Film history in the making
Film historiography, digitised archives and digital research dispositifs
Olesen, C.G.

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Appendix
Appendix

1. Use of previously published work in the dissertation

Parts of this dissertation have appeared in previously published work. In this section I would like to indicate which parts from my publications appear in my dissertation.

In my dissertation's introduction, “Film Historiography, Digitised Archives and Digital Research Dispositifs”, and Chapter Three, “Microscopic Visions of the Film-Text: Stylometry, Archival DVD Editions and Film Philology”, I have made use of short excerpts from the following article:


This article reflects my first steps towards the articulation of my theoretical framework's metahistorical perspective. I have used and significantly expanded excerpts from this publication in my introduction, in particular in the section Developing A Metahistorical Approach to Digital Film Historiography. Furthermore, the article also contains my first reflections on Cinemetrics as a technique of tradition. Small parts of these reflections appear in Chapter Three's section Cinemetrics as technique of tradition in revised and expanded form.

My introduction's section Digital Film Historiography's Places of Production also includes a short excerpt from the conclusion of the following article, which contains a brief discussion of Régis Debray's work:


Parts of Chapter Four, ”Writing Film History from Below and Seeing it from Above: Data Mining, GIS and Socio-Economic History” are based on the following co-authored publication, of which I am the first author:

- Christian Gosvig Olesen, Eef Masson, Jasmijn van Gorp, Giovanna Fossati & Julia
Appendix


The article discusses the results of the research project *Data-driven Film History: A Demonstrator of EYE's Jean Desmet Collection* in which I was Project Manager and researcher. The paper builds on material from conference papers which I presented in 2014-2015. Co-author Julia Noordegraaf drafted the article's introduction and contributed to the article's editing as well as with her expertise on New Cinema History research in the article's discussion of related GIS projects. Eef Masson co-ordinated the planning of the article's writing and was responsible for the article's final editing together with co-author Giovanna Fossati. Eef Masson also helped sharpening the article's discussion of colour visualisations with her critical feedback. Giovanna Fossati also contributed with her expertise on silent cinema colour historiography, particularly in relation to initiatives and restoration practices at EYE Filmmuseum in Amsterdam. Co-author Jasmijn van Gorp drafted the article's discussion of the project demonstrator's interface design and contributed with critical feedback on its development based on her role as Project Supervisor. The article provides the fundament for Chapter Four's sections *Mapping Desmet, The Desmet Collection as Site for Silent Cinema Colour Historiography* and *Visualising the Chromatic Patterns of Desmet's Distribution*. In my dissertation, these parts have been expanded substantially and reframed within a broader discussion of historical GIS and New Cinema History methodology. I have also cited from this text in my introduction's discussion of summary images.

Furthermore, I also wish to point out that I have presented a few preliminary thoughts on the Hyperkino project on my research blog – filmhistoryinthemaking.com – which I developed in Chapter Three's section *Philological DVD Editions and Cinemetric Concerns*. See:


Finally, I have also made shortened sections from my dissertation available online on the blog of EYE Filmmuseum's E*Cinema program series, in which I gave an introductory lecture to a screening of Ken Jacobs' *Tom, Tom the Piper's Son* and Peter Tscherkassky's *Coming Attractions* on June 8, 2015. This concerns material from Chapter One's sections *Audiovisual Film Histories* and *Contemporary Dialogues of Film Appropriation, Archiving and Historiography*. See:
Appendix

- https://ecinemaacademy.wordpress.com/2015/06/08/ken-jacobs-and-early-cinema-studies/
### Appendix

#### 2. List of DVD releasing European film heritage institutions

<table>
<thead>
<tr>
<th>Institution</th>
<th>Location</th>
<th>FIAF Membership Status and Year</th>
<th>ACE Membership</th>
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<td>1. Filmarchiv Austria</td>
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<td>5. Kansallinen Audiovisuaalinen Instituutti</td>
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<td>FIAF Member 1979</td>
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### Appendix

| Appendix |
|----------|----------|
| 15. Hungarian National Digital Archive and Film Institute (MaNDA) | Budapest, Hungary | FIAF Member 1957 | ACE Member |
| 16. IFI – Irish Film Archive | Dublin, Ireland | FIAF Member 1989 | ACE Member |
| 17. Fondazione Cineteca di Bologna | Bologna, Italy | FIAF Member 1989 | ACE Member |
| 18. Fondazione Cineteca Italiana | Milano, Italy | FIAF Member 1948 | ACE Member |
| 19. La Cineteca del Friuli | Gemona, Italy | FIAF Member 1989 | ACE Member |
| 20. Centre National de l’Audiovisuel | Dudelange, Luxembourg | FIAF Associate 1996 | Non-ACE |
| 21. Cinémathèque de la Ville de Luxembourg | Luxembourg Ville, Luxembourg | FIAF Member 1983 | ACE Member |
| 22. EYE Film Institute Netherlands | Amsterdam, Netherlands | FIAF Member 1947 | ACE Member |
| 23. Slovenský Filmmový Ústav/Slovakian Film Institute | Bratislava, Slovakia | FIAF Member 1997 | ACE Member |
| 24. Filmoteca Española | Madrid, Spain | FIAF Member 1956 | ACE Member |
| 25. Filmoteca de Catalunya | Barcelona, Spain | FIAF Member 1992 | ACE Member |
| 26. Svenska Filminstitutet | Stockholm, Sweden | FIAF Member 1946 | ACE Member |
| 27. BFI National Archive - Film Archive | London, United Kingdom | FIAF Member 1938 | ACE Member |
| 28. Imperial War Museums - Film Archive | London, United Kingdom | FIAF Member 1980 | ACE Member |
| 29. North West Film Archive | Manchester, United Kingdom | FIAF Member 1994 | Non-ACE |
| 30. Scottish Screen Archive - National Library of Scotland | Aberystwyth, United Kingdom | FIAF Member 1989 | Non-ACE |
Appendix

3. Occurrences of National (co)-Productions in Titles Released by European Film Heritage Institutions - breakdown

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353
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<td>327 327 506 549 540 338</td>
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<td>23 16 6 4 - 8</td>
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* Numbers appearing in italics are unverified titles or compilations.
5. Numbers of film titles per decade released on DVD – breakdown 2

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<td>1940s</td>
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<td>375</td>
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Appendix

6. Number of DVD releases by European film heritage institutions per year - breakdown*

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<td>2013</td>
<td>55</td>
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<td>2014 (first half year)</td>
<td>33</td>
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<td><strong>Total</strong></td>
<td><strong>633</strong></td>
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</tbody>
</table>

* The list reflects the releases of the following 23 institutions: Filmarchiv Austria, Österreichisches Filmmuseum, the Danish Film Institute, Kansallinen Audiovisualinen, La Cinémathèque française, La Cinémathèque de Toulouse, La Cinémathèque de Corse, Institut Jean Vigo, Deutsches Filmmuseum, Bundesarchiv, Deutsche Kinemathek, Filmmuseum München, Cinémathèque de la ville de Luxembourg, Magyar Nemzeti Filarchívum, Irish Film Institute, La Cineteca di Bologna, La Cineteca del Friuli, Fondazione Cineteca Italiana.