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# ***The History of Cinemagoing: Archives and Projects Dossier***

## **Introduction**

**Pierluigi Ercole, Daniela Treveri-Gennari,  
and Lies Van de Vijver**

The *History of Cinemagoing: Archives and Projects Dossier* which completes this issue of *Alphaville* devoted to new explorations in cinema, memory and the past is comprised of five essays which make use of memories of cinemagoing for diverse and distinctive projects.

In her essay “Cinema Memories in 3D Modelling and Virtual Reality Storytelling: The Odeon Cinema in Udine”, Elena Roaro investigates how historical documents related to the cinema Odeon in Udine, Italy and the memories of its cinemagoers can be used in a project that aimed at reconstructing the cinema building using Virtual Reality and therefore simulate new experiences of attending a now-lost, important site of local cinema history. Similarly, in her essay “Hiding in Plain Sight: A Case Study of a Cinema History Project in Leeds”, Laura Ager discusses the origin and the development of the *Hiding in Plain Sight* project whose aim is to engage the citizens of Leeds, UK with the cinema history heritage of their city. Working with the material gathered in the 1990s for a pioneering project led by Annette Kuhn, in “A Digital Archive Is Born: Revisiting the *Cinema Culture in 1930s Britain* Collection” Julia McDowell and Annie Nissen provide an insightful analysis of the opportunities and related challenges presented by the *Cinema Memory and the Digital Archive* (CMDA) project based at the University of Lancaster, UK. In particular, the authors guide the reader through the process of bringing such a wealth of material into the realm of digital humanities.

The following two essays investigate how memories of cinemagoing emerged from different socio-historical contexts and consider the cultural milieu in which those memories have been shaped. Focusing on memories of moviegoing in Buenos Aires during the 1940s and 1950s in their “Modern Routines: The Perception of Time and Space in Film Spectators’ Memories of Cinema-Going in 1940s Buenos Aires”, Cecilia Nuria Gil Mariño, Alejandro Kelly-Hopfenblatt, Clara Kriger, Marina Moguillansky, and Sonia Sasiain discuss questions of spatial and temporal perceptions and analyse how they emerge from oral narratives of film consumption. Finally, in “Filmgoing or Cinemagoing? The Role of the Film Text within Cinema Memory” Jamie Terrill draws upon his research of rural Welsh audiences to analyse the role film texts play in the understanding of the past and to investigate the relationship between Welsh national identity, its representations and the perception of it by film audiences.

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