časopisu (www.iluminace.cz), je třeba sdělit nesouhlas písemně redakci.

Pokyny k formální úpravě článků jsou ke stažení na téže internetové adrese, pod sekci „Autoři článků“.

Knihovna Národního filmového archivu nabízí zahraniční filmové databáze

<https://nfa.cz/cz/knihovna/licencovane-database/>

Ve studovně Knihovny NFA (KNFA) jsou v roce 2020 uživatelům (pro registrované uživatele i ve vzdáleném přístupu) k dispozici pro náš obor vybrané elektronické informační zdroje (EIZ). Kromě původních databází NFA (Filmový přehled, Digitální knihovna NFA, Online katalog Knihovny NFA), jsou to licencované elektronické zdroje (mediální databáze, zahraniční filmové databáze). Konkrétně v případě zahraničních filmových databází se jedná v rámci České republiky o jedinečnou kombinaci EIZ, která bude navíc našim čtenářům dostupná až do roku 2022.

Zahraniční filmové databáze v Knihovně NFA:

1. **Screen Studies Collection** (dříve FIO — Film Indexes Online)

nabízí komplexní nástroj pro přístup k aktuálním publikacím zaměřeným na filmovou vědu spolu s podrobnými a rozsáhlými filmografiemi.

Kolekce zahrnuje indexy a filmografie

- a) American Film Institute (AFI) Catalog
- b) Film Index International (FII)
- c) FIAF International Index to Film Periodicals

a) **American Film Institute (AFI) Catalog**

Filmografická databáze zaměřená na americkou produkci poskytující podrobné informace o dlouhometrážních hraných filmech vyrobených na území USA nebo financovaných americkými produkčními společnostmi v období 1893–1972. Databáze obsahuje více než 48000 záznamů filmů s produkčními informacemi, technickými údaji, údaji o tvůrcích, hereckém obsazení a ztvárněných postavách; dále záznamy obsahují podrobný obsah filmu, poznámkový aparát, žánrové zařazení filmu a citační odkazy. Nové údaje jsou vkládány dvakrát ročně. Klíčový zdroj doporučený pro výuku, výzkum a studium filmového umění.

b) **Film Index International (FII)**

Filmografický informační zdroj vytvářený British Film Institute (BFI). Představuje světově nejrozsáhlejší profesionálně budovanou filmovou knihovnu s více než 100000 podrobných záznamů o filmech ze 170 zemí od prvních němých filmů do současnosti s více než milionem odkazů na herecké obsazení a technické údaje. Dále 500000 odkazů na bibliografické citace k jednotlivým filmům a filmovým tvůrcům, 40000 profesních profilů filmových tvůrců, informace o získaných cenách na prestižních filmových festivalech.

c) **FIAF International Index to Film Periodicals**

Databáze obsahuje více než 230 000 záznamů o článcích s filmovou tematikou od roku 1972 do současnosti z více než 345 filmových akademických i populárních periodik z celého světa. Roční přírůstek činí 12000 záznamů. Každý záznam sestává z bibliografických údajů, abstraktu a záhlaví (jména autorů, filmové tituly, předmětová hesla). Databáze obsahuje také záznamy o televizi od roku 1979 (cca 50000 záznamů), od roku 2000 se omezila na články s televizní tematikou pouze z filmových periodik.

2. **JSTOR**

zkratka z anglického Journal Storage (úložiště časopisů)

Digitální knihovna pro studenty a výzkumníky poskytující přístup k více než 12 milionům akademických článků, knih a primárním zdrojům z mnoha disciplín včetně filmu.

Představuje špičkovou on-line databázi digitalizovaných plných textů z více než 2000 vědeckých časopisů. Každý časopis je plně digitalizován od prvního čísla prvního ročníku až po pohyblivou hranici (moving wall), což je obvykle „tři až pět let od současnosti“.

3. **EBSCO**

Megazdroj vědeckých informací pro společenské a humanitní obory.

Databáze EBSCO vychází vstříc požadavkům všech výzkumníků a nabízí elektronickou knihovnu obsahující desítky tisíc časopisů, magazínů a reportů a mnoha dalších publikací v plném textu.

EBSCOHost je jednotné rozhraní umožňující přístup k vybraným bibliografickým a plnotextovým databázím.

V Knihovně NFA jsou k dispozici dvě databáze megazdroje EBSCO:

a) **Academic Search Ultimate**

Databáze byla vytvořena v reakci na zvyšující se nároky akademické komunity a nabízí nejširší kolekci recenzovaných plnotextových časopisů, včetně mnoha časopisů indexovaných v předních citačních indexech. Obsahuje tisíce plnotextových časopisů v angličtině i jiných jazycích, publikovaných na severoamerickém kontinentu, v Asii, Africe, Oceánii, Evropě a Latinské Americe, a nabízí tím pádem jedinečné regionální pokrytí. Databáze integruje lokální obsah předních územně specifických zdrojů z celého světa a umožňuje tak studentům pohled na jejich studium a výzkum z globální perspektivy. Cennou součástí obsahu je i kolekce videozáznamů (více než 74000) od agentury Associated Press. Při vyhledávání se na seznamu výsledků zobrazují v karuselu relevantní videa. Databáze obsahuje videa předních zpravodajských agentur publikovaná od roku 1930 do současnosti a je aktualizována každý měsíc.

b) **Film and Television Literature Index with Fulltext**

Online nástroj pro výzkum v oblasti televize a filmu. Databáze pokrývá problematiku filmové a televizní teorie, uchovávání a restaurování, produkce, kinematografie, technických aspektů a recenzí. Obsahuje kompletní indexování a abstrakty 380 publikací (a selektivní pokrytí téměř 300 publikací), dále plné texty více než 100 časopisů a 100 knih. Databáze Film & Television Literature Index with Fulltext navíc obsahuje i filmové recenze z předního zdroje Variety, datované od roku 1914 do současnosti, a více než 36 300 obrázků z archivu MPTV Image Archive.

Databáze Evropské audiovizuální observatoře (European audiovisual observatory)

O Evropské audiovizuální observatoři

Evropská audiovizuální observatoř (EAO) vznikla roku 1992 jako následnická organizace Eureka Audiovisuel, jejím sídlem je Štrasburk. Činnost této instituce spočívá ve sběru a šíření informací o audiovizuálním průmyslu v Evropě. V současné době sdružuje 41 členských států a Evropskou unii, zastoupenou Evropskou komisí. Je financována přímými příspěvky členských zemí a příjmy z prodeje svých produktů a služeb.

Posláním EAO je poskytovat informace profesionálům v oblasti audiovize a tím také přispívat k větší transparentnosti audiovizuálního sektoru v Evropě. EAO sleduje všechny oblasti audiovizuálního průmyslu: film, televizní vysílání, video/DVD a nová média. O každé z těchto oblastí poskytuje informace ve sféře trhu a statistiky, legislativy a financování výroby audiovizuálních děl. EAO sleduje a podrobně analyzuje vývoj audiovizuálního sektoru v členských státech.

Působí v právním rámci Rady Evropy a spolupracuje s řadou partnerských a profesních organizací z oboru a se sítí korespondentů. Kromě příspěvků na konference jsou dalšími hlavními činnostmi vydávání ročenky, zpravodaje a zprávy, kompilace a správa databází a poskytování informací prostřednictvím internetových stránek observatoře (<http://www.obs.coe.int>).

Česká republika je členem EAO od roku 1994.

LUMIERE VOD je adresář evropských filmů dostupných na vyžádání v Evropě. Najdete služby a země, kde je film uveden na VOD, a zkombinujte vyhledávací kritéria a vytvořte seznam dostupných filmů podle režiséra, země nebo roku výroby.

Prezentační video je k dispozici https://www.youtube.com/watch?v=Wxp_SwD3BZg.

Tento projekt, spravovaný Evropskou audiovizuální observatoří, je podporován programem CREATIVE EUROPE Evropské unie.

LUMIERE VOD je databáze evropských filmů dostupných na placených videích na vyžádání (transakční a předplatné VOD). Poskytuje seznam filmů dostupných v daném okamžiku ze vzorku služeb na vyžádání působících v Evropské unii.

LUMIERE VOD je primárně určen pro profesionály v audiovizuálním průmyslu : autory, producenty, distributory, filmové fondy a regulátory, aby jim pomohl sledovat využití filmů na VOD a posoudit složení katalogů VOD. Účelem není usnadnit pronájem nebo nákup filmů ani předplatné služby.

LUMIERE VOD řídí Evropská audiovizuální observatoř na základě maximálního úsilí. Adresář je aktuálně v beta verzi a obsahuje asi 300 katalogů VOD. Počet sledovaných katalogů a frekvence aktualizací se bude postupně zvyšovat.

Poskytnuté informace

Databáze je prohledávatelná podle řady kritérií. Upozorňujeme, že:

- všechna metadata jsou poskytována s maximálním úsilím;
- zahrnuli jsme možnost vyhledávat filmy podle originálních nebo alternativních titulů. Na stránkách výsledků se zobrazí pouze původní název;
- země produkce uvádějí různé země podílející se na výrobě filmu. Země produkce uvedená na

prvním místě označuje zemi, která údajně nejvíce přispěla k financování filmu. Nejedná se o oficiální státní příslušnost filmu, jak je posouzeno národním filmovým fondem nebo národním regulátorem.

I když byla věnována maximální pozornost zajištění přesnosti, není poskytována žádná záruka, že materiál neobsahuje chyby nebo opomenutí. Naším cílem je udržovat tyto informace aktuální a přesné. Pokud budeme upozorněni na chyby, pokusíme se je vyřešit. Můžete nás kontaktovat ohledně jakýchkoli technických informací v adresáři pomocí kontaktního formuláře.

Evropská audiovizuální observatoř (EAO) vznikla roku 1992 jako následnická organizace Eureka Audiovisuel, jejím sídlem je Štrasburk. Činnost této instituce spočívá ve sběru a šíření informací o audiovizuálním průmyslu v Evropě. V současné době sdružuje 41 členských států a Evropskou unii, zastoupenou Evropskou komisí. Je financována přímými příspěvky členských zemí a příjmy z prodeje svých produktů a služeb.

Posláním EAO je poskytovat informace profesionálům v oblasti audiovize a tím také přispívat k větší transparentnosti audiovizuálního sektoru v Evropě. EAO sleduje všechny oblasti audiovizuálního průmyslu: film, televizní vysílání, video/DVD a nová média. O každé z těchto oblastí poskytuje informace ve sféře trhu a statistiky, legislativy a financování výroby audiovizuálních děl. EAO sleduje a podrobně analyzuje vývoj audiovizuálního sektoru v členských státech.

EAO vydává Statistickou ročenku, měsíčník IRIS se speciálními suplementy (v tištěné i elektronické podobě), účastní se různých konferencí a workshopů. Na webových stránkách EAO jsou veřejnosti dostupné tyto informační databáze: LUMIERE (obsahuje údaje o sledovanosti filmů distribuovaných v evropských kinech), IRIS MERLIN (informace o legislativě upravující audiovizuální sektor v Evropě), databáze poskytovatelů AVMS. Informace o provozování televizního vysílání v členských státech obsahuje databáze MAVISE. Všechny tyto informace jsou poskytovány v angličtině, francouzštině a němčině.

Nejvyšším orgánem EAO je Výkonná rada, v jejímž předsednictví se každý rok střídají jednotlivé členské země.



**Národní
filmový
archiv**



**Národní
filmový
archiv**

Sbírka orální historie v Národním filmovém archivu


NFA pečuje o nejrůznější typy dokumentů se vztahem k historii českého filmovnictví včetně zvukových a zvukově-obrazových nahrávek.

Vlastníte-li takové typy materiálů (rozhovory, záznamy událostí či jiné druhy audiozáznamů, eventuálně audiovizuálních záznamů rozhovorů, vztahující se k tématu české kinematografie, a to z jakéhokoliv období), a máte zájem o jejich bezpečné uchování, nabízíme vám bezplatné uložení v depozitářích NFA.

NFA splňuje všechny podmínky, které zaručují nejvyšší možnou kvalitu archivace.

Jakékoliv obohacení naší sbírky z vašich zdrojů je cenným příspěvkem k rozšíření povědomí o minulosti českého filmu a současně i naší kulturní historie.

Kontakt: kurátorka sbírky Marie Barešová
Marie.Baresova@nfa.cz



Filmový přehled, databáze Národního filmového archivu

Objemná filmografická databáze *Filmový přehled* Národního filmového archivu přináší rozsáhlá, ověřená a doposud dohledatelná data a filmografické údaje od počátků české kinematografie. Aktualizuje a nahrazuje tak informace, které byly dříve vydány v katalozích *Český hraný film I–VI* a *Český animovaný film I*. Uživatel tak nalezne především údaje o českých **hraných** (všechny od roku 1898), **dokumentárních** (prozatím výběrově 1898–1991, všechny od 1992) i **animovaných** (všechny 1922–1945 a od 1992, prozatím výběrově 1946–1991), studentských, dlouhých i krátkých filmech, jež byly uvedeny v kinech. Databáze je pravidelně aktualizována a stále doplňována.

Údaje o filmech: filmografická (všichni tvůrci, členové výrobního štábu, herecké obsazení a další), produkční (výrobci, všechny názvy, žánry, první a poslední natáčecí den, datum cenzury, schválení literárního a technického scénáře, první kopie a celého filmu, ateliéry, lokace a další), distribuční (předpremiéry, distribuční, slavnostní, festivalové premiéry, popřípadě obnovené premiéry, distribuční slogany nebo premiérová kina) a technická (distribuční nosič, poměr stran, barva, zvuk, mluveno, jazyková verze, podtitulky, mezititulky, úvodní/závěrečné titulky, animační technika, minutáž, původní metráž) data, anotace, obsahy, zajímavosti, fotografie i plakáty.

Údaje o osobnostech a společnostech: filmografie, profese, zjištěná data i místa narození a úmrtí, alternativní jména, životopisy, fotografie.

Údaje o ocenění a dotacích: česká ocenění, festivaly a přehlídky, zahraniční ocenění udělená českým filmům. Plánováno je též zveřejnění filmových dotací za léta 1992–2022.

<https://www.filmovyprehled.cz/cs/databaze>

Rešerše ve sbírce Národního filmového archivu

Odborné i laické veřejnosti nabízíme možnost **vypracování tematických rešerší** ve sbírce Národního filmového archivu. S žádostmi o ně se prosím obračejte na e-mailovou adresu **reserse@nfa.cz**.

Podrobnější informace viz

<https://nfa.cz/cz/sbirky/reserse/>.

Přehled jednotlivých částí sbírky Národního filmového archivu viz

<https://nfa.cz/cz/sbirky/sbirky-a-fondy/>.



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