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Collecting Data and Connecting Traces: Researching and Modeling Sources on Doña Francisquita (S 1934)

Introduction

> Bringing the details together is the most important thing. In my recent work, I see very clearly, as an insight, that the most minor experiences, the smallest events, sometimes in later times, are the most important. (Raul Hilberg 2001)[1]

In October 2019, the Filmoteca Española in Madrid presented a digital edition of DOÑA FRANCISQUITA after its costly restoration and digitization. In her new digitized form, the film not only invites us to reflect on its historical context, but also on the contribution of digital sources to a more comprehensive understanding of its history. The film was shot in 1934 in Spain before the Spanish Civil War. The crew of DOÑA FRANCISQUITA mostly consisted of German exiles who, dismissed from the UFA in 1933 because of their Jewish origins, were banned from working, and had fled Germany via France to Spain, as they did not need a work permit to live there. Regarding the bigger picture, the film – like many films of German film exile in this period – represents an interesting case study of transnational cinema.[2] The analog sources (documents, letters, production files, etc.) on film ex-

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1 Prof. Dr. Raul Hilberg, "Zur Integration des Wissens um die Judenvernichtung in die Gedenk- und Erinnerungsarbeit" (lecture in German at the 14th Annual Conference of Alemannia Judaica in Breisach, March 18, 2001), accessed January 13, 2023, https://www.youtube.com/watch?v=kmpRMaN2RH0 (Minute: 15:37; viewed January 13, 2023). Translation by the authors. Original quote: "Das Zusammenbringen der Einzelheiten ist das wichtigste. In meiner letzten Arbeit erkenne ich sehr deutlich, als Einsicht, dass die kleinsten Erfahrungen, die kleinsten Geschehnisse, manchmal in späteren Zeiten, die wichtigsten sind."

2 There has been profound film historical work done on the film DOÑA FRANCISQUITA in Spanish: J. B. Heinink and Alfonso C. Vallejo, *Catálogo del cine español. Volumen F3, Films de ficción 1931–1940* (Madrid: Cátedra/Filmoteca Española, 2009); Marta Munoz Aunion and Fernando Gonzalez Garcia, "El paraiso de los amigos de cine," in *Faros y torres vigía: el cine español durante la II República (1931–1939)*, ed. Julio Pérez Perucha and Agustín Rubio Alcover (Madrid: Asociación Española de Historiadores del Cine, 2016), 149–164; Valeria Camporesi, "The Tuneful 1930s. Spanish Musicals in a Global Context," in *Global Genres, Local Films. The Transnational Dimension of Spanish Cinema*, ed. Elena Oliete-Aldea, Beatriz Oria, and Juan A. Tarancón (New York: Bloomsbury 2017), 19–30; Valeria Camporesi and Fernando Gonzalez Garcia, "Un progreso en el arte na-

iles are manifold but scattered worldwide and always fragmented.[3] Using digital and digitized sources that are available online – filmographic information or historical sources on the film's crew, production, and reception – allows one to engage with the film's history without overlooking, but rather emphasizing, its transnational dimension. Conflating digital sources from archives and other cultural heritage institutions across Europe and the world – in this case study, Frankfurt, Bonn, Berlin, Bremen, Vienna, Barcelona, Madrid, and Madison (Wisconsin) – not only allows us to rediscover the lives of exiles but also embodies an argument for a transnational and data-driven approach to researching the topic.

Through zooming in on this research process, this chapter proposes three complementing methodological approaches to researching heterogeneous information from varying sources: a practical approach to source, data, and tool criticism, and the possibility of using data collections to assemble and structure information, as well as an examination of the idea of data as traces. As we reflect on our research on DOÑA FRANCISQUITA as a case study of digital film history, we explore the historical implications of collecting and modeling data.

Encountering *Data* as *Traces*

In order to explore the idea of data as traces, three different perspectives on the term *trace* are taken into account, each implying a methodological mindset that might be productive when dealing with heterogenous and potentially fragmented historical information or data. Data-based film historiography runs the risk of imagining a highly incomprehensible subject to be lucid or quantitatively manageable. As Marcus Burkhardt contends, databases create the fiction of absolute infor-

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cional? Ibérica Films en España, 1933–1936," *Boletín del Seminario de Estudios de Arte y Arqueología* 77 (2011): 265–285.

3 A list of archives containing useful sources of film exiles are (but not limited to): Paul Kohner Agency, Deutsche Kinemathek Berlin; Marta Mierendorff papers at the Feuchtwanger Memorial Library, USC, Los Angeles; The USC Max Kade Institute, Los Angeles; Fritz Lang Papers at the American Film Institute, Los Angeles; Files of Warner Bros. Archive; Fritz Lang Collection at Cinematic Arts Library, USC, Los Angeles; The estate in the Billy Rose Theatre Division, the New York Public Library for the Performing Arts; Deutsches Literaturarchiv Marbach; Archiv der Akademie der Künste Berlin; Deutsches Exilarchiv 1933–1945, Deutsche Nationalbibliothek and much more. See Helmut Asper, *"Etwas Besseres als den Tod . . .": Filmexil in Hollywood: Porträts, Filme, Dokumente* (Marburg: Schüren, 2002).

mation, raising hopes for a fully accessible and controllable world.[4] Tyler Reigeluth describes a similar phenomenon when he notes a "tendency towards a naturalization of data, endowed with inherently 'objective' qualities and capable of 'speaking the truth'."[5] In his text on Big Data, Reigeluth argues for using the term *digital traces* rather than data to describe the information users produce or leave behind online, in order to develop a critical perspective on digital interactions:

> In the English language, very little academic research or media discourse refers to digital "traces." Instead the preferred lexical field seemingly revolves around "data." One term or lexical paradigm is not necessarily inherently better than another, especially considering that every language has its relevant and specific meanings for homologous words, but a challenging and critical perspective of our digital interactions can be developed by analyzing information as the traces that are produced, abandoned or captured in digital environments.[6]

Although Reigeluth focuses on a different field and emphasizes the physical traces data leaves on digital storage, there is an argument for avoiding the terms *source* or *data* in the field of historiography and using the less concrete term *trace*. It captures the potentially fragmented, partial, and unstable nature that is inherent in historical data.

In "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method," Carlo Ginzburg traces the idea of the *conjectural paradigm* throughout the work of art historian and physician Giovanni Morelli, more precisely his method of identifying unknown painters on the basis of supposed minor details such as ears or hands;[7] through literary figure Sherlock Holmes;[8] and through Sigmund Freud's "proposal of an interpretative method based on taking marginal and irrelevant details as revealing clues."[9] Even though Anna Davin uses the term *clues* in her English translation of Ginzburg, he uses "tracce"[10] in the Italian original, which might well be translated as *traces*. For Ginzburg, neglecting the concept of systematic knowledge in "a social structure of ever-increasing complexity"[11] – which might be an apt de-

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4 Marcus Burkhardt, *Digitale Datenbanken: Eine Medientheorie im Zeitalter von Big Data* (Bielefeld: Transcript, 2015), 333, https://doi.org/10.25969/mediarep/835.

5 Tyler Reigeluth, "Why Data Is Not Enough: Digital Traces as Control of Self and Self-Control," *Surveillance & Society* 12, no. 2 (2014): 243.

6 Reigeluth, "Why data is not enough," 248–249.

7 Carlo Ginzburg, "Morelli, Freud and Sherlock Holmes: Clues and Scientific Method," trans. Anna Davin, *History Workshop* 9 (1980): 9.

8 Ginzburg, "Morelli, Freud and Sherlock Holmes," 8.

9 Ginzburg, "Morelli, Freud and Sherlock Holmes," 11.

10 Carlo Ginzburg, "Spie. Radici di un paradigma indiziario," in *Miti emblemi spie. Morfologia e storia*, ed. Carlo Ginzburg (Torino: Einaudi, 1986), 165.

11 Ginzburg, "Morelli, Freud and Sherlock Holmes," 27.

scription of both the internet and German film migration – doesn't necessarily mean neglecting the concept of totality:

> On the contrary; the existence of a deep connection which explains superficial phenomena can be confirmed when it is acknowledged that direct knowledge of such a connection is impossible. Reality is opaque; but there are certain points – clues, signs – which allow us to decipher it. This idea, which is at the heart of the conjectural or semiotic paradigm, has made itself a place in a wide range of intellectual contexts, most deeply affecting the human sciences.[12]

While not referring specifically to historical sources, Ginzburg, like Hilberg, emphasizes the need to trace, connect, and contextualize information or sources, which seems inherent in the notion of *trace* as opposed to *source* or *data*.

Drawing on Marc Bloch, Paul Ricoeur describes history as a "science of traces."[13] While his book *Memory, History, Forgetting* presents a wide-ranging and complex analysis of immaterial and material memories, it seems productive to engage with his observations on the "persistence of traces,"[14] which he discusses in his last chapter, *Forgetting*:

> As has been said, the notion of trace can be reduced neither to the documentary trace nor to the cortical trace. Both consist of "external" marks but in different senses: that of the social institution for the archive, that of biological organization for the brain. There remains the third sort of inscription, the most problematic but the most significant for what follows in our investigation; it consists in the passive persistence of first impressions: an event has struck us, touched us, affected us, and the affective mark remains in our mind.[15]

Although Ricoeur attributes this persistence to a specific kind of trace and evaluates it rather negatively, there is an argument to be made that there is a certain persistence to traces (that are available to researchers) and that this persistence is a productive quality. Particularly in the field of German film exile, it seems appropriate to emphasize the persistence of a trace and thereby point to the historical reason for a seeming lack of information. Especially as the storage of data has a rather negative connotation, the idea of a trace as a resistant element in the production of knowledge captures the value of the information accumulated on topics like the historical German Film Migration. Envisioning data as traces forces researchers to engage digital or digitized information with a source-critical approach, which should be part of the research, as well as the modeling of historical data.

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12 Ginzburg, "Morelli, Freud and Sherlock Holmes," 27–-28.
13 Paul Ricoeur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2004), 13.
14 Ricoeur, *Memory, History, Forgetting*, 427.
15 Ricoeur, *Memory, History, Forgetting*, 427.

Performing Source, Data, and Tool Criticism

While digital research requires a critical approach to the historical sources found, a critical method should also be applied to the way in which they were found, i.e., the online tools, archives, and search engines used. Even setting aside the fact that research tools – in a broader sense – are black boxes anyway, it is a demanding, difficult task for humanistic researchers without advanced technical knowledge to evaluate them. Rather than focusing on a detailed evaluation of the tools used,[16] this article outlines ways to critically engage with tools during research. As Karin van Es, Maranke Wieringa, and Mirko Tobias Schäfer put it in their article "Tool Criticism," tool criticism shouldn't just reflect on the tool itself, but include "its influence on the research process and the results and their presentation, and the way in which the user interact[s] with it":[17]

> In our practice we see tool criticism as a reflexive and critical engagement with tools. In this reflexive and critical practice, the limitations and presuppositions built into the tool and its output need to be put under scrutiny, as well as the user's interaction with the tool.[18]

As we will show later in this article, the different spellings of names and versions of film titles stand out as examples. It is unclear to what extent search engines are supplied with data that assigns different names to the same person or film. It is the responsibility of humanities scholars to discover missing connections and question those provided by the algorithms – or rather the people who create metadata.

In order to critically engage with a platform or tool, it might be productive to question how these sites provide information to their users and where they get their information from. Encyclopedic platforms, for example, should be approached differently from digital archives, because of the different ways in which they accumulate data or information – working with search engines presents different challenges from filmographic databases because of their varying specificity to film.

Given that many platforms are labeled or self-labeled according to different standards, contextualization is essential. The example of *genealogy databases* might illustrate how classifying the origin of information can be productive. Although most of them are labeled similarly, genealogy databases are not all the same. Some of them are digital archives that provide digitized historic documents,

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16 Karin van Es, Maranke Wieringa, and Mirko Tobias Schäfer, "Tool Criticism: From Digital Methods to Digital Methodology," in *Proceedings of the 2nd International Conference on Web Studies* (New York: Association for Computing Machinery, 2018), 24–27, https://doi.org/10.1145/3240431.3240436.

17 Es, Wieringa, and Schäfer, "Tool Criticism," 26.

18 Es, Wieringa, and Schäfer, "Tool Criticism," 25–26.

such as marriage certificates, boarding passes, or birth records – often behind paywalls. Prominent examples include *Ancestry* and *FamilySearch*.

Other genealogy databases like *Geni* are encyclopedic platforms, where users can gather and conflate information to reconstruct family trees. Standards for referencing original sources vary across different online communities and, of course, from user to user. As with other online encyclopedias, the documentation of the research in itself might be as or more revealing than the articles themselves. In the case of different spellings of names or missing or faulty OCR, sources that should theoretically be discovered by text search alone may be revealed by the work and documentation of other (amateur) researchers. A third type of genealogy database, such as *genealogy.net* or *GlobalGenSearch*, are essentially meta-catalogues – specialized search engines that scan many different websites under the genealogy label. It's hard to evaluate how thorough they are, but at least they are valuable tools to double check potential search results when working with genealogy databases. To conclude the example of genealogy databases (whose potential and limitations for film historiography could be discussed in a separate article): when researching digital sources from a genealogy database with the intention of making them accessible through one's research, it may be important to reflect on, or contextualize, which type of database provides which information. In this context, a collection of heterogeneous data should capture these references or documentations.

Creating and Providing Data Collections

Data collections can be seen as a methodological approach to the conflation of digital sources. They can be characterized as accumulations of consistently restructured datasets that originate from different databases.[19] A dataset in this case is a digital representation or model of a historical source in a broader sense. Data collections are a valuable tool in humanities research because they focus on a concrete subject rather than simply representing the historical collection of an archive, library, etc.[20] There are fundamental differences between digital research approaches that investigate a particular topic instead of an already existing database. The latter approach deals with large sets of homogeneous data and has to work within the rather static framework of the database. The former, on the other hand, requires researchers to collect and structure data in the first place to evaluate it further. As Johanna

19 Christof Schöch, "Aufbau von Datensammlungen," in *Digital Humanities – Eine Einführung*, ed. Fotis Jannidis, Hubertus Kohle, and Malte Rehbein (Stuttgart: Metzler, 2017), 223.
20 Schöch, "Aufbau von Datensammlungen," 227.

Drucker suggests, contrary to the impression that data simply exist, data must always be made.[21] While Drucker establishes this concept regarding modeling data, I would argue that, in the case of data collections, making data extends the modeling part of the process. In Christof Schöch's contribution to *Digital Humanities – An Introduction*, the process of creating a data collection is structured as follows:

1. Defining the subject of the data collection;
2. Researching Information on the subject from a broad perspective;
3. Selecting datasets according to different strategies;
4. Gathering, modeling, and cleaning the datasets;
5. Adding metadata;
6. Making the collection accessible.[22]

As the author points out, these phases of the process aren't strictly separated, but rather intertwined.[23] Projects like this need to be approached holistically. When accumulating highly heterogeneous sets of data or information, and aiming to conflate them in a consistent form, it is crucial to constantly adjust the structure of your data collection – and perhaps your research goals as well – according to your findings. This gives the source, data, and tool criticism what can be described as a historiographic dimension of modeling.

Researching Doña Francisquita with Digital Methods

In 1933/1934, before the Spanish Civil War, film exiles from Germany found a flourishing film industry in Barcelona, which was just beginning to produce sound films on a large scale. As a sound film operetta, Doña Francisquita suited the idea of reaching a wide audience. Together with Kurt Flatau, producer David Oliver hoped to conquer a worldwide Spanish-speaking market with the film.

A consideration of the opening credits of the film Doña Francisquita gives a first hint of the international scope of the crew: among the Spanish surnames of the actors in the film are names such as Herbert Lippschitz, Hans Behrendt, and Heinrich Gärtner. A closer look at the film reveals aesthetic nuances in the cinematography of Heinrich Gärtner, demonstrating a range of camera experience,

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21 Johanna Drucker, *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*, 1st ed. (Abingdon, Oxon; New York: Routledge, 2021), 19.
22 Schöch, "Aufbau von Datensammlungen," 232.
23 Schöch, "Aufbau von Datensammlungen," 232.

such as a well thought out lighting design and sweeping camera pans, suggesting studio experience. The inspection of the credits and the aesthetics reveals a peculiarity of the film already visible in many details.

Personal Data on Filmographic Databases

The names in the credits allow us to find out who worked on the film. Searching their names via IMDb allows us, in some cases, to find additional information, such as short biographies. In the existing biographies, places of birth and death can be found and might be a first suggestion of an exile background: e.g., Vienna as a place of birth and Los Angeles as a place of death. Using IMDb's filmographic data on the film crew, a first list of German exiles emerges, which now needs to be verified with other sources. The people who are identified with a presumed exile background can sometimes be compared with existing film historical research on them: part of the German film crew had previously shot the film GADO BRAVO (PT 1934) in Portugal,[24] before they were hired for DOÑA FRANCISQUITA. They included cameraman Heinrich Gärtner and Herbert Lippschitz, who was responsible for the film's architecture. Also from Germany were director Hans Behrendt, screenwriter Hans Jacoby, and editor Paul Falkenberg. The film's music was adapted by Jean Gilbert, and 23-year-old Peter Paul Weinschenk served as assistant cameraman. Kurt Flatau from Berlin organized the production on location with Edith Oliver, the producer David Oliver's wife.[25] The verification and review of a second source is a prerequisite for continuing to work on the people who were found through the name search, as the IMDb should be treated as a first clue and not a reliable source.

Norm Data of the German National Library

To discover whether a person appears in other sources with the same or similar biographical data,[26] the GND, the norm file of the German National library, is

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24 Hagener Malte, "Nationale Filmproduktion und Exil: Zur Produktion und Rezeption des Films Gado Bravo," in *Exil in Portugal*, ed. Stiftung Deutsche Kinemathek (Munich: Text + Kritik, 2002), 52–53.
25 Ufa Man, "The Story of Ibérica Films," accessed January 13, 2023, https://ufa-man.com/category/original-sources/#jp-carousel-306.
26 A difference of one to three years in the dates of life is not at all unusual in the field, since in some cases passports and birth certificates were no longer available, and actors in exile sometimes pretended to be younger for the job market.

used.[27] For the film exiles and their name verification, a relevant source is the Straschek Estate at the Exile Archive in the German National Library in Frankfurt am Main, which was successively transferred to the GND until 2022. Günter Peter Straschek spent over thirty years researching the German film exile.[28] He sent out questionnaires about biographical details and escape routes, corresponded with exiles worldwide in letters over a period of years, conducted telephone interviews, visited exiles, and meticulously searched Austrian, German, English, and Dutch archives for traces of film exiles. His estate is now listed in the National Library's Exile Archive with 3,607 archival records on film exile, including over 3,500 personal files, each of which has a GND ID created or linked to an existing GND ID. For example, a personal file on DOÑA FRANCISQUITA's co-producer Kurt Flatau can be found here.[29] However, the Flatau file may not contain information about DOÑA FRANCISQUITA. The specific contents of the files can only be determined with certainty by visiting the Deutsche Exilarchiv in Frankfurt am Main. But caution is called for with the Straschek collection because a file being in the Straschek Archive does not in itself imply an exile past. Straschek also collected the marginal figures, the uncertain traces of people who left Germany and returned before 1945, who went into hiding, but in some cases worked in the German film industry again.[30]

Another problem for digital research is the different spellings of the names: pseudonyms, birth names, spouses' names, and anglicized names. Sometimes several people can be found under one name. Herbert Lippschitz is listed as "Arquitecto" in the film's opening credits. Via the name search of the National Library (GND), we find Arnold Lipschitz when looking for *Herbert Lippschitz*; however, he is noted as a screenwriter and not as an architect. The screenwriter is listed with the primary name *Arnold Phillips*, but also several pseudonyms: *Arnold Lippschitz*, *Arnold Lipp*, *Erich Philippi*, *Arnold Lippschütz* (real name), and *Arnold Phillip-Lipschitz*.

Was the screenwriter also an architect, or are they two different people? Spain is not listed as a country of exile for Arnold Lipschitz/Phillips in the GND, but the GND does show one family connection to a brother called Herbert O. Phillips. His first name gives us the idea for another investigation, and we find that Herbert

27 See "The data are reliable," accessed January 13, 2023, https://gnd.network/Webs/gnd/DE/ UeberGND/GNDEignungskriterien/eignungskriterien_node.html#doc831580bodyText4.

28 Imme Klages and Alexandra Schneider, "Mapping German Film Migration. Digital Film Historiography Using the Example of the Estate of Günter Peter Straschek," in *Archives and Museums of Exile*, ed. Bettina Bannasch et al. (Berlin: De Gruyter, 2019), 222–238.

29 See "Personal file Kurt Flatau in the Straschek estate," accessed January 13, 2023, https://d-nb. info/1167563905.

30 See "Mapping German Film Migration," accessed January 13, 2023, https://filmexil.uni-mainz.de.

O. Phillips is listed with another name, the *Herbert Lippschitz* we seek. Wikipedia (on the name *Herbert Lippschütz*) says Herbert Lippschitz was a celebrated film architect, who often designed the buildings for the films for which Arnold wrote the screenplays.[31]

This example shows that the task of verifying a person across various online platforms can be a challenge for film historians. To verify the filmographic data on IMDb means checking that there is not another ID created under the pseudonym of a person, under which further filmographic data on the same person is hidden. For this very reason cross-checking between different online platforms is essential. Another example of this is the screenwriter Egon Eis with the additional names Egon Eisler (birth name), Egons Eis, Baby van Eyss, Edgar Eis, Etienne Reynard, George Turner, Georg Turner, Thomas B. Foster, Tennyson-Holme, and other variations.[32] And different sources can be found under one of the names alone.

Digitized Sources on Web-Based Platforms

Original sources such as letters, production correspondence, or photographs can be found in personal inheritance papers in archives, source publications, online repositories, or photographic databases. DOÑA FRANCISQUITA's editor Paul Falkenberg represents an interesting case, as his estate is in the Deutsche Kinemathek in Berlin. An online search for his name leads to a project of the Arbeitskreis selbständiger Kultur-Institute e.V., which has created a detailed and well-researched portrait of the artist and, in this context, includes many digitized sources from the estate in the website: letters, audio recordings of an interview with Paul Falkenberg, photos, and materials on the film DOÑA FRANCISQUITA, including a program booklet in Spanish and correspondence with the production company *Ibérica Film*.[33] The project describes itself as a digital memory project. The information on the website is verified through the official institutions that are its co-sponsors, such as the Deutsche Kinemathek. The digitized letters provide essential information about Falkenberg's escape route from Germany, and, in its letterhead, Ibérica Film's correspondence reveals the address in Barcelona and its offices in Madrid, Seville, Valencia, and Bilbao. Digitized personal letters reveal insights from a private perspective, leaving a different kind of trace.

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31 See "Herbert Lippschütz," accessed June 10, 2023, https://d-nb.info/gnd/1062032721.

32 See "Eis, Egon," accessed January 13, 2023, https://d-nb.info/gnd/122897617.

33 See "TSURIKRUFN!" Arbeitskreis selbständiger Kulturinstitute e.V., accessed January 13, 2023, https://www.tsurikrufn.de/portraits/falkenberg/.

The personal writing of the time demonstrates the fear and powerlessness of the exile situation and gives the researcher a unique insight that adds another dimension to the research. Falkenberg writes to Rudolf Maté from Paris on June 5, 1935: "And all these émigré films – we made them to the exclusion of Germany – stop. Only 'Aryan' films are made in Vienna, i.e. a Jew and subhuman like me cannot work there, not even in disguise. Et nous voilà à Paris. We await the things to come."[34] The letter illustrates the highly precarious nature of the work, the need for perseverance, and the dependence on other contracts, which always provided work for only a short time.

Genealogy Databases

Genealogy databases offer another way of adding biographical insight and cross-checking references. GlobalGenSearch,[35] a platform that allows searches in a variety of genealogy databases, provides a total of about 200 results for the first five exiles mentioned in this article (Heinrich Gärtner,[36] Herbert Lippschitz,[37] Hans Behrendt,[38] Hans Jacoby,[39] Paul Falkenberg[40]). Although the platform allows us to specify surname, first name, date and place of birth, and date of death, there are no further options or filters to narrow the search. Since search results will be listed that match the name category but lack information on death or birth, each result must be checked individually to confirm that it matches the exile in question. It should also be mentioned that although GlobalGenSearch searches the

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34 Collection Kinemathek Berlin Estate Paul Falkenberg. Translation by the authors. Original: "Und diese ganzen Emigrantenfilme -wir haben nämlich unter Ausschluss von Deutschland gedreht- hören auf. Es werden in Wien nur noch 'arische' Filme gemacht, d.h. ein Jude und Untermensch wie ich kann dort, nicht einmal getarnt mitarbeiten. Et nous voilà à Paris. Wir harren der Dinge, die kommen sollen."

35 See "GlobalGenSearch," accessed January 22, 2023.

36 See "Heinrich Gärtner," accessed January 22, 2023, https://ggs.spdns.eu/?CN=Heinrich&SN=G%C3%A4rtner&BD=1895&DD=1962&PLACE=.

37 See "Herbert Lippschitz," accessed January 22, 2023, https://ggs.spdns.eu/index.php?CN=Herbert&SN=Lippschitz&BD=1904&DD=1972&PLACE=.

38 See "Hans Behrendt," accessed January 22, 2023, https://ggs.spdns.eu/index.php?CN=Hans&SN=Behrendt&BD=1889&DD=1942&PLACE=.

39 See "Hans Jacoby," accessed January 22, 2023, https://ggs.spdns.eu/index.php?CN=Hans+&SN=Jacoby&BD=1898&DD=1967&PLACE=.

40 See "Paul Falkenberg," accessed January 22, 2023, https://ggs.spdns.eu/index.php?CN=Paul+&SN=Falkenberg&BD=1903&DD=1986&PLACE=.

website Deutsche Biografie,[41] which contains eleven versions of Heinrich Gärtners' name,[42] this specific information doesn't seem to be implemented in the GlobalGenSearch search engine; thus the checking and verifying of names and persons as described above again becomes necessary. This example may illustrate how much further the search for biographical information can be extended beyond this exemplary case study.

Digital Periodical Archives

The personal data and film data cannot tell us much about the context of the film city of Barcelona in 1934, except that the IMDb mentions the production company Ibérica Films. The Ibérica letter in Paul Falkenberg's estate, in turn, shows Kurt Flatau's signature under the production company document. Kurt Flatau also appears in the digitized documents of producer David Oliver, made available online by his grandson Marc Oliver.[43]

Was Kurt Flatau David Oliver's representative in Spain? Sabine Pamperrien, a freelance journalist and author, writes in an online article about David Oliver, published in the Weser-Kurier, that he was still in Germany in 1934.

> When Jewish artists were forced out of the film business after the Nazis came to power, he [David Oliver] founded Iberica Films in Barcelona in 1933, where numerous Jewish filmmakers and family members found employment. He remained in Berlin with his family, and as late as April 1933 celebrated the marriage of his only daughter Gertrud to a son of the respected Hamburg coffee-roasting family J.W. Darboven. [. . .] An assassination attempt in March 1934 caused a worldwide sensation when David Oliver's limousine was hit by a hand grenade on Unter den Linden in Berlin.[44]

This information is from April 23, 2022, and historical sources are not cited in the article. Only a telephone conversation with the journalist can confirm that the data comes from the City Archives in Bremen and the Federal Archives. The infor-

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41 See "Deutsche Biographie," accessed January 22, 2023, https://www.deutsche-biographie.de/home.

42 See "Heinrich Gärtner," accessed January 22, 2023, https://www.deutsche-biographie.de/pnd137417241.html.

43 Ufa Man, "The Story of Ibérica Films," accessed January 22, 2023, https://ufa-man.com/category/original-sources/#jp-carousel-306. In the photographs of the grandson Marc Oliver, he introduces his grandmother Edith Oliver as Production Chief of Ibérica.

44 See "Ein Filmproduzent mit Bremer Vergangenheit," Sabine Pamperrien, accessed January 13, 2023, https://wkgeschichte.weser-kurier.de/ein-filmproduzent-mit-bremer-vergangenheit/?fbclid=IwAR1tJGe66MP0CB4n2Ji2SWxJ29jw89QLzQLfvKI2CVctfCHXJwjtGhwSkKg.

mation from journalistic articles on the film exile must be checked if they do not indicate any sources. This research work is a time-consuming and almost insurmountable task, because the various files and information on exiles are available not only in the above-mentioned archives (see footnote 3), but also in city and state archives, the Federal Archive, national cinema and film libraries, film museums in Europe and the wider world, in the exile press and the Paul Marcus Newsletter (PEM), the archives of various embassies, and in suitcases in attics that we do not yet know about, scattered and invariably only discoverable in excerpts.

In order to learn more about the historical context, production, and reception of Doña Francisquita, we turn to digitized film journals. The ZDB journal database lists 48 digitized film journals,[45] including the Austrian paper *Mein Film* and the Spanish *Popular Film.* Through the ZDB, there is a direct link to the respective libraries that hold the digitized material; for example, *Popular Film* links directly to the Hemeroteca Digital of the Biblioteca Nacional de España and to the repository of the Filmoteca de Catalunya.[46] The articles are in Spanish, and the high-resolution PDFs of the journals are also available to download. It is difficult to search the individual journals by name and the film title, however. On the page of the Filmoteca Catalunya, there is still a search window within the open PDF of the individual magazine, but one has to supply the exact name; no letters may differ, otherwise you will not find the person in question. In the case of the cameraman Heinrich Gärtner, for example, the German name is not to be found, but his Spanish name Enrique Guerner is, if one knew of it beforehand. The individual copies of the journals can be retrieved and then searched by opening each PDF.

The various repositories for film periodicals also differ greatly in their search options. The German periodicals database ZDB redirects a search for the historic context of the film Doña Francisquita to the Austrian National Library Website, except that the ZDB portal takes you directly to the selection of publication years for the magazine *Mein Film.*[47] For the production year of the film in 1934 alone, fifty magazine covers are displayed. Each issue can be downloaded individually as a PDF and all pages can be viewed in thumbnail format. It is like looking through a microfiche copy in an archive.

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45 See "Film," accessed January 13, 2023, https://zdb-katalog.de/list.xhtml?t=Film&dig=digitalisiert&asc=false.

46 See "Popular Film," Biblioteca Nacional de España and Generalitat de Catalunya, accessed January 13, 2023, https://hemerotecadigital.bne.es/hd/card?oid=0004189218 and https://repositori.filmoteca.cat/handle/11091/8836.

47 See "Jahresauswahl – Mein Film," Österreichische Nationalbibliothek, accessed January 13, 2023, https://anno.onb.ac.at/cgi-content/anno-plus?aid=mfi.

If one enters the film title DOÑA FRANCISQUITA in the search mask of the Austrian National Library, 13 results appear, which already show the hits in the text and directly link to the digital copy via a "hits in the text"-button. The problem is, however, that none of the references of the "hits in the text" lead to the film title of 1934, but to the music of the Spanish zarzuela, which was performed in plays before 1934, among other things on radio programs, which announced a music performance of the famous zarzuela in Madrid.

The article in the magazine "Mein Film"[48] on the Spanish film industry in 1934 is filtered out and found only after a long search, using historical association combined with archival experience; only the trained eye can discover it more easily[49] and filter it out of the multitude of digitized pages. Examining the article, one discovers that the film is spelled differently: "Doña Francesquitta" with "e" and "tt," so that the film title search did not lead directly to the article. Despite these limitations, the "hits in text" display is a great asset to film historical research, allowing for serendipitous discoveries that might have taken months if the microfiche had had to be searched.

A search in the Media History Digital Library for the film title DOÑA FRANCIS-QUITA across the entire database for the period 1934 and 1935, returns 174 results,[50] of which only the first eighteen relate to the film DOÑA FRANCISQUITA, as the other hits contain only the word "Doña" in their text. The short notices in *Variety* and *Film Daily* about DOÑA FRANCISQUITA in their "Foreign Films" section contain information about the European distribution context of the film. For example, the *Film Daily* article of November 26, 1935, indicates that the film, along with 52 other foreign features, was picked up for distribution by United Artists Distribution. "Most of the pictures being handled for foreign distribution are of foreign make and are being distributed in most cases in countries or territories where they have particular appeal."[51]

In 1935, United Artists acquired the distribution rights for 19 feature films, including DOÑA FRANCISQUITA, and four short films from Barcelona-based Ibérica. This news further clarifies the financing models, or the distribution channels of

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48 See "Mein Film: Filmproduktion in Spanien," Österreichische Nationalbibliothek, accessed January 13, 2023, https://anno.onb.ac.at/cgi-content/anno-plus?aid=mfi&datum=1934&page=716&size=45.

49 We would like to thank Helmut G. Asper for pointing out the article.

50 See "Doña Francisquita," Wisconsin Center for Film and Theater Research, accessed January 13, 2023, https://lantern.mediahist.org/catalog?op=AND&keyword=Doña+Francisquita&second_key word=&third_keyword=&title=&Author=&subject=&dateString=&publisher=&description=&sort= score+desc%2C+dateStart+desc%2C+title+asc&search_field=advanced&range%5Byear%5D%5Bbegin %5D=1934&range%5Byear%5D%5Bend%5D=1935&commit=Refine.

51 N.N., "U.A. handling foreign films outside U.S.," *Film Daily* 68, no. 125 (1935): 10.

the film. The large Digital Media History Library portal is helpful for this type of research information. Each portal needs to be examined and checked for resources on the topic in question. The website of the Spanish Film Library offers more film reviews and articles on the making of the films, as well as stories about the stars and the popularity of the actors.

Modeling the Data Collection

The information found is transformed into a data collection by supplementing and enriching the biographical information and data. The data collection on DOÑA FRANCISQUITA is realized as a spreadsheet (Figure 1). It can be described as a digital (partial and exemplary) listing of sources on the film's production crew. Reflecting our findings, the data collection includes different versions of names, as well as more basic data, such as job descriptions and biographical information. Each piece of data collected is attributed to its source. Each of the source archives or cultural heritage institutions is briefly contextualized and located to emphasize the transnational perspective.

As a humanities researcher, one tends to find epistemological rather than technical solutions for integrating different sets of information. One must be open-minded about the structuring and selection of information during the process of collecting as well as modeling. Again, engaging with the data as traces reflects and emphasizes the need for constant critical engagement with data and tools during the research, the selection and structuring of information, and the contextualization. Although the critical framing of information and connecting of traces isn't implemented as data in the data collection on DOÑA FRANCISQUITA, the data's selection and structure directly reflect these processes. The research question, the available information, the accumulation and structuring of data, and the concepts or ideas for displaying the findings (visually or in text) constantly influence each other, making the process more fluid and holistic.

Name in the original film credits	Credited as	Verified / Identified via IMDb (as part of the crew) as	Credited as (on IMDb)	Verified / Identified through other sources as	Credited as (in the source)	Source	Origin of source	Type of platform	Verified through Archiv Günter Peter Straschek on DNB
Fernandez Shaw	inspirada en la zarzuela del mismo nombre de los Senores	Guillermo Fernández Shaw	"Writing Credits" (book)						
Federico Romero	inspirada en la zarzuela del mismo nombre de los Senores	Federico Romero	"Writing Credits" (book)						
Francisco Elías	dialogada por	Francisco Elías	"Writing Credits"						
D. Amadeo Vives	música del insigne maestro	Amadeo Vives	"Music by"						
Jean Gilbert	adaptada para la película por el maestro	Jean Gilbert	"Music by"						Konvolut von Unterlagen zu Jean Gilbert
Hans Behrendt	DIRECTOR:	Hans Behrendt	"Directed by"						Konvolut von Unterlagen zu Hans Behrendt
José Vives-Giner	realizada bajo la supervisión de	-	-						
Luis Marquina	Ingeniero de sonido	-	-						
Heinrich Gaertner	Camera:	Heinrich Gärtner (as Enrique Guerner)	"Cinematography by"						Konvolut von Unterlagen zu Heinrich Gärtner
Herbert Lippschitz	Arquitecto	-	-	Herbert Lippschütz	Filmarchitekt	Article	Wikipedia	Online Encyclopedia	Konvolut von Unterlagen zu Arnold Philipps
-	-	Hans Jacoby	"Writing Credits"						Konvolut von Unterlagen zu Hans Jacoby
-	-	Paul Falkenberg	"Editing by"						Konvolut von Unterlagen zu Paul Falkenberg
-	-	-	-	David Oliver	Producer	Digitised Prints and Photos	UFA MAN	Grandson David Oliver's Private Archive	Konvolut von Unterlagen zu David Oliver
-	-	-	-	Kurt-Louis Flatau	Co-Producer	Digitised Prints and Photos	UFA MAN	Grandson David Oliver's Private Archive	Konvolut von Unterlagen zu Kurt Flautau
-	-	-	-	Edith Oliver	Production Chief	Digitised Prints and Photos	UFA MAN	Grandson David Oliver's Private Archive	-

Figure 1: Screenshot (detail) of the data collection realized as a spreadsheet.[52]

52 Imme Klages and Fabian Kling, "Data Collection: Crew of DONA FRANCISQUITA (ESP 1934) [Dataset]," *Zenodo*, accessed March 26, 2024, https://doi.org/10.5281/zenodo.10657958.

Conclusion

The sources found on DOÑA FRANCISQUITA's film crew and its production in Spain had to be sorted and put into context, matching the available data and the sought-after information. This process has to be constantly connected with the following questions for film-historical work: Which sources are available at all? Which information will be used? Which ideas will lead the research further? The digital research path is determined by constant reflections on one's process, including knowledge gaps and further questions. It is an iterative process, as new sources open new perspectives on research questions. Existing encyclopedic articles on the film's collaborators only create a starting point as further research on the connections between the film and the film crew must be collected. The research process always includes reflection on one's approach and findings.

At the Vienna conference on the occasion of the founding of the Vienna Wiesenthal Institute for Holocaust Studies on June 7–8, 2006, historian and Holocaust researcher Raul Hilberg described, with a gentle humor that belies his years of research, his work in the archives in Washington in 1951/1952. He reflected about how he and eight colleagues had to process 10,000 meters of Leitz folders of files produced by the National Socialists during their years in power: "There I developed my method, which I don't recommend to anyone, of blindly pulling out the files, it doesn't even matter what they are. And that's where you find what you're not looking for."[53]

In digital film historical research, there's no choice but to proceed blindly at first since a simple review no longer does justice to the ever-increasing number of sources and data. It requires a different mindset to adjust your research and modeling of data to reflect the necessary critical approach towards them. To envision data as traces means reflecting on their incompleteness, emphasizing the necessity to connect and contextualize them, and acknowledging their resistance to being comprehensively connected and categorized. While this chapter refuses to conclude with a concrete methodological framework for certain research designs, by reflecting on a particular case study with its specific challenges, it has outlined how theoretical perspectives can constructively influence practical research.

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53 Raul Hilberg and Walter Manoschek, "The Legacy of Simon Wiesenthal for Holocaust Studies." Lecture in German at the IFK Internationales Forschungszentrum Kulturwissenschaften in Vienna, June 8, 2006, accessed January 13, 2023, https://www.youtube.com/watch?v=epUoqWxwjj8&t= 908s&ab_channel=WienerWiesenthalInstitutf%C3%BCrHolocaust-Studien (Minute: 13:13).

The DFG research project "Mapping German Film Migration 1930–1950" (2021–2024)
produced some of the research findings on German film exiles.[54]

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Filmography

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