The Development of Humanities and Social Sciences, 2025, 1(4), 122-132
https://doi.org/10.71204/dxaqff27

Cinemetrics in the Digital Humanities Era: Theoretical Evolution, Methodological Innovation, and Research Frontiers

Bowen Chen [1, *]

[1] Beijing University of Posts and Telecommunications, Beijing 100876, China

[*]**Corresponding Author**
Bowen Chen

chenbowen@bupt.edu.cn

Received: 20 November 2025 / Accepted: 4 December 2025 / Published online: 7 December 2025

Abstract

Cinemetrics has emerged as an interdisciplinary field within Digital Humanities, undergoing a developmental trajectory from Barry Salt's scientistic foundation through Yuri Tsivian's platform building to the current computational phase driven by computer vision technologies. This article traces the theoretical genealogy of Cinemetrics, with particular attention to its paradigm shift from "container" measurements such as cutting rate and shot duration to "content" analysis of color, sets, props, and costumes. We synthesize research across four thematic dimensions: epistemological debates and methodological paradigms; technical evolution and multimodal expansion; localized development in China and cross-cultural adaptations; and research gaps and future possibilities. Chinese scholars have conducted significant localized explorations in directorial style analysis, genre evolution studies, narrative quantification, production design research, and industrial mode investigations. Yet the field still faces persistent challenges, including small sample sizes, limited causal inference methods, and insufficient integration with film theory. This review advances two core propositions: Cinemetrics represents a fundamental paradigm transformation from meaning-oriented interpretation to form-based measurement; successful research requires integrating three dimensions—technological capability, cultural contextualization, and methodological rigor. Future work should move from descriptive statistics to causal inference, develop localized datasets and open-science platforms, and build constructive dialogue between quantitative measurement and interpretive meaning-making, thereby transforming Cinemetrics from a marginal tool into a core research paradigm.

Keywords: Cinemetrics; Digital Humanities; Film Production Design; Positivism; Quantitative Methods

1. Introduction

Cinemetrics is an interdisciplinary research field that has risen with the wave of Digital Humanities. It not only provides technical tools for film analysis, but also builds a research

platform for the systematic collection, storage, processing, and sharing of formal film data. The paradigm of Cinemetrics emphasizes measuring and analyzing film style in a systematic and digitized manner, providing a new complementary approach to traditional film studies (Yang, 2019).

Film scholarship has long included two basic paradigms. The first is the mainstream meaning-oriented approach ("yidu") (Liu & Qin, 2025). Centered on film history, theory, and criticism, it relies on researchers' subjective judgment, experiential induction, and value assessment to interpret films' cultural, social, and psychological meanings. This paradigm, especially since the 1970s, has been strongly influenced by grand theories such as psychoanalysis, feminism, and structuralist semiotics. With the emergence of Cinemetrics, film studies have seen a noticeable positivist turn. It can be observed that research increasingly emphasizes the dimension of "measurement" ("cedu"). Observation, experimentation, and data analysis have become key tools, used to discover facts and test hypotheses. This shift resonates with the "post-Theory" trend advocated by David Bordwell and others, and together they have promoted a return to the film itself (Wu, 2024; Liu & Qin, 2025).

The development of Cinemetrics shows two clear phases. The first is the "classical" period, represented by Barry Salt and Yuri Tsivian, focusing on the quantification of cutting rate and shot duration. The second is today's "computational" period, which draws on computer vision (CV), natural language processing (NLP), and artificial intelligence (AI) to expand measurement targets to multiple dimensions of film visual design, including color, sound, props, set dressing, and character styling.

To make the review's contribution explicit, I frame the field through two propositions that link Cinemetrics' methodological development to its epistemological stakes in film studies.

Proposition 1: Paradigm Transformation from Interpretation to Measurement. Cinemetrics represents a fundamental paradigm shift in film studies from meaning-oriented interpretation ("yidu") to form-based measurement ("cedu"). This transformation is not merely technical; it is epistemological. By foregrounding empirical evidence, statistical analysis, and reproducibility, Cinemetrics challenges the dominance of purely interpretive approaches and introduces new standards of evidence and validation into film scholarship. In Kuhn's (1962) terms, it constitutes a partial paradigm shift in how film is taken as an object of knowledge.

Proposition 2: Three-Dimensional Integration Framework. Successful Cinemetrics research integrates three dimensions. First is technological capability: whether the computational pipeline (data extraction, annotation, visualization) is reliable enough for scholarly use. Second is cultural contextualization: whether metrics are interpreted through the cinematic traditions, industrial conditions, and historical settings that give them meaning. Third is methodological rigor: whether research design and statistics support the level of inference being claimed (including, where feasible, causal identification). The framework is intentionally practical: work that is strong on computation but weak on context tends to produce elegant measurements with thin interpretation; work that is context-rich but methodologically loose risks turning "quantification" into a

rhetorical gesture; and rigor without usable data pipelines cannot scale. I use this triad both to organize the review and to specify where future research should concentrate its effort.

2. Theoretical Genealogy and Development of Cinemetrics

2.1. Foundational period: Barry Salt's scientistic view of cinema

Cinemetrics is usually traced to the British scholar Barry Salt, who received rigorous training in theoretical physics. This background enabled him to systematically introduce to film studies a natural-scientific emphasis on objectivity, logic, causal thinking, and verifiability (Wu, 2024). Salt's scientism directly rebelled against the dominant paradigms of film studies in the 1960s and 1970s. At that time, scholarship valued "grand theories" associated with figures such as Michel Foucault, Jacques Lacan, and Louis Althusser, treating film as a tool for the elaboration of philosophy, psychoanalysis, or ideology. Salt sharply criticized these theory-first paradigms for lacking scientific standards of argumentation, and considered them to be theoretical nonsense produced through subjective, arbitrary, non-rational, and associative thinking processes (Wu, 2024).

In the 1990s, Bordwell and Carroll's "post-Theory" debate aligned with Salt's position in seeking empirically grounded "middle-level" theory. Salt constructed a systematic index system, including editing-related indicators (such as Average Shot Length and shot/reverse-shot pairs), shot-related indicators (distribution of shot scale from extreme close-up to extreme long shot), and camera movement metrics (counts of pans, pushes, pulls). Salt personally measured thousands of films, and his large-scale data laid both theoretical and practical foundations for Cinemetrics (Yang, 2019; Wu, 2024).

2.2. Platform-building period: Yuri Tsivian and Cinemetrics.lv

After Salt's foundational work, University of Chicago film historian Yuri Tsivian pushed Cinemetrics into a platform-based stage. He treated Average Shot Length (ASL)—total film duration in seconds divided by the total number of shots—as the cornerstone of "classical" Cinemetrics. The shorter the ASL, the higher the cutting rate, and vice versa.

In 2005, Tsivian and Gunars Civjans built Cinemetrics.lv as an open-source interactive website (Tsivian & Xu, 2019). The platform collects film editing data submitted by researchers and cinephiles worldwide, stores and processes them, and has formed a large database of film editing.

Soon Tsivian recognized that a single average value such as ASL is too limited. For example, Akira Kurosawa's Rashomon (1950) has an ASL of about 13.6 seconds, far higher than Yasujiro Ozu's Woman of Tokyo (1933) at about 3.8 seconds. Yet in Rashomon, Kurosawa frequently alternates extremely short shots with long takes to create strong contrasts. Such rhythmic variation cannot be captured by an ASL average (Tsivian & Xu, 2019). Cinemetrics.lv therefore began to record the duration of every single shot, generating dynamic curves for each film that display shot-length distributions, standard deviations, and temporal trends. This shift from a static ASL value to a dynamic curve as a visual graph marked Cinemetrics' first major methodological leap.

3. Technical Evolution and Multimodal Expansion

3.1. Computational turn: the introduction of computer vision and AI

Since the 2010s, advances in computer vision and deep learning have pushed Cinemetrics into a computational phase. Research has expanded from editing-focused analysis to multimodal analysis of color, scenes, objects, and characters.

(1) Color Analysis. Flueckiger's work is pioneering in bringing film color studies into a digital humanities framework. In a key study published in 2017, she established a systematic methodological framework for color analysis (Flueckiger, 2017). By 2020, Flueckiger and Halter (2020) further advanced this work by detailing how these methods were applied in the FilmColors project, which analyzed more than 400 films and built connections between technological innovation and aesthetic expression (Flueckiger & Halter, 2020). The VIAN (Visual Annotation Tool) developed by Halter et al. (2019) uses deep-learning-based segmentation to distinguish the colors of foreground characters from background colors, enabling precise semantic classification. The KALMUS toolkit developed by Chen et al. (2021) supports seven color metrics and five combinations of frame types, providing flexible analytical capabilities for film scholars.

(2) Object Detection and Scene Analysis. Schmidt et al. (2021) demonstrate the practical value of object detection models. Using Detectron2 to analyze five canonical films, they found that the motif of clocks recurs repeatedly in Metropolis. Chang and Zhang (2022) show how a deep learning model (YOLOv5) can be used for clothing style recognition, automatically identifying specific patterns such as plaid, solid colors, and stripes. Ost et al. (2021) propose "Neural Scene Graphs" for dynamic scenes, parsing them into hierarchical 3D object relations and enabling computational analysis of set construction and staging.

(3) Integrated Analytical Systems. The Videana toolkit developed by Ewerth et al. (2009) is an early representative of comprehensive automated film analysis systems, integrating shot boundary detection, camera motion estimation, text detection and recognition, face detection and recognition, and audio segmentation. Arnold and Tilton's "Distant Viewing" methodology (2019, 2023) extends computational analysis to large visual corpora, enabling scholars to identify patterns across hundreds or thousands of films that would be impossible to detect through close viewing alone (Arnold & Tilton, 2019, 2023).

3.2. From Container to Content: The Expansion of Measurement Objects

One of the most significant theoretical developments in Cinemetrics has been the shift from "container" measurements to "content" analysis. Early Cinemetrics focused primarily on temporal and spatial containers: shot duration, cutting rate, camera movement, and shot scale distribution. These measurements treated shots as abstract units without regard to their visual content.

Contemporary computational Cinemetrics increasingly analyzes what appears within the frame rather than merely how long each shot lasts. This expansion encompasses multiple dimensions: color palettes and their affective associations, object symbolism, costume designs and cultural significations, spatial arrangements and staging, character interaction patterns, and lighting aesthetics. This shift from container to content enables Cinemetrics to engage more directly with

questions of meaning, aesthetics, and cultural significance that have traditionally been the domain of interpretive film studies.

4. Localized Development in China: Applications and Adaptations

4.1. Historical Trajectory and Paradigm Shifts

Cinemetrics entered Chinese film studies relatively late but has gained momentum quickly. Qiao and Wang (2023) offer a comprehensive methodological introduction, arguing that quantification can correct the subjectivity and impressionism that long dominated Chinese film criticism. They emphasize that Cinemetrics is not merely a technical tool but a research paradigm capable of reshaping fundamental questions about film form and style (Qiao & Wang, 2023).

Li and Chen (2023) conduct a landmark cinemetric study of mainland Chinese cinema since the 1990s, moving beyond the conventional "generational" discourse. By analyzing cutting rates, shot scale distributions, and color patterns across a large sample of films, they identified stylistic continuities and ruptures that cut across generational boundaries, suggesting that industrial, technological, and aesthetic factors may be more determinative of style than belonging to a particular "generation" of directors (Li & Chen, 2023).

Overall, Chinese scholars have been among the first to use Cinemetrics to reexamine established historical narratives—especially grand narratives organized around ideology or social context—through empirical evidence.

4.2. Empirical Applications and Meta-Categorical Analysis

Chinese Cinemetrics research so far can be grouped into five main areas.

(1) Directorial style. Chen (2020) demonstrated how quantitative data illuminates the structural principles underlying Fei Mu's aesthetic, while Wang, Xu, and Hou (2023) analyze Wong Kar-wai's films to show how distinctive patterns of shot duration, color composition, and spatial arrangement produce his recognizable visual style. Lu and Ren (2024) quantified Jackie Chan's "jerky-advancing pursuit" action choreography, making visible the rhythmic patterns defining his kinetic style.

(2) Genre evolution. Qiao and Wang (2023) tracked how wuxia film conventions crystallized during the genre's 1920s, revealing genre formation as a process with measurable stylistic signatures. Jiang (2024) developed methods for visualizing narrative rhythm in genre films, showing that genres can be understood as formal systems rather than only thematic categories.

(3) Industrial production patterns. Fan and Yu (2021) examined "new mainstream" films, revealing how commercial imperatives, state cultural policy, and audience expectations shape measurable stylistic choices. Their work demonstrates Cinemetrics' potential for analyzing industrial dimensions that traditional criticism often underplays.

(4) Narrative structure and ideology. Tang and Shi (2022) used cinemetric visualization to investigate the formal patterns of "red films," connecting rhythmic structures to ideological functions. Qiao and Xia (2024) compared the aesthetic styles of The Spring River Flows East and

Eight Thousand Li of Cloud and Moon, demonstrating how cinemetric analysis enriches comparative aesthetics and historical interpretation.

(5) Production design and visual culture. Gong (2020) analyzed Extraordinary Mission from a cinemetric perspective, while Yang (2021) used cinemetric tools to discuss three types of "transcendence" in scene staging. Wu and Zhu (2024) proposed methods for visualizing film color style, Zeng and Liu (2024) examined gender order and Orientalist imagination in diaspora films through quantitative analysis.

Taken together, these five research lines show that Chinese Cinemetrics has already moved beyond "tool demonstrations" toward sustained engagement with questions of style, genre, ideology, and visual culture.

4.3. Critical Limitations and Future Trends

Despite these achievements, Chinese Cinemetrics research faces several significant limitations.

(1) Sample sizes remain small. Most Chinese cinemetric studies analyze fewer than 10 films, limiting the generalizability of findings. Robust pattern identification requires substantially larger samples. The absence of comprehensive Chinese film databases comparable to international resources like Cinemetrics.lv hampers large-scale quantitative research.

(2) Lack of Causal Inference. Chinese Cinemetrics research remains predominantly descriptive, documenting patterns without explaining their causes. Few studies employ causal inference methods such as instrumental variables, regression discontinuity designs, or difference-in-differences analysis. Without causal methods, research cannot distinguish between correlation and causation, limiting its explanatory power (Liu & Qin, 2025).

(3) Insufficient Theoretical Integration. Many studies treat Cinemetrics as a standalone methodology without integrating it with broader film theory. Quantitative findings are often presented without connecting them to aesthetic, cultural, or historical interpretations. The field needs stronger dialogue between measurement and meaning, allowing quantitative patterns to inform theoretical arguments while theoretical frameworks guide quantitative inquiry.

(4) Cultural Specificity and Methodological Adaptation. Chinese cinema's distinct aesthetic traditions, production contexts, and cultural meanings require methodological adaptations that existing Cinemetrics tools may not accommodate. For example, Chinese opera films, revolutionary films, and ethnic minority films each possess formal characteristics that standard Western-derived metrics may overlook or misinterpret. Developing culturally responsive analytical frameworks remains a pressing challenge.

5. Future Directions: Automation, Localization, and Integration

The future development of Cinemetrics must advance along three complementary dimensions to fulfill its potential as a core research paradigm in film studies.

5.1. Technological Automation and Methodological Refinement

Progress in computer vision, machine learning, and natural language processing will continue to enable more sophisticated automated analysis. Future systems should achieve robust scene segmentation, accurate object and character recognition, precise color analysis with semantic labeling, automated identification of camera movement and shot types, and integration of visual, auditory, and textual data streams.

Automation alone, however, is not enough. Methodological refinement must accompany technological development. This includes implementing causal inference techniques to move beyond correlation, developing reproducible research protocols and shared code repositories, establishing standards for data validation and error quantification, and creating visualization tools that make complex quantitative findings intelligible to broader scholarly audiences.

5.2. Cultural Localization and Context-Sensitive Analysis

Cinemetrics also needs culturally localized approaches that recognize the specificity of different cinematic traditions. For Chinese cinema, this means building comprehensive databases of Chinese films with metadata in Chinese, developing metrics that capture local aesthetic conventions and narrative structures, training computer vision models on Chinese film datasets to improve recognition accuracy, and promoting collaborations among film scholars, computer scientists, and cultural historians.

Localization does not imply isolation. On the contrary, it is a precondition for meaningful cross-cultural comparison. When multiple localized Cinemetrics traditions are established, the field will be able to compare formal patterns across different cinemas while respecting their particularities.

5.3. Interdisciplinary Integration and Theoretical Synthesis

The ultimate goal of Cinemetrics is not to replace interpretive film studies but to establish productive dialogue between quantitative and qualitative approaches. This requires integration at several levels: methodologically, combining statistical analysis with close reading; epistemologically, recognizing the complementary strengths of positivist and hermeneutic approaches; theoretically, allowing quantitative findings to inform and test theoretical propositions while theory guides the selection and interpretation of quantitative evidence; and pedagogically, training film scholars in computational methods while ensuring computer scientists understand film aesthetics and history.

Such integration can gradually transform Cinemetrics from a specialized technical subfield into a foundational methodology that contributes to multiple areas of film studies.

6. Discussion

This review has traced the development of Cinemetrics from Salt's scientistic rebellion against grand theory to today's computationally sophisticated multimodal analysis. Several points help clarify what is genuinely new about Cinemetrics as a research paradigm.

Cinemetrics is not only a set of tools, it represents an epistemological shift. By introducing empirical standards of evidence and validation, it challenges—without needing to replace—the dominance of purely interpretive approaches. Quantitative and qualitative methods can address different kinds of questions and are most effective when used together.

The expansion from "container" to "content" measurements has broadened the field's horizon. Early work focused on temporal and spatial structures such as shot duration and cutting rate. Contemporary computational Cinemetrics now analyzes color, objects, costumes, and spatial arrangements—precisely the elements that bear aesthetic and cultural meaning and thus connect directly to traditional concerns in film theory.

The most valuable research integrates technological capability, cultural contextualization, and methodological rigor. Studies excelling in one dimension while neglecting others produce limited insights. Sophisticated computational tools must combine with deep knowledge of film history and culture as well as careful statistical design.

Chinese Cinemetrics has made significant progress yet faces challenges common to emerging fields: small sample sizes, descriptive rather than causal analysis, insufficient theoretical integration. Addressing these limitations requires institutional support for data infrastructure, methodological training, and interdisciplinary collaboration.

7. Conclusions

This review has systematically examined the theoretical evolution, methodological innovations, and empirical applications of Cinemetrics, with particular attention to its development in China and its frontier exploration in quantifying film production design. The discussion supports the two propositions advanced in the introduction: Cinemetrics entails a paradigm shift from interpretation to measurement, and robust research must integrate technological, cultural, and methodological dimensions.

Future Cinemetrics research needs to move from documenting patterns to explaining their causes. Promising directions include adopting causal inference methods such as instrumental variables, natural experiments, and regression discontinuity designs; designing studies that can isolate the effects of specific production choices, technological innovations, or institutional changes; and building longitudinal datasets that support temporal analysis. Collaborations with filmmakers may make quasi-experimental designs feasible, while training in econometrics and statistics will help film scholars better evaluate causal claims.

The continued development of Cinemetrics also depends on data infrastructure. For Chinese film studies in particular, priorities include creating comprehensive film databases with detailed metadata; developing open-source tools tailored to the characteristics of Chinese cinema; establishing data-sharing protocols and collaborative platforms; and training computer-vision models on Chinese film datasets. Open-science platforms can democratize access to data and tools, enabling researchers worldwide to contribute to and benefit from collective knowledge production.

Ultimately, the goal of Cinemetrics is not merely to measure film form but to transform film theory. Quantitative findings can test existing propositions, generate new insights by revealing patterns invisible to close viewing, facilitate comparative analysis across films, directors, genres, and national cinemas, and ground aesthetic and historical arguments in verifiable data. By establishing constructive interaction between measurement and meaning, Cinemetrics can help build a more empirically grounded and theoretically nuanced film studies.

Cinemetrics has reached a point where its methodological tools are mature enough to influence core debates in film theory, film history, and visual culture. Realizing this potential will require sustained commitment to technological innovation, cultural localization, and theoretical integration. If these three dimensions advance together, Cinemetrics is likely to complete its transformation from a marginal technical approach into a central research paradigm in global film studies.

Author Contributions:

Conceptualization, B.C.; methodology, B.C.; formal analysis, B.C.; investigation, B.C.; resources, B.C.; data curation, B.C.; writing—original draft preparation, B.C.; writing—review and editing, B.C.; visualization, B.C. The author has read and agreed to the published version of the manuscript.

Funding:

This research was funded by the National Social Science Fund of China, Late-Stage Funding Project (2024), grant number 24FYSB056 (Research on the Expressive Turn in Film Production Design).

Institutional Review Board Statement:

Not applicable.

Informed Consent Statement:

Not applicable.

Data Availability Statement:

No new data were created or analyzed in this study. Data sharing is not applicable to this article.

Acknowledgments:

The author would like to thank the anonymous reviewers and the editor for their constructive comments and suggestions.

Conflict of Interest:

The author declares no conflict of interest.

References:

Arnold, T., & Tilton, L. (2019). Distant viewing: Analyzing large visual corpora. Digital Scholarship in the Humanities, 34(Supplement_1), i3–i16.

Arnold, T., & Tilton, L. (2023). Distant viewing: Computational exploration of digital images. MIT Press.

Chang, Y.-H., & Zhang, Y.-Y. (2022). Deep learning for clothing style recognition using YOLOv5. Micromachines, 13(10), 1678.

Chen, G. (2020). Cinemetrics and the visualization path of Fei Mu's film structure [In Chinese]. Film Art, (04), 45–52.

Chen, Y., Faden, E., & Ryan, N. C. (2021). KALMUS: Tools for color analysis of films. Journal of Open Source Software, 6(61), 3156.

Ewerth, R., Mühling, M., Stadelmann, T., Gllavata, J., Grauer, M., & Freisleben, B. (2009). Videana: A software toolkit for scientific film studies. In M. Ross, M. Grauer, & B. Freisleben (Eds.), Digital tools in media studies: Analysis and research (pp. 101–116). transcript Verlag.

Fan, Z., & Yu, X. (2021). Visualizing collective industrial creation in "new mainstream" films from a cinemetric perspective [In Chinese]. Hundred Schools in Arts, 37(06), 114–121.

Flueckiger, B. (2017). A digital humanities approach to film colors. The Moving Image, 17(2), 71–94.

Flueckiger, B., & Halter, G. (2020). Methods and advanced tools for the analysis of film colors in digital humanities. Digital Humanities Quarterly, 14(4), 1–9.

Gong, L. (2020). Film interpretation from a cinemetric perspective: A case study of Extraordinary Mission [In Chinese]. China Film Market, (01), 33–38.

Halter, G., Ballester-Ripoll, R., Flueckiger, B., & Pajarola, R. (2019). VIAN: A visual annotation tool for film analysis. Computer Graphics Forum, 38(3), 119–129.

Jiang, H. (2024). Visualizing narrative rhythm in genre films from a cinemetric perspective [In Chinese]. Art Evaluation, (21), 141–146.

Kuhn, T. S. (1962). The structure of scientific revolutions. University of Chicago Press.

Li, Y., & Chen, T. (2023). Beyond the "generational" discourse: A cinemetric study of mainland Chinese cinema since the 1990s [In Chinese]. Digital Humanities Research, 3(01), 79–94.

Liu, Z., & Qin, Z. (2025). From meaning-oriented interpretation to measurement: The positivist turn in film studies [In Chinese]. Movie Literature, (02), 45–50.

Lu, D., & Ren, R. (2024). A cinemetric examination of the "jerky-advancing pursuit" action style in Jackie Chan's films [In Chinese]. Journal of Beijing Film Academy, (04), 77–87.

Ost, J., Mannan, F., Thuerey, N., Knodt, J., & Heide, F. (2021). Neural scene graphs for dynamic scenes. In Proceedings of the IEEE/CVF Conference on Computer Vision and Pattern Recognition (CVPR) (pp. 2856–2865). https://doi.org/10.1109/CVPR46437.2021.00288

Qiao, J., & Wang, L. (2023). A preliminary study of the genre style of Chinese wuxia films in the 1920s from a cinemetric perspective [In Chinese]. New Film Works, (03), 149–155.

Qiao, J., & Wang, W. (2023). Quantifying sensation: Cinemetrics as a method for film studies [In Chinese]. Film Theory Research (Chinese–English), 5(03), 5–13.

Qiao, J., & Xia, F. (2024). Comparing the aesthetic styles of The Spring River Flows East and Eight Thousand Li of Cloud and Moon from a cinemetric perspective [In Chinese]. Journal of Qingdao University of Science and Technology (Social Sciences), 40(03), 87–93.

Schmidt, T., Burghardt, M., & Wolff, C. (2021). Exploring computer vision for film analysis: A case study for five canonical movies. In S. Cimiano, C. Chiarcos, A. Declerck, J. D. Romary, & E. Sanchez-Alonso (Eds.), Proceedings of the 2nd International Conference of the European Association for Digital Humanities (EADH 2021) (pp. 366–369). CEUR-WS.

Tang, Y., & Shi, Z. (2022). Studying "red films" from a cinemetric perspective: Visualization paths and aesthetic implications [In Chinese]. Movie Literature, (10), 11–19.

Tsivian, Y., & Xu, D. (2019). Cinemetrics: A humanities cyber-platform for cinemetrics [In Chinese]. Contemporary Cinema, (11), 44–47.

Wang, J., Xu, Y., & Hou, M. (2023). Analyzing Wong Kar-wai's film structure from a cinemetric perspective [In Chinese]. Western Radio and Television, 44(15), 128–130, 134.

Wang, R. (2025). Developing cinemetrics software based on Python [In Chinese]. Modern Film Technology, (03), 45–51.

Wu, G. (2024). Barry Salt's scientistic view of cinema: The beginning of cinemetrics [In Chinese]. Film Theory Research (Chinese–English), 6(01), 21–33.

Wu, Q., & Zhu, H. (2024). A cinemetrics-based method for visualizing film color style [In Chinese]. Modern Film Technology, (03), 46–52.

Yang, S. (2019). Theory, methods, and applications of cinemetrics [In Chinese]. Contemporary Cinema, (11), 32–38.

Yang, S. (2021). Three transcendences of scene staging: A "cinemetric" perspective [In Chinese]. Journal of Guizhou University (Arts Edition), 35(03), 65–71.

Zeng, X., & Liu, K. (2024). Gender order and Orientalist imagination in Chinese diaspora films: A cinemetric study [In Chinese]. Modern Communication (Journal of Communication University of China), 46(05), 118–127.

Zhou, D. (2023). Constructing the visual image of Northeast China in Dong Chengpeng's films: A cinemetric perspective [In Chinese]. Movie Literature, (10), 112–118.