



## **We are going to conquer the world: Researching Palladium's PanEuropean Business Model**

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# HOMER@BAHAMAS

Anchoring New Cinema History

26 – 28 June 2019

Conference Programme



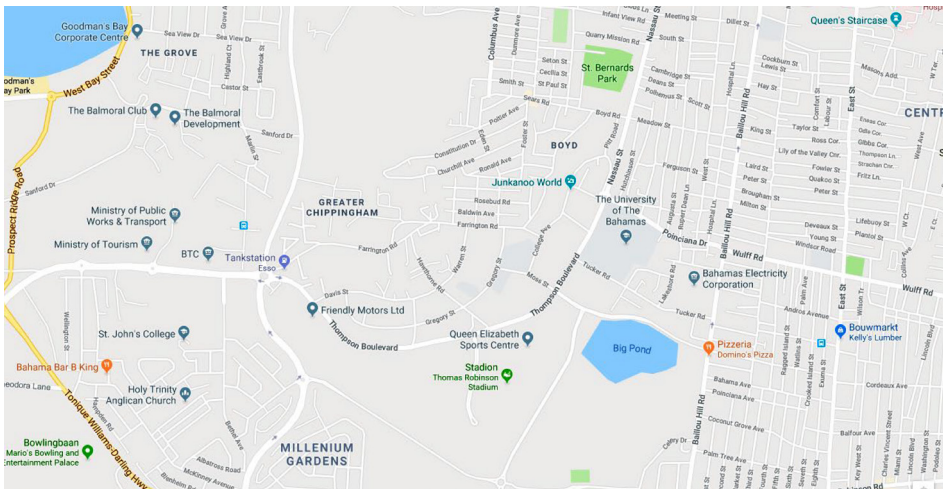
## Conference Location

The conference takes place at the Oakes Field Campus, the principal campus of The University of The Bahamas. It is situated within two miles of the centre of Nassau.

Also located at the Oakes Field Campus are the Harry C. Moore Library and Information Centre, the Department of Continuing Education and Lifelong Learning and Chapter One Bookstore.

There is a restaurant on site and there are other eating and drinking facilities in the area.

Oakes Field Campus  
University Drive (former Thompson Boulevard)  
Nassau, The Bahamas



Google Maps

# HoMER@BAHAMAS

26 – 28 June 2019

## Anchoring New Cinema History

### **BIG SCREENS IN LITTLE NASSAU IN THE 1950s**

**By Monique Toppin, Assistant Professor, The University of The Bahamas**

*Location: The Foyer of the Harry C. Moore Library, The University of The Bahamas*

The everyday life of young people on this tiny island in The Bahamas, a small British Colony during the 1950s, consisted of school, work and play. There were various ways in which they sought to make that portion of their day, devoted to play, more exciting. They engaged in such pastimes as sporting activities, matinee dances, church functions, and of course THE SHOW! As you view this exhibition, our Cinema Jitney will transport you to the sites of four cinemas that were operating in Nassau during the Fifties. You will experience these theatres through the memories of persons who would have been young adults in the 1950s, and get to see a bit of the culture of the day through the lens of these historic moviegoers. Each of these cinemas' unique characteristic will be highlighted: The segregated space of the Savoy; the comfortable and accommodating atmosphere of the Nassau Theatre; the convenience and community feel of the Cinema and the sense of pride and passion of the Capitol.

**Wednesday 26th June : Morning**

9-10	<p><b>Registration</b>  <i>Harry C. Moore Library</i></p>	
10-10.30	<p><b>Welcome</b>  <b>Monique Toppin, Clara Pafort-Overduin and Daniela Treveri Gennari</b>  <i>Harry C. Moore Library (HCML) Auditorium</i>  <b>Welcome remarks by the Provost of The University of The Bahamas,          Dr. Linda Davis</b></p>	
10.30-12	<p><b>Panel 1 - Spaces and Places: Cinemas as political places (in the non-western world)</b>   <i>Harry C. Moore Library (HCML) Auditorium</i>          Chair: <i>Maria Luna</i></p> <p><b>Fernanda Pinto de Almeida</b>  <i>University of the Western Cape</i>  <i>“The fall of a drive-in’s ‘Berlin Wall’: the promise of desegregated cinemas in Cape Town”</i></p> <p><b>Ifdal Elsaket</b>  <i>Netherlands-Flemish Institute Cairo</i>  <i>“Boycotts and Belonging: The Politics of Cinema-Going in 1930s Egypt”</i></p> <p><b>Jorge Iturriaga</b>  <i>Universidad de Chile</i>  <i>“The Film Censorship Board in Chile between 1960 and 1973: the making of a Database”</i></p>	<p><b>Panel 2 - Theories and Methodologies: Memory as an entry to cinema experiences</b>   <i>Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium</i>          Chair: <i>Jessica Whitehead</i></p> <p><b>David González-Hernández</b>  <i>ITESO-Jesuit University Guadalajara, Mexico</i>  <i>“Border cinema: regional culture as mediation of movie consumption in Laredo, Texas”</i></p> <p><b>Niki McWilliams</b>  <i>Oxford Brookes University</i>  <i>“Diasporic Audiences, Cinematic Memories and Historical Film Distribution and Consumption”</i></p> <p><b>Talitha Ferraz</b>  <i>Escola Superior de Propaganda e Marketing &amp; Universidade Federal Fluminense</i>  <i>“Cinema-going nostalgias: a sharp mode of expression in recent productions of cinema-going memory?”</i></p>
12-1	<p><b>Lunch</b></p>	

**Wednesday 26th June : Afternoon**

<p>1-3</p>	<p><b>Panel 3 - Spaces and Places: Cinemas as educational places</b>  <i>Harry C. Moore Library (HCML) Auditorium</i>  <i>Chair: Sam Manning</i></p> <p><b>Constance Balides</b>  <i>Tulane University</i>  <i>"Intertext, Performance, Space: Children Who Labor and the National Child Labor Conference, New Orleans, 1914"</i></p> <p><b>Lisa Rabin</b>  <i>George Mason University</i>  <i>"Becoming International: American Audiences and the Educational Films of Julien Bryan (1899-1974)"</i></p> <p><b>Wolfgang Fuhrmann</b>  <i>University of Zürich</i>  <i>"Voluntary associations as cinema audiences"</i></p> <p><b>Matthew Jones</b>  <i>De Montfort University in Leicester</i>  <i>"Arts films in the provinces: Leicester Film Society from the 1930s to the 1960s"</i></p>	<p><b>Panel 4 - Spaces and Places: Cinema programming strategies</b>  <i>Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium</i>  <i>Chair: Clara Pafort Overduin</i></p> <p><b>Efraín Delgado Rivera &amp; Jaime Miguel González Chávez &amp; Joel Ortega Contreras</b>  <i>Universidad De La Salle, Bajío; Universidad De La Salle, Bajío; Universidad Internate Word</i>  <i>"Exhibition and Cinematic Programming in León in the decades from 1940 to 1979; from the perspective of the "New Cinema History""</i></p> <p><b>Robert James</b>  <i>University of Portsmouth</i>  <i>"Don't worry about what the public want; see that they want what you have got': Cinema management, advertising and public taste in Britain, c. 1920-c. 1960"</i></p> <p><b>Jessica Whitehead &amp; Paul Moore</b>  <i>(not present)</i>  <i>Ryerson University; Ryerson University</i>  <i>"Cinema Preferiti: Mapping Italian Language Film Distribution and Exhibition in Canada"</i></p> <p><b>Karla Huebner</b>  <i>Wright State University in Dayton, Ohio</i>  <i>"Movie-Going in Interwar Prague"</i></p>
<p>3-3.30</p>	<p><b>Coffee break</b></p>	

**Wednesday 26th June : Afternoon/Evening**

<p>3.30-5.30</p>	<p><b>Panel 5 - Theories and Methodologies:</b>  <b>Karel Dibbets panel: Comparing European Cinema Audiences</b>  Harry C. Moore Library (HCML)  Auditorium  Chair: Daniela Treveri Gennari</p> <p><b>Daniela Treveri Gennari</b>  Oxford Brookes University  “Comparing European Cinema Audiences”</p> <p><b>Thunnis van Oort &amp; Lies Van de Vijver</b>  Oxford Brookes University  “Digital Archive and Exhibition”</p> <p><b>Pierluigi Ercole &amp; Kathleen Lotze</b>  De Montfort University; Oxford Brookes University  “Film programming in transnational perspective: reflecting on the collection, processing and analysis of film programming data for seven European cities (1951-1953)”</p> <p><b>Asa Jernudd</b>  Orebro University  “Programming in different cinemas and locations in Sweden in 1956-58 and 1966”</p>	<p><b>Panel 6 - Spaces and Places: Transnational film distribution</b>  Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium  Chair: Philippe Meers</p> <p><b>Jannie Dahl Astrup</b>  University of Copenhagen  “‘We are going to conquer the world’: Researching Palladium’s Pan-European Business Model”</p> <p><b>Julie Allen</b>  Brigham Young University  “Swedish Silent Film and the Rise of Art Cinema in Australia and New Zealand”</p> <p><b>Leandro Gonzalez</b>  Universidad Nacional General Sarmiento  “Transnational cinema: some reflections on the circulation of Argentine cinema in Spain”</p> <p><b>Hadija Chalupe da Silva</b>  Oxford Brookes University  “Mapping out contemporary Brazilian films in UK”</p>
<p>5.30</p>	<p><b>Books on the beach: celebrating new publications of HoMER members.</b>  Remarks by Mr. Clarence Rolle, General Manager, Film Commission, Bahamas Ministry of Tourism &amp; Aviation. Cocktail Reception sponsored by the Film Commission, Bahamas Ministry of Tourism &amp; Aviation.  Harry C. Moore Library</p> <p><b>Followed by hang out time at Fish Fry at Arawak Cay (transport available at the end of the Cocktail Reception)</b></p>	

**Thursday 27th June : Morning**

<p>9.30-10.30</p>	<p><b>Keynote</b>  <b>“If that’s film viewer competence, must it not have a history ...”</b>  <b>Ed Tan</b>  <i>University of Copenhagen</i>  <i>Harry C. Moore Library (HCML) Auditorium</i>  <i>Chair: Clara Pafort Overduin</i></p>	
<p>10.30-11</p>	<p><b>Bahamian Coffee Break</b>  <i>sponsored by the Ministry of Tourism &amp; Aviation</i></p>	
<p>11-1</p>	<p><b>Panel 7 - Theories and methodologies: Local, national and transnational film distribution</b>  <i>Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium</i>  <i>Chair: Maya Nedyalkova</i></p> <p><b>Clara Pafort-Overduin</b>  <b>&amp; Douglas Gomery</b> (not present)  <i>Utrecht University; University of Maryland</i>  <i>“Searching for the right program: Paramount’s first years as a distributor, 1914-1919”</i></p> <p><b>James Burns</b>  <i>Clemson University</i>  <i>“Cinema Entrepreneurs in the British West Indies, 1940-1965”</i></p> <p><b>DIGIFIL: Kaspar Beelen</b> (not present),  <b>Ivan Kisjes</b> (not present),  <b>Kathleen Lotze, Thunnis van Oort,</b>  <b>Ieva Staliunaite</b> (not present)  <i>University of Amsterdam</i>  <i>“The popularity of German films in the Netherlands after World War II: A DH-approach to data collection and analysis”</i></p>	<p><b>Panel 8 - Spaces and Places: Mobile Audiences and Non theatrical film distribution</b>  <i>Franklyn R. Wilson Graduate Centre - FWB1</i>  <i>Chair: Lies Van de Vijver</i></p> <p><b>Benjamin Ogrodnik</b>  <i>University of Pittsburgh</i>  <i>“The Moving Image in the Museum: Institutional Dynamics and Uneven Regional Development in 1970s Museum Film Exhibitions”</i></p> <p><b>Kata Szita</b>  <i>University of Gothenburg</i>  <i>“New Perspectives on an Imperfect Cinema, or the Mobile Screen Culture 2.0”</i></p> <p><b>Liz Czach</b>  <i>University of Alberta</i>  <i>“The Travel-Lecture Film Circuit and Sites of ‘High-Class’ Non-Theatrical Exhibition”</i></p> <p><b>Erica Carter</b>  <i>King’s College London</i>  <i>“Mobile audiences, travelling sensibilities. Colonial expatriates and cinema in the post-1945 Bahamas”</i></p>
<p>1-2</p>	<p><b>Lunch</b></p>	



**Thursday 27th June : Afternoon**

<p>2-3.30</p>	<p><b>Panel 9 - Theories and Methodologies: Contemporary film consumption</b>  <i>Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium</i>  <i>Chair: Kathleen Lotze</i></p> <p><b>Brendan Kredell</b>  <i>Oakland University</i>  <i>“Identity, Enqueued: Home Video Consumption and the Geography of Taste”</i></p> <p><b>Maya Nedyalkova</b>  <i>Oxford Brookes University</i>  <i>“Minimising the risk of disappointment, maximizing contact points or why Bulgarian viewers pirate films”</i></p> <p><b>Sarah Kelley</b>  <i>University of Bristol</i>  <i>“Methodologies for Cinema History: The Power of the Paratext”</i></p>	<p><b>Panel 10 - Theories and Methodologies: Cinemas as sites of off screen and on-screen interaction</b>  <i>Franklyn R. Wilson Graduate Centre - FWB1</i>  <i>Chair: Talitha Ferraz</i></p> <p><b>Anthony McKenna</b>  <i>University of Nottingham Ningbo China</i>  <i>“Performing Off Screen and On: Lu Yan and Shanghai’s ‘Miss Earphones’”</i></p> <p><b>Vincent Longo</b>  <i>University of Michigan – Ann Arbor</i>  <i>“A Hard Act to Follow: Rethinking Classical Era Exhibition Through Live Performance”</i></p> <p><b>José Cláudio Siqueira Castanheira</b>  <i>Universidade Federal de Santa Catarina (UFSC)</i>  <i>“Politics of moviegoing: spectatorship as an act of rebellion”</i></p>
<p>3.30-4</p>	<p><b>Break</b></p>	
<p>4-5.30</p>	<p><b>AGM</b>  <i>Harry C. Moore Library</i></p>	
<p>5.30</p>	<p><b>Transport to conference dinner at The Poop Deck Restaurant, Sandypoint</b></p>	

**Friday 28th June : Morning/Afternoon**

<p>9-10.30</p>	<p><b>Panel 11 - Spaces and Places: Cinemas as sites of social and cultural Exchanges</b> Harry C. Moore Library (HCML) Auditorium Chair: Pierluigi Ercole</p> <p><b>Eleonora Roaro</b> University of Udine “Cinemas in Milano (1896-1955). Architecture and spectatorship”</p> <p><b>Grace Stephenson</b> Durham University “The Specialist News-Theatre as a Site of ‘Social and Cultural Exchange’: A Case Study of the Pilgrim Street ‘News Theatre’ in Newcastle-upon-Tyne, 1937-1968”</p> <p><b>Sam Manning</b> Oxford Brookes University “Fifty Years of Queen’s Film Theatre: Cinema History and Public Engagement in Northern Ireland”</p>	<p><b>Panel 12 - Theories and Methodologies: Uses of geographical visualization in cinema exhibition and consumption</b> Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium Chair: Jeff Klenotic</p> <p><b>Maria Luna</b> TecnoCampus ESUPT -UPF “Micro-mapping perspectives: historical transnationalities on Latin American Cinema”</p> <p><b>Terezia Porubcanska, Philippe Meers &amp; Daniel Biltreyst</b> (not present) University of Antwerp; University of Antwerp; Ghent University “Moving pictures in motion: Applying geographical visualization in comparative research on local film exhibition with a case study of Antwerp, Ghent and Brno in 1952”</p> <p><b>Vincent Baptist, Thunnis van Oort &amp; Ivan Kisjes</b> (not present) University of Amsterdam “Amsterdam Cinema Audiences: A Geospatial Analysis of Film Exhibition and Consumption in Early 20th-Century Amsterdam”</p>
<p>10.30-11</p>	<p><b>Coffee break</b></p>	
<p>11-1</p>	<p><b>Panel 13: (plenary start and ending) Panel discussions</b> Harry C. Moore Library (HCML) Auditorium</p> <ol style="list-style-type: none"> <li>1. Mapping and spatial history (Jeff Klenotic)</li> <li>2. Defining Contemporary Cinema (Philippe Meers)</li> <li>3. Historical Cinema Memory and Contextual Cinema Materials (Daniela Treveri Gennari)</li> </ol>	
<p>8</p>	<p><b>“Movie in the Square”: Goldfinger (Guy Hamilton, 1964) with Sean Connery in Pompey Square. (Free entry)</b></p>	



Movie in the Square

## Abstracts (ordered alphabetically on title)

### A

#### **A Hard Act to Follow: Rethinking Classical Era Exhibition Through Live Performance** **Vincent Longo**

Why study first-run metropolitan theaters during the classical era (1930-1950s)? This question has been well answered by scholars in some ways and dangerously sparsely in others. Robert Allen, for example, supports the continued centralized study of American metropolitan theaters and movie-going if the field is only interested in answering these questions: “What were the most economically important sites of movie-going?” and “How did Hollywood imagine the audience for which its films were being made?” While Allen asks this rhetorically, pushing for greater attention to small-town and neighborhood theaters, the immense importance of these theaters and their audiences warrants their continued research, especially because live performance in these theaters, a central component of their business and the audiences’ experience, is nearly uninvestigated. All of the major studios, including Paramount, RKO, Warner Brothers, Fox, and MGM—had studio-managed live performance “circuits” that consisted of a network of theaters in large cities like Detroit, Boston, Chicago, St. Louis, Pittsburgh, Seattle, and San Francisco, just to name a few. As this presentation argues, live performance during this period fundamentally affected film history, and its thorough examination is critical to properly understand the star system, box-office results, the studio-system and even the financial and critical success of individual films. Not only does this research reveal the control of talent agencies, vaudeville booking agencies, and individual theater managers over programming, but also that Hollywood’s most important audiences demanded and experienced top-billed performers of color, a non-existent onscreen practice. Musician Cab Calloway, for example, appeared in front of motion picture theaters for four-hundred eighty weeks across the United States from 1930 to 1949. Hollywood knew that its most coveted audience had a very different theatrical experience than others, and this project examines the ramifications of these practices on stardom and across vertical integration.

**Bibliography:** Fuller-Seeley, Kathryn. *Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing*. University of California Press, 2008; Glancy, Mark and John Sedgwick. “Cinemagoing in the United States in the mid-1930s: A Study Based on the Variety Database.” In *Going to the Movies: Hollywood and the Social Experience of Cinema*, edited by Maltby, Richard, Melvyn Stokes, and Robert Clyde Allen. University of Exeter Press, 2007; Maltby, Richard. “Sticks, Hicks and Flaps: Classical Hollywood’s Generic Conception of Its Audience.” In *Identifying Hollywood’s Audiences: Cultural Identity and the Movies*, edited by Melvyn Stokes and Richard Maltby. BFI, 1999; Waller, Gregory. “Hillbilly Music and Will Rogers: Small-Town Picture Shows in the 1930s.” In *Moviegoing in America: A Sourcebook in the History of Film Exhibition*. Blackwell, 2002.

## Amsterdam Cinema Audiences: A Geospatial Analysis of Film Exhibition and Consumption in Early 20th-Century Amsterdam

Vincent Baptist, Julia Noordegraaf (*not present*), Thunnis van Oort, Ivan Kisjes (*not present*)

Recent investigations into the circulation, exhibition and reception of film, as developed within the domain of New Cinema History, have been stimulated by the increasing availability of (digitized) data on these socio-cultural practices. Nevertheless, the consumption of film as a new medium by historical audiences has still been hard to grasp, since relevant sources remained sparse and difficult to analyze in combination. With regard to Amsterdam, where the Netherlands' first permanent film theatres were established, the online Dutch database Cinema Context contains information on the active cinemas and screened films in the early 20th century, but does not provide concrete insights into the actual types of people that made up the audiences. In order to develop a better understanding of Amsterdam's historical cinema audiences, we explore the potential of geospatial research and digital mapping practices (Horak, 2016). The starting point is the georeferenced and vectorized historical map of Amsterdam in the early 20th century, made available in the CLARIAH Amsterdam Time Machine project. On this map, we project data on film theatres and programming from Cinema Context, combined with data on the socio-economic composition of neighborhoods where cinemas were located. This allows us to trace correlations between cinema location, programming and the socio-demographic composition of neighborhoods, and to investigate to what extent these can be explained with reference to, for example, films' genre or country of origin. During the 1910s-1920s, a high concentration of film theatres were found in Amsterdam's central shopping streets. Yet, since such venues tended to attract visitors from various other parts of the city (Biltereyst, Lotze and Meers, 2012), insights into Amsterdam's cultural geography of film consumption can be deepened more by focusing on some of the urban neighborhood cinemas (Jancovich and Faire, 2003; Gomery, 1982). A closer comparison of two adjacent venues (Ceintuur Theater and Rialto) in the district 'De Pijp' reveals practices of competition and differentiation that were adopted by cinemas in a peripheral urban environment to recruit their own audiences from local communities.

**Bibliography:** Biltereyst, Daniël, Kathleen Lotze and Philippe Meers. "Triangulation in Historical Audience Research: Reflections and Experiences from a Multi-Methodological Research Project on Cinema Audiences in Flanders." *Participations: Journal of Audience & Reception Studies* 9.2 (2012): 690-715; Gomery, Douglas. "Movie Audiences, Urban Geography, and the History of the American Film." *The Velvet Light Trap* 19 (1982): 23-9; Horak, Laura. "Using Digital Maps to Investigate Cinema History." *The Arclight Guidebook to Media History and the Digital Humanities*. Eds. Charles R. Acland and Eric Hoyt. Falmer: REFRAME Books, 2016. 65-102; Jancovich, Mark, and Lucy Faire. *The Place of the Audience: Cultural Geographies of Film Consumption*. London: British Film Institute, 2003.

## Applying geographical visualization in comparative research on local film exhibition with a case study of Antwerp, Ghent and Brno in 1952

Terezia Porubcanska, Philippe Meers, Daniel Biltreyst (*not present*)

In recent years, spatial digital tools have become an important part of new cinema history research. The use of spatial visualization methods is, however, not consistent and the ground norms are not established (Hallam and Roberts 2014). As a part of a broader research project, this paper proposes possibilities of working with spatial visualization: what is the benefit of its use and what new perspectives on a given problem can this approach reveal? Drawing on a quantitative analysis of cinema programmes, the method wants to incorporate geospatial as well as temporal aspects of film trajectories. There are several studies on film circulation available (Verhoeven and Morris 2014, Biltreyst and Meers 2014), but the contribution of this case study lies in the incorporation of the geospatial visualization in a comparative research design. In this paper, we explore to what extent the communication between cinemas and their strategies of programming can be explained through the geospatial perspective. By visualizing the film circulation within three mid-sized cities (Antwerp and Ghent in Belgium and Brno in the Czech Republic) in 1952, the method will reveal patterns in film trajectories, and relations not only between the cinemas within a city but in case of Antwerp and Ghent also possible intercity relations. The comparison with Brno, based in a highly different historical context, serves as a verification that this method is broadly applicable and, also as an example of comparing seemingly incomparable local histories. The proposed spatial methodology not only adds to the field of new cinema history, but also broadens the possibilities of how to approach comparative research of local cinema histories.

**Bibliography:** Biltreyst, Daniël, and Philippe Meers. 2014. "Mapping Film Exhibition in Flanders (1920-1990): a Diachronic Analysis of Cinema Culture Combined with Demographic and Geographic Data." In *Locating the Moving Image: New Approaches to Film and Place*, edited by Julia Hallam and Les Roberts, 80–105. Bloomington, Indiana: Indiana University Press; Verhoeven, Deb, and Brian Morris. 2014. "Mapping the ill disciplined? Spatial analyses and historical change in the post-war film industry." In *Locating the Moving Image*, edited by Julia Hallam, and Les Roberts, 106–129. Bloomington, Indiana: Indiana University Press.

## Arts films in the provinces: Leicester Film Society from the 1930s to the 1960s

Matthew Jones

In 1955, L. Halliwell, writing in the *Documentary News Letter*, noted that, despite the English city of Leicester being ‘held in high regard’ in ‘the world of music and the fine arts generally’, it provided nothing to suit cinema patrons who ‘incline to the experimental or wish to see films other than the typical Anglo-American’. However, this familiar picture of the paucity of European or art cinema in provincial British cities in the middle of the 20th century is misleading. Not only were such films shown in a Leicester library and adult education centre, but the Leicester Film Society was thriving and offered a diverse and highly international programme of screenings in the heart of the city. It even hosted monthly screenings at the Cameo cinema, a popular if downmarket local institution. European and art cinema was indeed available to the people of the city and the breadth and frequency of these screenings, as well as the venues in which they were housed, challenge the established historical narrative of provincial exhibition in Britain. Drawing on archival sources, including a full run of programmes from the Society from 1952 to 1962, as well as oral testimony from audience members, this paper argues that between the 1930s and 1960s cinema-goers in smaller British cities, of which Leicester is a case study, had access to a much wider array of films than is frequently acknowledged. It also uses maps of Leicester’s cinema locations, housing estates, factories and public transport networks to argue that exhibition patterns were designed with the specific intention of attracting working-class audiences to international and art films. In so doing it highlights the importance of film societies and other such atypical and often overlooked exhibition contexts to the cinema history of a city.

**Bibliography:** MacDonald, R. (2016) *The Appreciation of Film: The Post-war Film Society Movement and Film Culture in Britain*. Exeter: University of Exeter Press; Mazdon, L. and Wheatley, C. (2013) *French Film in Britain*. New York: Berghan Books; Stokes, M. and Jones, M. (2017) Windows on the World: Memories of European Cinema in 1960s Britain. *Memory Studies*, volume 10.

## B

### **Becoming International: American Audiences and the Educational Films of Julien Bryan (1899-1974)**

**Lisa Rabin**

On November 12, 1953, Julien Bryan screened his new documentary *The Middle East Today* for the Top o' Texas Knife and Fork Club in Pampa, a small town in northern Texas. Writing in the *Pampa Daily News*, the club lauded the film as an "authentic, 'on-the-spot' picture, without set-ups, backstops or fakes." By the time that Bryan visited Pampa, he was a prominent film lecturer on the US circuit for his cutting-edge documentaries on world nations. Over the course of the 20th century, myriad audiences like the Knife and Fork Club – from Pan-American high school clubs to international women's groups to Africana studies teachers -- sought Bryan's films as legitimate sources of world culture and affairs. In this way, they contributed to a larger cultural formation: one that disciplined Americans to watch film as a performance of global identity. My research in archival records, education journals, trade magazines and local newspapers focuses on the exhibition and reception history of Bryan's films. I situate this history within influential mid-century discourses that promoted educational film (and later television) as vehicles of US internationalism. I would like to present my work as part of the theories and methodologies stream of this conference. While the New Cinema History has focused largely on theatrical film audiences, its historiographical aims are very promising for educational film history – and understanding just what institutional mandates on learning about the world through screens actually produced at the social level. As I will show, this approach provides important evidence on intersectionality. For Americans sitting down to watch a Bryan film, their class, gender, ethnic, local and generational identities focalized – and occasionally recast – their internationalist intentions.

**Bibliography:** Acland, Charles R. "Classrooms, Clubs, and Community Circuits: Cultural Authority and the Film Council Movement, 1946-1957." In *Inventing Film Studies*, eds. Lee Grieveson and Haidee Wasson (Durham, NC: Duke University Press, 2008), 149-181; Druick, Zoë. "Reaching the Multimillions: Liberal Internationalism and the Establishment of Documentary Film," *In Inventing Film Studies*, pp. 66–92; Maltby, Richard, Daniël Biltereyst, and Philippe Meers, eds. *Explorations in New Cinema History: Approaches and Case Studies* (John Wiley & Sons, 2011); Orgeron, Devin, Orgeron, Marsha and Streible, Dan, eds. *Learning with the Lights Off: Educational Film in the United States* (Oxford: Oxford University Press, 2011).



## **Border cinema: regional culture as mediation of movie consumption in Laredo, Texas.**

**David González-Hernández**

New Cinema history contributions are reconfiguring the question of movie consumption and regional cultures as well as cultural identities. Until recently, the national framework was very influential in the discussion of circulation and consumption of film. Currently, the national tends to be replaced by the regional that mediates the relations between the local, and now, the global. This work tries to build a discussion of how the U.S.-Mexico border mediates film consumption of Mexican-American moviegoers in the small town of Laredo, TX, USA, during the 1960s and 1970s. This presentation is based on an empirical reception study. Methodology involved forty focused interviews of elder moviegoers as informant. An important key to reflect in this paper is the tension generated in between the process of reception and the strength of regional and border culture. In this sense, the framework of the border as space serves as a point of departure to rethink border identities and memories linked with habits and practices. Going to the movies, as cultural practice, involves distinct processes of constitution of identity, moreover, because all the social strata of the population have been exposed for a long time this study focus on memory. In sum, this work deals with the mediation of Cinema (both U.S. and Mexican) in relation to the border audience, Mexican-Americans as the historically majority of the population.

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## Boycotts and Belonging: The Politics of Cinema-Going in 1930s Egypt

Ifdal Elsaket

Far more than just a neutral venue for film screening and viewing, the cinema in colonial Egypt constituted a highly contested space; a site upon which visions of citizenship and of a postcolonial Egyptian order were constructed and defended. By the 1930s, cinema exhibition spaces consolidated their presence within the Egyptian urban landscape and film production and distribution intensified around the country against a backdrop of economic depression and heightened political uncertainty. This paper will examine the cinema as a site of political and social conflict and tension during this especially important time in Egyptian history. Focusing on the 1933 calls to boycott Muhammad Karim's *The White Rose*, it will examine how going to the cinema engendered volatile nationalist anxieties about national belonging Egypt. For some young Egyptians in the early 1930s, the purchase of cinema-tickets and the decision about which cinema to attend was imbued with political signification. For young Egyptians, suffering political and economic disenfranchisement, cinemas not only represented examples of foreign economic monopoly. They constituted public spaces upon which unequal social relations of power, which discriminated against and injured their sense of 'dignity,' were sustained. By grounding the boycotts in a context of rising nationalism, youth politics, urban life, and the Great Depression, this paper traces the way cinema venues became symbols of disenfranchisement in the colonial city where a generation of politicized youth reformulated hierarchies of citizenship, debated meanings of Egyptian-ness, and articulated their entitlement to certain public spaces.

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## C

### **Cinema Entrepreneurs in the British West Indies, 1940-1965**

**James Burns**

This is a continuation of the paper I presented at the 2018 HOMER conference in Amsterdam ‘Building the Caribbean market: Cinema Entrepreneurs in the British West Indies, 1912-1940’. That paper examined the role of local merchants in developing a cinema distribution network throughout the British controlled territories of the Caribbean before the Second World War. This paper looks at the turbulent history of the cinema in the British West Indies in the later imperial period. During and after the Second World War attendance at cinemas boomed on the islands, and new venues sprung up to cater to the increasingly working class and ethnically diverse audiences. At the same time the older merchant families who had built the industry (who self-identified as ‘white’) were gradually ceding control to a new generation of entrepreneurs, many of whom were from South Asia. All of this played out against the backdrop of the looming encroachment of Hollywood, which had been thwarted in its efforts to dominate cinema going in British territories before the war, but which found its influence growing in the region after 1945. The paper is focused on developments in Jamaica, Trinidad, and Guiana, though it touches on cinema history in smaller markets including Barbados and the Bahamas. The paper complements the ‘Spaces and Places’ stream of the conference in its exploration of a world region whose cinema history remains largely ignored. It relies on extensive primary sources collected in Jamaica, Trinidad, Barbados, and the United Kingdom, as well as published sources and personal interviews.

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## Cinema-going nostalgias: a sharp mode of expression in recent productions of cinema-going memory?

Talitha Ferraz

Nostalgia as a “cultural style”, which involves a nostalgic mood and/or mode (Grainge, 2000), nowadays is increasingly recruited by our productions of memory. Not rarely, narratives and actions of cinema audiences fulfil nostalgic features when the preservation or revival of remarkable practices and places of cinema-going are in question. It could operate in several domains, such as: micropolitical (cine-activism for the reopening of historical cinemas), macro-political and commercial (public and private projects for the reactivation or maintenance of cinemas), preservationist/collecting (estimation of memorabilia related to cinemas or programming), cinematographic (documentary films, amateurs or not, about cinemas and main characters connected to the picture houses’ histories), community and/or academic (‘archaeological expeditions’ in search of open or closed symbolical cinemas in rural or urban areas) etc.

Initiatives with these approaches invite us to deepen theoretical analyses about the memory constructions of cinema culture and practices of moviegoing, considering their profound insertions in the socio-cultural, political and economic life of people and cities. Thus, it is necessary to examine the nature of modes of expression of the cinema-going memories and how they address issues connected to changes in the cinematic identities, audio-visual devices and statutes of spectatorship in the contemporaneity.

Thus, this paper intends to debate the notion of “cinema-going nostalgias” as a conceptual key to understand proximities between the idea of nostalgia as “structure of feeling” (Tannock, 1995, p.454) and categories of narratives and actions performed by audiences and other actors in experiences of cinema-going memory.

We suggest that the “cinema-going nostalgias” – in active/critical or melancholic/restorative performances – integrate both discursive and action axes carried out by audiences (and institutions). We aim to verify that notion in the face of recent restructurings of the access to audio-visual contents and constant (but not unprecedented) threats of the “end of cinema” (Gaudreault & Marion, 2016).

How can we associate some nostalgia concepts to recent promotions of movie theatres, community cinemas and collective public experiences that seems to follow and defend ‘classic’ ideal forms of cinema exhibition, circulation, fruition and consumption? Can we consider the existence of a supremacy of “cinema-going nostalgias” in actions and narratives of cinema-going memory expressed by people and institutions these days?

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## Cinema Preferiti: Mapping Italian Language Film Distribution and Exhibition in Canada

Jessica Leonora Whitehead and Paul Moore (not present)

Although Italian showmen played a key role in the history of film exhibition in Canada (Whitehead 2018), it was not until the post war era that Italian language cinemas emerged in Toronto. By 1966, there were five theatres in Toronto that exclusively screened Italian films: the Studio Theatre, Radio City Theatre, Pylon Theatre, and the Paradise Theatre. The owners of these theatres also started distribution networks that sent Italian films throughout Canada and the United States. Using business records, this paper will recount the “para-industry” (Caldwell 2013) of Italian films in Canada by incorporating stories of locally-important, pioneering individuals. Building on migration network theory (Light, Bhachu & Karageorgis 1989), this project maps how migration networks helped facilitate the development of foreign language cinemas in Canada. We argue that the influx of post-war Italian migrants facilitated a new industry surrounding foreign language film. In fact, Italian films became so popular that they were screened without subtitles by national chains. As cinema-going declined after the introduction of television, Canadian chains like Famous Players and Odeon Theatres turned to diasporic audiences as theatres were losing profitability. This unique case study will also demonstrate how Italian language film distribution networks helped to shape foreign language cinema in Canada because subsequent waves of immigrants turned to the Italian model when developing their own cinemas and distribution circuits.

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## Cinemas in Milano (1896-1955). Architecture and spectatorship

### Eleonora Roaro

This paper is about cinemas in Milano from 1896 to 1955, with a focus on spectatorship, architecture and the relationship with the city. The attention is shifted from the movie itself to how the movie theaters influence and determine the experience of the audience, which is always determined by its context. Thus the notion of embodiment – according to Vivienne Sobchack – is crucial: the spectator is neither ideal nor absolute, but bonded to his physicality. During the twentieth century, cinemas in Milano were widespread, built ex-novo or readapted from previous buildings, and constituted a tangible presence in the urban fabric, especially in the periphery where they represented one of the few places of social gathering and cultural promotion. In fact, Milano, apart from a few exceptions, has completely removed the memory of former cinemas: the buildings have been destroyed or redeveloped. The research is conducted using archives and first-hand sources in order to reconstruct and evoke the memory of those places and the social role they played. The archives consulted for this project are: Cittadella degli Archivi, Archivio del Corriere della Sera, Archivio del Lavoro, Archivio Fiera Milano, Archivio Fotografico a2a, Civico Archivio Fotografico, Raccolta Stampe Bertarelli and Cineteca Italiana. Particularly important is the Cittadella degli Archivi archive, which preserves documents such as notary acts, architectural sketches and photos. The Civico Archivio Fotografico provides documents from the very beginning of the twentieth century, whereas the Raccolta Bertarelli is a collection of posters, tickets and flyers. The Corriere della Sera archive supplies important data, particularly about the attendance at screenings. The books by Mario Cavallé *Tecnica delle costruzioni di cinema e teatri* published in 1951 e 1954 and Antonio Cassi Rametti *Edifici per spettacoli* (1945) provide an insight into movie theater architecture, making it clear how the new technological innovations met the audience's new needs. In addition, people have been interviewed in order to collect memories of those places and to reconstruct a more emotional and personal experience of movie-going.

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## **Comparing European Cinema Audiences (Part of panel European Cinema Audiences)**

**Daniela Treveri Gennari**

During the 20th century, film was one of the most widely spread and popular cultural products. But even in the heydays of the 1950s, films were not distributed, viewed nor experienced everywhere in the same way. For the study of cinema as a cultural practice, historical research into the experience of cinemagoing is a quintessential area of research. This panel will present the AHRC-funded European Cinema Audiences project, a comparative research that explores European film cultures in the 1950s in seven mid-sized European cities. While some European institutions have been working on large national datasets, up to now there is hardly any comparative research. In this context, our project will re-evaluate the popular reception of film using an ethnographic audience study while reconstructing the film programming and exhibition structure in these seven cities. These will be used as case studies in order to explore cinemagoing experiences in cities of similar size and film exhibition structure, but different film cultures. The project will make use of innovative digital tools to construct a digital archive, and for data analysis, which will be available as a model to other researchers for comparative work. This paper will present the European Cinema Audiences project's aims and objectives, and its hope to be used as a framework for other comparative studies, in order to develop a pan-European project on film popularity, exhibition and reception.

## D

### Digital Archive and Exhibition (part of panel European Cinema Audiences)

Thunnis Van Oort & Lies Van de Vijver

European Cinema Audiences created a Digital Archive that will include the 140 video-interviews all subtitled in English, a database of archival and contextual material, a virtual research environment to facilitate collaborative and further comparative research, a project blog and a space for contributions from members of the public on their cinema-going memories. This paper focuses on the database of the Digital Archive created in collaboration with local archives, where cinemas across the cities under scrutiny are mapped via digital interactive maps, and contextual material - such as photographs, exhibition and programming material, press accounts, adverts and articles in the popular press and in cinema magazines - are integrated and used to articulate the oral history. These (visual) data are used to supplement the oral history collection, in order to identify traces of cinema-going. Moreover, making these materials universally accessible through a digital archive connected to the ECA programming and oral history data is key, thereby ensuring wide dissemination both of cinema memories and of economic data of the period. The archive is aimed at both the academic community and at the general public.

In this paper we will describe how the database of the Digital Archive was designed and built and demonstrate its use as a research tool. First of all, the Digital Archive was used to stimulate the memories of the interview respondents. Visual-evoked memories facilitate participants to feel more “brought back” in relation to the original period and help episodic memory to recall other facts (Treveri Gennari 2018). The use of the Digital Archive made clear that the audio-visual medium had a powerful effect on participants, whose collective as well as individual memories were triggered by the viewing of memorable photos of stars, maps of their city’s cinemas, pictures of the venues, newspaper clippings of premieres or weekly film venue flyers. Secondly, the database of the Digital Archive as a research tool is used for visualizing and analyzing data within a virtual research environment. To conclude, the paper evaluates the Digital Archive as a research tool.

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**‘Don’t worry about what the public want; see that they want what you have got’:  
Cinema management, advertising and public taste in Britain, c.1920-c.1960**

**Robert James**

The act of cinema-going is the result of a series of choices. In the first half of the twentieth century, when cinema-going was the most popular leisure activity, cinema-goers were faced with a variety of films to watch and a large number of cinemas in which to watch them. On top of this, consumers had a host of leisure activities – pub-going, dancing, reading – competing for their free time, so going to the cinema was a conscious decision made after taking a series of choices. Cinema managers knew that if they were to run a successful and profitable business, they had to ensure that what they exhibited in their halls was an attractive proposition for consumers in their locality. As a result, many managers ran extravagant campaigns – often with a local or topical interest – in order to attract patrons into their cinema halls. This paper will analyse the activities of one cinema manager, Harry Sanders, who ran a number of cinemas, both independent and as part of a chain, in the north and west of England from the early 1920s until the mid-1960s, in order to evaluate what practices he undertook to ensure that the cinemas he ran were successful. The paper will assess how Sanders responded to external factors, such as the weather’s effects on the cinema environment; how he attracted cinema-goers into his cinemas; and what views he expressed regarding the condition of his business. In order to evaluate this, a range of material held by the National Science and Media Museum, Bradford, UK will be examined, including press cuttings, cinema ledgers, promotional material, and exhibitors’ diaries. The paper will argue that cinema managers like Sanders knew their patrons’ tastes well, but also helped to shape them, and expended considerable energy ensuring that their business was a successful one.

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## E

### Exhibition and Cinematic Programming in León in the decades from 1940 to 1979; from the perspective of the “New Cinema History”

Efraín Delgado Rivera, Jaime Miguel González Chávez, Joel Ortega Contreras

This research is part of the discussion set out in the international network Cinema City Cultures. Programming and the cinematographic exhibition is described in the city of León, one of the ten most important urban centers of Mexico in the decades from 1940 to the year 1979. Methodologically it is a replica of the original project in Flanders, Belgium (Biltereyst and Meers, 2007). The documentary research was carried out in the Historical Archive and in the publication of billboards. With a record of 1682 films exhibited during 52 days of each year in the sample of 1940 – 1979 as well as the historical transformations of movie theaters. Finally, a diachronic analysis of the social role of the film culture in León as a result of tensions between commercial and ideological forces, in interaction with the processes of urbanization and modernity. The analytical perspective is circumscribed to the approach called New Cinema History (Maltby, 2011), described as the interrelation of a set of aspects of the history of cinema, the global conditions of its production, technical innovation and the organizational cultures of this industry. In the case of León, the intervention by the political-business sphere that monopolized the cinema as a recreational business of the first two thirds of the 20th century is giving way to a globalized structure visible in the process of urban development, in the spatial configuration of services and housing areas. At the end of the 70s, the government takes total control of film production and distribution. The cinema abandoned its usual spaces to join this new organization, transforming supply and demand (Lozano, 2017). In addition to this development, the Catholic institution that had a strong interference in the dissemination of contents and forms of consumption, gradually abandons them by new commercial ideologies.

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## F

### **Fifty Years of Queen's Film Theatre: Cinema History and Public Engagement in Northern Ireland**

**Sam Manning**

In October 1968, Queen's Film Theatre (QFT) opened in a converted lecture theatre at Queen's University Belfast with the aim of screening the best of world cinema. Fifty years later, QFT remains Northern Ireland's only dedicated full-time cultural cinema. This paper discusses the outcomes of a recent AHRC fellowship, which aimed to explore the cinema's history, to create links between cinema historians and creative organisations, and to develop citizen's engagement with Northern Ireland's cinema heritage. The project used a range of archival sources, such as programmes, committee minutes and box-office data, alongside oral histories recorded with a range of current and former staff, cinema-goers, funders and notable visitors. This paper uses these sources to assess how QFT has adapted to changes in cinema exhibition since 1968 and to explore its working partnerships with funders such as the Arts Council of Northern Ireland. It then investigates the challenges of operating a cultural cinema during a period of civil conflict and reveals the links between cinema attendance, urban transformation and geographical location. The paper also considers the audiences who frequented QFT, assessing how their experiences were shaped by age, class gender and place. The oral history testimony, for instance, reveals a clear link between memories of cinema-going and the topography of Belfast. I will then consider how these findings were used to engage public audiences and to increase knowledge of Northern Ireland's cinema heritage. In October 2018, I used the primary source material to develop an exhibition held in the cinema foyer and to write a commemorative publication. I then took the project beyond Belfast, visiting film societies across Northern Ireland. These events included talks and screenings that contextualised the material, showing the cinema's cultural reach beyond Belfast.

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## Film programming in transnational perspective: Reflecting on the collection, processing and analysis of film programming data for seven European cities (1951-1953) (part of panel European Cinema Audiences)

Pierluigi Ercole & Kathleen Lotze

In their reflection on the status quo of New Cinema History, Biltereyst and Meers argue that most of the research concentrates on specific case studies, largely focusing on practices of film exhibition, distribution and consumption in particular cities, neighborhoods or venues (Biltereyst & Meers, 2016, see also, for example, Van Oort & Pafort-Overduin, 2018). Comparative perspectives are thus crucial to understand larger trends within which local actors operate. Such comparative perspectives have been encouraged by the advancement of digital tools, sources and methods within the humanities, that allow for the collection, processing and analysis of larger datasets (Noordegraaf, Lotze & Boter, 2018). Drawing on the work done within the framework of the international research project European Cinema Audiences, in this paper we address the challenges of collecting, processing and analyzing film programming data for seven European cities for the years 1951-1953. Given their location in North and South Europe, as well as in the former Western and Eastern Bloc, we suggest that programming strategies not only differed because of locally defined audience preferences, but also because of different kinds of top down regulations, either imposed by the industry itself (distribution strategies) or by the state. The aim of the paper is twofold. Firstly, we will reflect on the collection, processing and analysis of the film programming data for the different cities and address the methodological challenges. Secondly, we will present the results of a preliminary analysis of the datasets. We will discuss data related to, for instance, the country of origin of the films screened to assess the predominance of certain national films on local screens. On a comparative level we will also look at case studies of films that were screened in all of the cities taken into consideration by the project, and will discuss issues related to the frequency and longevity of these films on local markets as an indicator of audiences' preferences.

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## Identity, Enqueued: Home Video Consumption and the Geography of Taste

Brendan Kredell

This paper begins from the fundamental premise that our efforts to understand culture via the taste preferences that signal it are limited by the ways those preferences themselves are constrained. In attempting to move beyond the binaries that we conventionally rely upon – most relevantly here, that of the red/blue divide of American electoral politics – I propose a more nuanced portrait of cultural difference in the United States via a much more quotidian indicator: home movie rentals. Using ZIP code-level data representing rentals in twelve of America’s largest metropolitan areas, I am able to capture preference with a degree of granularity that allows for neighborhood-level analysis of audiences. Inspired by what Deb Verhoeven’s notion of the “computational turn” in media studies, I augment traditional reception studies with the methods of GIS and “big data” analysis; in so doing, I assert the importance of cultural specificity – and difference – when understanding media audiences. What emerges is a portrait of what Daniel Dayan once memorably termed the “map of an American Babel.” Here, I focus on a trio of films that shared time together on marquees in February 2009: Tyler Perry’s *Madea Goes to Jail*, *Gran Torino*, and *Milk*. These films share an historical junction – they played at the same place at the same time – and yet, by tracing their cultural afterlives on the home video market, I find that their reception patterns vary significantly within and between metropolitan areas. Distinct patterns emerge through this kind of spatial analysis, leading me to argue that home video allows us to better understand both the degree to which media consumption is bound up in issues of race and class, but also the ways in which the residential segregation of America has influenced the strategies of its media industries.

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## **“If that’s film viewer competence, must it not have a history ...” (Keynote)**

**Ed Tan**

It’s been a long time since film audiences were stereotyped as passive and dull collectives sitting idle in the dark, but it is not generally known what they really do and how smart they actually are. Research in cognitive film studies and the psychology of film have identified expert knowledge that regular film spectators must be assumed to avail of, in order to comprehend and enjoy mainstream movies. Because of its dependence on formal and stylistic film systems, this embodied and actively deployed knowledge can be called cinematic competence. I review some empirical demonstrations of CC, and start to explore its relation with film culture. Finally, I will venture with you on the possibilities for studying the dynamics of CC from one period to another.

## Intertext, Performance, Space: Children Who Labor and the National Child Labor Conference, New Orleans, 1914

Constance Balides

Various media vehicles publicized reform causes during the early twentieth century in the United States including moving pictures. *Children Who Labor* (Edison 1912), a one-reel film that dramatizes the problem of female child labor in a cotton mill, was sponsored by the National Child Labor Committee (NCLC), an organization that publicized and investigated the need for child labor reform. The film was screened during the organization's annual national conference in New Orleans, Louisiana in March, 1914. A striking feature of the NCLC conference was its extensive scale. Daily and often front-page reporting in the local newspaper, *The Daily Picayune*, stressed the event's importance for the city. A mass rally of three thousand people opened the conference in Lafayette Square, which was the location of City Hall. Two thousand school children attended the "children's meeting" in the Athenaeum, the conference venue and cultural center. Children presented stories about child laborers before the screening of the Edison film. For over a week, the film was also shown to a wider audience in the well-appointed Tudor Theatre on Canal Street, a major commercial thoroughfare. In this paper, I treat the conference as a broadly conceived context of reception for the film. I analyze this context through (1) intertextual and intermedial affiliations between the film and contemporaneous reporting; (2) the performance of reform during the children's session; and (3) geography, including the implications of the kinds of spaces where conference events took place and more speculatively, how a resulting political geography of child labor reform contributed to a "civic sight" on the part of conference attendees and film spectators. Overall, the conference made the problem of child labor visible across the city. I ask what it means to situate *Children Who Labor* within the varied spaces of this visibility.

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# M

## Mapping and spatial history (Closing discussion session)[1]

Jeff Klenotic

### Mapping out contemporary Brazilian films in UK

Hadija Chalupe da Silva

The changes that have happened over the last 20 years in Brazilian cinematography is the result of the constant maintenance of the regulatory public policies for the audiovisual sector. This progress has been made through different actions, from the most direct (screen quotas, sponsorship announcements, awards for commercial or festival performances) or more indirectly (fundraising laws and international agreements). Analysing the production sector we see a constant increase in the number of films released in the cinemas (34 feature films in the 2000s to 160 feature films in 2017). However, when we look at the commercial performance (box office) of Brazilian films, we note that we still have challenges to face. The largest market share was 19% in 2010 (25.7 million viewers), after that the audience in cinemas fluctuated greatly - closing the 2017 with a considerable decrease to 9.6% (17.4 million viewers). Furthermore, there is a concentration of revenue in a few titles. One clear example is that in 2017, 22 feature films collected 89% of the total box office (R\$ 147 million) while 138 feature films had a total of R\$ 17.2 million. The challenges of attracting new audiences is linked to the changes in audiovisual consumption habits (multiplying screens and spreading revenue), in addition to the difficulties that emerging industries face, such as the lack of continuity of relevant public policies due to changes in government. As a result, we noticed a movement by the production companies to look for ways to diversify their activities. We see a growth in the search for new sources of funding (through co-productions) and searching for international venues for the diffusion and commercialization of Brazilian films. In this way, this research has the purpose of mapping out Brazilian films in Europe (distribution and exhibition), with special attention on the United Kingdom, since this was the last nation to ratify a film and TV co-production treaty with Brazil.

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## Methodologies for Cinema History: The Power of the Paratext

Sarah Kelley

Approaches to researching film and cinema history have taken many forms, from more traditional text-centred methodologies to the *histoire totale* proposed by Barbara Klinger. In more recent years, New Cinema History has argued for a focus on the social history and experience of cinema-going. In doing so it incorporates a range of interdisciplinary approaches, for example, memory studies, which is championed by cultural historian, Annette Kuhn. In a similar vein, I would like to advocate for the analysis of paratexts (e.g. publicity materials and merchandise surrounding a film's release) as an important research method for film and cinema history. Referring to these paratexts as ephemera, Phil Wickham argues that 'it is in this nexus between text [film] and context that ephemera can make meaning and provide historical evidence of the place of a film in its world and in the lives of those who saw it' (2010). That is to say that it can give us insight into a film's interaction with its audience and its context. I am particularly interested in this methodology because of what it can tell us about the ideas and themes from a film that are emphasised to audiences through marketing campaigns. This in turn provides a basis for understanding the operation of ideology in the producer-film-audience relationship at a given moment in history. This paper attempts to make a case for the 'power of the paratext' in researching film and cinema history. To demonstrate this, I will present analysis of paratexts from the Harry Potter and James Bond film franchises, under the following research question: What can the paratexts for these films tell us about the ideas on British culture that they represented to British audiences in this time?

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## Micro-mapping Perspectives: Historical Transnationalities in Latin American Cinema

Maria Luna

The general aim of this proposal is to highlight the importance of transnational aspects that were foundational in the creation of Latin American Cinemas. The project is based on a collection of sources that refer to the first screenings of silent cinema in Latin America in the period between 1896 and 1926. Departing from a revision of diverse narratives about the cinema histories in Latin America, the proposal will compare the testimonies on the arrival of technologies of film screenings in the cities of México, Cuba, and Colombia. This paper will present the first stage of a project based on digital mapping which will compile visual archives and visual recreations of testimonies of creators, exhibitors, and audiences of early cinema within the Latin American continent. The method of micro-mapping proposed here will inform how the arrival of cinema is related to the influence and re-appropriations of the concept of modernity in Latin America and how a definition of national cinema in this region was nurtured by foreign influences that reinforce cosmopolitan myths. I will exemplify this point by mapping particular examples of film companies and theatres, paying particular attention to the relationship between European creators, producers, and exhibitors that arrived to the continent at the end of the 19th Century. The testimonies pointed out to an initial distance of the audiences with the new moving images and the subsequent popularity that melodrama narratives finally reached among the 'new' Latin American spectators. The micro-mapping will display interesting dynamics in the appropriation of foreign content by local audiences (i.e. the relevance of Italian directors and actresses in Colombian cinemas) and question how the presence of imported technologies and the first screenings of varieties have shaped the idea of cinema as a social and cultural event for different social classes.

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## Minimising the risk of disappointment, maximising contact points or why Bulgarian viewers pirate films

Maya Nedyalkova

“And just when you find something you would gladly watch... it’s released, but only in Sofia. You live in a town which the film won’t reach. And that’s why I punish them [the exhibitors]. I don’t go to this [multiplex] chain or that chain but I find a way to watch it. And I watch it!” (Female, 46-65, Stara Zagora)

With more than twenty-seven percent of Bulgarian online users in 2015 visiting international and/or local pirate websites (Ernesto 2016), Bulgaria is among the countries with the most piracy-related Internet traffic in the world. In his discussion of piracy in the music industry, Lessig explains that there are different types of online file-sharers and only one of them can be considered potentially harmful. Some users legally share content that is not copyrighted (or the owner has given away). Others use sharing networks to obtain access to material that is no longer available for purchase – a violation with no economic harm. Certain Internet users sample entertainment before making a purchase and, if targeted with direct advertising, could help improve legal profits. Yet some use sharing networks as substitutes for buying content. Lessig doubts that everyone from the latter category would buy the products that they pirate if they had no other alternative, due to financial limitations (2004: 68-69). I am interested in mapping these categories out on Bulgarian film pirates. Through an analysis of data collected from over seven hundred and fifty survey respondents and eighty focus group participants, I seek to uncover correlations between geographical ease of access to cinema screens and diverse programming, the attitudes towards new technologies of different age groups and the local film exhibition pricing structure, on the one hand, and informal film distribution, on the other. My preliminary findings point that film piracy in Bulgaria could likely be the result of poor infrastructure, lack of viable legal alternatives and the limited buying power of certain segments of the local population. Controversially, the benefits of informal sharing for film education, cultural erudition and engagement with local audiences might outweigh the perceived financial harm.

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## Mobile audiences, travelling sensibilities. Colonial expatriates and cinema in the post-1945 Bahamas

Erica Carter

In October 1948, the Austrian émigré Erna Felfernig set sail for the Bahamas, having secured a position there in the British Empire's Overseas Nursing Service. Erna's career as a colonial nurse would later take her to West Africa, alongside travelling companions recruited from groups new to colonial service: working-class grammar school boys, or female white-collar workers mobilized in a modernisation drive designed to help Britain ride out the ruptures of decolonisation, and cement neo-colonial dependencies across an expanding Commonwealth. But Erna's generational peers were not her sole companions. Travelling with her through the circuits of the postwar 'white Atlantic' was the paraphernalia of a middle-class white European leisure culture: illustrated magazines and newspapers, leisure commodities, and most centrally, films whose images, sounds and rhythms helped shape the colonial territories as a recognizable expatriate home. This paper draws on my current research on film distribution and reception amongst this travelling expatriate group to explore approaches to cinema via a history of what Jacques Rancière has termed the 'distribution of the sensible.' Arguing for a historicising of Rancière's philosophical approach, the paper uses case studies from late 1940s and early 1950s Bahamian cinema to explore how an understanding of aesthetic sensibilities as historical formations embedded in concrete practices of distribution, exhibition and reception might shed light on the part played by cinema in fashioning racialized, classed and gendered senses of community and belonging, including in the highly mobile context of the postwar white colonial tour.

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## Movie-Going in Interwar Prague

Karla Huebner

Prague of the 1920s and 1930s, as the capital of Czechoslovakia's interwar First Republic, was a lively venue for nighttime entertainment. With a generally prosperous economy, high rate of literacy, and strongly cosmopolitan interests, Prague was well situated to host a wide range of both local and imported options. High and low culture often mixed, particularly in relation to the avant-garde Devětsil group's embrace of popular culture. The movies, of course, played a major role!

During this period Czechoslovakia experienced dramatic developments both in the burgeoning number of movie theaters and in actual film production. In early 1934, for instance, twenty-five film companies with addresses in Prague were advertising in the industry weekly *Filmová politika*, a periodical with the express goal of defending domestic film production. Not all were wholly Czech companies or actually produced films—dubbing, subtitling, and distribution were important tasks—but their addresses were concentrated in downtown Prague near to major theaters. Local film production was typically in Barrandov, away from the city center.

The need to address audiences of different linguistic communities—both within and outside of Czechoslovakia—meant that, especially after the advent of the sound film, it was important to prepare more than one version of films expected to be successful with a broad audience. At the same time, import quotas were imposed on foreign films. Domestic rentals of Czechoslovak, foreign-affiliated, and foreign films for 1933 were such that there were an estimated four premieres per week. These were normally in Prague, which, by the beginning of 1934, boasted 21 first-run and 34 additional sound-film theaters.

This paper therefore investigates what Czechoslovakia of the mid-1930s offered local movie-goers in terms of Czech, German, and other-language films, with attention to the overall movie-going experience. Movie-Going in Interwar Prague.

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# N

## New Perspectives on an Imperfect Cinema, or the Mobile Screen Culture 2.0

Kata Szita

The bourgeoisie of cinema is being disintegrated on the altar of perfection while people's cinema is transforming: participation—that defined the 1960s Cuban movement of imperfect cinema—earns a crucial overtone in the tide of new media, the blurring boundaries of spectatorship and intervention, and the increasing complexity and multitude of the visual and auditory domains. The questions the proposed presentation pursues, thereby, concern the sovereignty of smartphone film culture and aim to highlight the sociocultural trajectories of a fairly novel yet rapidly changing system of movie consumption. In this system, the actors and the role of content-production and content-access merge, which define the moving-image exchange industry by the increasing online presence and the broadening physical spheres of movie-encounters. The renaissance of mobile filmmaking and participatory culture has, so far, been scarcely addressed through the viewers embodied and socioeconomic presence in times where screen- and recording quality no longer draw a definite line to separate cinema and new media. To reflect on the blurring boundaries between professional and amateur content both in terms of accessibility and image and sound quality, I propose to discuss two distinct factors of smartphone spectatorship: the role of the viewer (who holds the perceptual, mental, and bodily abilities of movie-viewing) and the consumer (who participates in the production, distribution, and consumption cycle). The two parallel paths borrow methodological solutions from the discourse of embodiment and enactive spectatorship and a media- and cinema-historical research of audience dynamics. With the goal of effectively accessing these principles of smartphone spectatorship, I follow the logical derivation of socially and culturally determined patterns of participatory film culture and revisit a cognitively-versed approach to understand the mechanisms that guide spectatorial behavior.

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## P

### Panel Discussion (closing session): Defining Contemporary Cinema

Philippe Meers

### Panel Discussion (closing session): Historical Cinema Memory and Contextual Cinema Materials

Daniela Treveri Gennari

### Panel discussion (closing session): Mapping and spatial history

Jeff Klenotic

### Performing Off Screen and On: Lu Yan and Shanghai's "Miss Earphones"

Anthony T. McKenna

Hollywood films on Shanghai screens in the 1940s were often accompanied by live-translations in lieu of subtitles or dubbing. Translations were provided by "Miss Earphones" who would perform the parts of all the characters on screen for the benefit of the non-English speaking audience, which listened via headsets. Responding to the Spaces and Places strand of this conference, this paper investigates the role of these translators through the career of Lu Yan (aka. Lisa Lu), the only surviving Miss Earphone. Based on an in-depth interview with Lu Yan, and extensive archival research, this presentation engages with a previously unexplored aspect of Shanghai's cinema-going culture in the years following the second world war. The war's end brought with it a nostalgia for pre-war culture and entertainment, and Shanghai's appetite for American cinema was reinvigorated. This brought business opportunities for American studios, performance opportunities for young, bi-lingual Shanghainese women, and fierce ideological opposition from communist factions as the Chinese civil war resumed. Using localised research focusing on a specific cultural practice, this paper provides fresh perspectives on film exhibition and reception in Shanghai during this under-researched period. Lu Yan fled China as the communists were seizing power. Subsequently, she built a successful career in American film and television, and worked with Donald Cammell, Bernardo Bertolucci, Ang Lee, and recently played a major role in *Crazy Rich Asians* (John M.Chu, 2018). This paper, then, will conclude with an analysis of how Lu's "Miss Earphone" experience influenced her acting, and the prejudices she faced as a Chinese actress working in Hollywood in the 1960s.

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## Politics of moviegoing: spectatorship as an act of rebellion

José Cláudio Siqueira Castanheira

Movie theaters are a tangible part of the history of cities and are responsible for the production of collective memories, of modes of relationship and occupation of urban space. Much of the literature about old theaters is dedicated to the great and luxurious palaces and to their aura of privileged locus of fruition of films. As environments of distinction, they greatly contributed to the formulation of somewhat rigid spectatorship rites. Architecturally and behaviorally, the movie theater differs from its outside producing detachment, isolation, immersion and, consequently, a new economy of attention. Kracauer referred to 1920s Berlin large picture houses as “palaces of distraction” in which “the stimulations of the senses succeed one another with such rapidity that there is no room left between them for even the slightest contemplation.” (Kracauer, p. 326). Thus, in concurrence with the development of an increasingly sophisticated technical apparatus, bodies in theaters became docile, universalized and “adequated” to the cinema. This work, however, intends to focus on movie theaters as spaces also for non-predicted experiences, promoting acts of social, cultural and political rebellion. The disobedience to the symbolic contract between spectator and exhibition space calls into question the idealized experience of the film. Such manifestations are possible in alternative spaces or in those where the determining and political role of the public sphere is still recognized. An example to be explored in this presentation is that of Cine Arte UFF, a movie theatre run by Fluminense Federal University, in the State of Rio, Brazil. Having gone through different historical stages (from a nostalgic technical precariousness to the current comfort and quality of projection), Cine Arte UFF has always been a space supported by different tribes, which, in contrast, could only be recognized as such by the existence of a democratic exhibition space.

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## Programming in different cinemas and locations in Sweden in 1956-58 and 1966

Asa Jernudd

Programming in cinemas in a rural and industrialized region of Sweden is explored based on newspaper advertisements collected for the years 1956-58 as well as 1966. While commercial cinemas operated by leading film companies existed in larger towns, film exhibition in less densely populated areas was often offered in multipurpose venues that were owned and operated by workers', temperance and other societies. The region offers a study of programming that seeks correlations and variations depending on location, including economic as well as demographic features, ownership of cinemas and commercial as well as non-commercial distribution networks. The study takes the years when cinema-going peaked as its point of departure and then fast-forwards a decade, to 1966, to add an analysis of programming strategies from the perspective of persistence and survival.

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## S

### Searching for the right program: Paramount's first years as a distributor, 1914-1919

Clara Pafort-Overduin and Douglas Gomery (not present)

This proposal fits into the strand Theories and Methodologies and explores how the theory of entrepreneurship as reflected upon by social scientist could be helpful for New cinema history. In the introduction of their book *Organizational Dynamics of Creative Destruction. Entrepreneurship and the Emergence of Industries*, Stephen J. Mezias and Elizabeth Boyle (2002) state that within social sciences there is a tendency towards another level of analysis of entrepreneurship. They find that there is a moving away from the supply focus (individual traits of an entrepreneur that are seen primary drivers) that created the 'great man' theory of entrepreneurship, to demand oriented research that focuses more on the context in which the entrepreneurship occurs. According to Mezias and Boyle one of the broader definitions of entrepreneurship involves 'search' since 'search for alternatives' is important in understanding how companies innovate. The idea is that organizations learn from experience by searching and then innovate. (Mezias & Boyle, 2002:1-7) The concept of entrepreneurship is supposed to be especially useful in studying the emergence of new industries for example the early film industry. (Mezias and Mezias (2000); Mezias and Kuperman (2001) and Mezias and Boyle (2002)). In this paper we would like to focus on the concept search as an entry to analyze a dataset that consists of the films distributed by Paramount in its first five years of existence (1914 -1919). The dataset contains Paramount's distribution portfolio, including information on the directors, producers, stars, writers sources, genre and length. The paper explores how we can regard Paramount's distribution portfolio as an aspect of entrepreneurship and as evidence of its search for innovation. Or in other words, the materialization of the learning process of Paramount and its affiliated production companies.

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## Swedish Silent Film and the Rise of Art Cinema in Australia and New Zealand

Julie K. Allen

Although silent film is often touted as inherently international, national considerations influenced the geopolitical, economic, social, and rhetorical contexts that shaped its circulation. The importation of Swedish silent films to Australia before and after World War I illuminates this situation particularly vividly. During the 1910s, Australian cinemas, which benefited from relatively high wages and robust demand, featured films from many different countries, including Germany, Italy, Denmark, Sweden, France, Great Britain, and the United States. With so much variety, audiences were far more concerned with the quality and entertainment value of the films they watched than the films' national origins. By the early 1920s, the aggressive global expansion of the American film industry, combined with trade restrictions imposed during World War I, had allowed American film companies to control 94% of the Australian cinema market. As a result, the few non-American films imported to Australia in the 1920s tended to be singled out for their artistry and sophistication as a means of differentiating them from the standard American fare, giving rise to the now-common distinction between American mainstream cinema and European art cinema. David Andrews points out that these categories are rhetorical in nature, referring not to particular genres but rather to the values associated with particular groups of films, based primarily on the conditions of their production and distribution. This dynamic is apparent in Australia in the 1920s, when Mason Super Films and later Cinema Art Films began marketing imported Swedish, Italian, and German films on the basis of their place of production and associated aesthetic qualities, a strategy that privileged films by well-known and artistically innovative directors. Between 1919 and 1921, for example, all ten Swedish productions that appeared on various Australian cinema circuits had been directed by either Victor Sjöström or Mauritz Stiller. This paper illuminates the geopolitical, economic, social, and rhetorical contexts of these traveling Swedish films in the post-World War I era, and analyzes how the concept of art cinema related to the actual films being imported, in order to demonstrate the various strategies for maximizing transnational appeal at work in this particular film historical moment.

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# T

## **The fall of a drive-in's 'Berlin Wall': the promise of desegregated cinemas in Cape Town** **Fernanda Pinto de Almeida**

For more than fifty years, cinema houses in Cape Town separated audiences by race. By the early 1970s, cinemas in the city appeared to be under threat of extinction, with the government's entertainment tax making white cinemas expensive to run and the technical promise of television and video offering a more private, contained avenue for cultural consumption. Despite this threat, the paper shows that the 1970s actually turned out to be a period of the revival of cinemas, with the Apartheid government supporting cinema as "community entertainment". This was especially the case in the growth of black-owned cinemas and drive-ins, with four hundred designated 'black cinemas' announced in the city in 1977, some of them with state-of-the-art facilities. I argue that, contrary to the state's plans, these theatres would play pivotal roles in the desegregation of cinema, attracting audiences across communities and prompting owners to reject the apartheid government's imaginary of spatially contained and racially defined audiences. By the early 1980s, white-owned cinema theatres reacted by knocking down walls, and promoted desegregation as a marketing strategy.

## The Film Censorship Board in Chile between 1960 and 1973: the making of a Database.

Jorge Iturriaga

The objective of this presentation is to describe the main methodological challenges that have arisen from the study of film distribution, exhibition and reception from the official documents of government censorship in Chile. Focused in a period framed by decree n°37 (dictated at the end of 1959) that significantly reformed the Board created in 1925, the paper refers to the construction of a database with the information extracted from more than four thousand records of movie examinations by the Film Censorship Board of the Education Ministry. These documents provide the following information: date of the review, title of the film, name of the distributor, name of the reviewers, rating voted by each reviewer and final rating of the film (from five possible categories: general audiences; over 14 years old; over 18; over 21; and rejected). The database yields a series of results on the evolution of censorship, its biases, its internal tendencies, the role of governments and the structure of the film market, among others. However, this presentation seeks to expose the main challenges of the process of making the database, such as sample selection, representativeness, gaps, transcription, data entry and classification, data processing and generation of analysis categories. Along with this, a reflection on the usefulness and limits of quantitative research in cinema will be offered. In general terms, it is proposed that the database is a tool that must necessarily be completed with information extracted from complementary sources such as the periodic press, external databases (like IMDB) and interviews.

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## “The Moving Image in the Museum: Institutional Dynamics and Uneven Regional Development in 1970s Museum Film Exhibitions”

Benjamin Ogrodnik

In the 1970s, American experimental film was most commonly viewed and experienced not in alternative art spaces, but in regional art museums. A new generation of dedicated curators and innovative museum screening programs planted the seeds of cinephilia among diverse local audiences, and they implemented various policies that helped support a robust infrastructure for the distribution, production and consumption of experimental media. This paper draws upon historical survey data of over 300 art museums (Regan 1981) in order to examine patterns in the regional development of museum film programs outside coastal centers of New York, San Francisco, and Los Angeles in this decade of unprecedented growth. The author focuses attention on three institutional case studies: the Film Section at the Carnegie Museum of Art (Pittsburgh, PA); the Film and Video Department at the Walker Art Center (Minneapolis, MN); and the D.W. Griffith Film Center at the Speed Art Museum (Louisville, KY). Close analysis of these museums’ institutional records, curatorial writings and screening programs is driven by several research questions: How did regional museums collaborate with centralized, cosmopolitan museums as a way to maintain vibrant and “glocal” film exhibitions? What tools and policies were developed to sustain audience interest in difficult, strange, or cutting-edge experimental media? What were the successes and pitfalls of these programs (in areas of collecting, exhibiting, and promoting film)? Ultimately, this “microhistorical” research helps address a major gap in experimental media historiography, by aggregating data and highlighting the broad range of activities by film curators and museums located outside major cities within the global circulation of time-based media.

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## The popularity of German films in the Netherlands after World War II: A DH-approach to data collection and analysis

**DIGIFIL:** Ivan Kisjes (*not present*), Kathleen Lotze, Ieva Staliunaite (*not present*), Thunnis van Oort, Kaspar Beelen (*not present*)

The development of New Cinema History as a growing subfield of film history (Maltby, Biltereyst & Meers, 2011) has greatly been stimulated by the advancement of new digital tools, sources and methods, a trend which gained momentum in the humanities after 2000 (Noordegraaf, Lotze & Boter, 2018). The creation of digital databases and tools for data analysis and visualization in particular has encouraged new perspectives on the circulation and consumption of film. From a methodological point of view, this paper introduces novel methods for automatically extracting film programming data and film reviews from digitized newspapers. Historically, the paper focuses on Dutch postwar film history, more specifically, the popularity of German-spoken films in Dutch cinemas. While the Dutch film industry was largely oriented towards Germany during the occupation (Schiweck, 2011), the immediate postwar year saw a ban of German and Austrian films. Only from 1948 onwards, productions from Germany and Austria were allowed again for screening. Despite the difficult restart, the presence of German-spoken films on Dutch screens revived quickly and by 1959 constituted roughly 25% of the total film supply, a peak that was followed by a steep fall in the 1960s (Özen, 1999). According to Özen, German films were enjoyed particularly by younger audiences and it was especially musical films with highly appealing stars. He claims these films and stars were widely reviewed in specialized film and pop music magazines, but mostly ignored in the mainstream daily press. We want to test and refine these claims, using programming data automatically extracted from digitized newspapers. On the one hand, weekly film listings published in newspapers provide information on the frequency and duration of the film screenings, indicators that serve as a proxy for “popularity” of movies in the largest Dutch cities between 1948 and 1970. After charting the presence of German movies in Dutch cinema we scrutinize the public reception of these movies by complementing the listings with an automated content analysis of the film reviews.

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## **The role of Audiences in Greece and the Greek-Australian Diaspora: Cinematic Memories of Historical Film Distribution and Consumption**

**Niki McWilliams**

This paper wishes to explore the significance of cinema audiences, in a geographical homeland setting, and their impact on film distribution choices that shaped the programming and consumption for diasporic audiences in a different topographical setting. Deb Verhoeven's ground-breaking research on Greek film distribution (2011) recognises and acknowledges the niche area of the Greek-Australian diaspora's experience of Greek film consumption in the post-war period. However, studies into the locations, audiences, comparisons, and decisions that shaped the choices of film these diasporic audiences consumed, still requires further investigation. This paper will make use of the insights offered in an interview with Greek film distributor Peter Yiannoudes to discuss the connections and comparisons between Greek film audiences in Greece and Australian rural and urban locations, the decisions surrounding the choices of Greek film distribution and programming across Australia as a result of this, the importance of social geography in the programming selection, and the contrasts between the vast network of community cinemas that emerged as a result. The paper's ultimate aim is to reflect on the crucial role audiences played in a different topographical location with regards to the film distribution circuits of another, how effective this was, and to what extent the geographical similarities between the countries enhanced or diminished this.



## The Specialist News-Theatre as a Site of ‘Social and Cultural Exchange’: A Case Study of the Pilgrim Street ‘News Theatre’ in Newcastle-upon-Tyne, 1937-1968.

Grace Stephenson

This paper explores the social and cultural exchange that took place in the specialist newsreel cinemas in Britain. News-theatres exhibited the latest cinema newsreels alongside a travelogue, a short interest film and cartoons, on a continuous loop. This unique way of exhibiting material allowed cinemagoers to view the programme at their own convenience. News-theatres were vibrant, busy spaces serving many functions alongside exhibition. The other functions that the news-theatres held in their local communities warrant further discussion. This is where the case study of the News Theatre in Newcastle-upon-Tyne is developed. This news-theatre became embedded in the heart of its local urban community. It was built in 1937 by Dixon Scott, with the purpose of giving local people an opportunity to improve their knowledge of the local area and the world. The News Theatre, with its fascinating architecture and design, became a place to socialise and be seen. ‘The Coffee Rooms’ managed by Virgi Scott enhanced the social appeal of the cinema, increasing its appeal to a wider range of patrons. It also housed the Tyneside Film Society and a Junior Film Club, so the space would have been a hive of activity, full of ideas and discussion. In this paper, I hope to discern whether the popularity and success of the news-theatres can be primarily ascribed to the programmes that they exhibited. Or, as I predict, it was in fact the multi-faceted social function that the news-theatres served at the heart of their local communities that contributed to this success.

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## The Travel-Lecture Film Circuit and Sites of ‘High-Class’ Non-Theatrical Exhibition

Liz Czach

On Friday February 6, 1981 Lisa Chickering and Jeanne Porterfield, a filmmaking duo from New York City, stepped onto the stage of Constitution Hall in Washington D.C., an impressively grand venue with a seating capacity of about 3700, to screen their travel-lecture film *Caribbean Dutch Treat*. Presented under the auspices of the National Geographic Society’s annual lecture series, the film would screen twice to near capacity audiences. That thousands of eager audience members would flock to hear a lecture about a travel destination illustrated with a color 16mm well into the latter half of the 20th century points to the extraordinary durability of the illustrated travel lecture—a form that is more commonly associated with the pre-cinematic and silent eras, and usually presumed to have been rendered obsolete by the coming of sound. The National Geographic Society’s lecture series at Constitution Hall was, no doubt, one of the more notable engagements on the travel-lecture circuit, but similar events were taking place in non-theatrical venues across the U.S. and Canada throughout the 20th century. Natural history museums, university campuses, opera houses, and concert halls all provided exhibition space for film lectures. Such sophisticated venues and their associations with scientific knowledge, scholarly learning, high art, and classical music helped shaped audience perceptions of the film lecture as a better form of entertainment when compared to what Hollywood offered. In this presentation, I examine the exhibition circuit in North America for top-tier film lecturers in the post-WW2 period to illuminate the manner in which these presentations drew upon the prestige of their screening sites to legitimize and bolster their status as high-class entertainment. Film lectures that took place in ‘prestige’ venues reinforced audience perceptions that they were being more than entertained—they were being edified and culturally uplifted.

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## Transnational cinema: some reflections on the circulation of Argentine cinema in Spain

Leandro González

What do we talk about when we talk about the international circulation of films? What is the difference between an entirely “national” film and a co-production with two or more nationalities? What role do regional integration spaces play, such as the Media Programme in Europe or Ibermedia in Ibero-America? How globalization distribute the benefits derived from the circulation of symbolic goods? The paper starts from these questions and takes as a case the circulation of Argentine cinema in Spain to reflect on “the contemporary international film complex”; (Goldsmith and O’Regan, 2003). Based on the analysis of statistical data and the cinematographic legislation that links both countries, and taking up concepts from Cultural Studies and the Political Economy of Communication, the aim is to measure the magnitude of this circulation and to examine the conditions under which it is carried out. This implies making some references to the Argentine film industry, strengthening the historical links with Spain and the factors that favour transnationalization. The incursion of the Argentine cinema in Spain occurs in the context of the cinematographic policies that involve both countries: there is a bilateral co-production agreement and both countries actively participate in Ibermedia. In this way, the paper aims to transcend casuistry and offer a general reflection on the global scenario in which contemporary cultural production circulates and makes sense.

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## V

### Voluntary associations as cinema audiences

#### Wolfgang Fuhrmann

German immigration to Brazil has a long history and informed cultural life in many regions of Brazil, a fact that has hardly been reflected in German or Brazilian film historiography. Audiences of the Brazilian hinterland rarely find their ways into Brazilian cinema history. My paper analyzes the role of film screenings of German educational associations in Brazil during the 1930s and asks what role did immigrant associations play for a Brazilian national cinema historiography? The objective of film screenings of the Association of German Teachers in São Paulo, the German-Brazilian Cultural Film Service, and the Film Service of the National Association of German-Brazilian Teachers was to screen mainly non-fiction films (Kulturfilme) from Germany to German immigrants. A common explanation in film literature for the purpose of German film screenings in Brazil is that the screenings were aimed at strengthening the bond between Germany and its immigrant communities, and to win over German-Brazilians to nazi ideology. However, very often Brazilians attended the screening as well and sometimes even made the majority of the film audience. German film screenings were often the very first cinema experience for many Brazilians in the interior of the country. The paper argues that the reception of German films in Brazil should be interpreted not only with regard to nazi ideology but also in the context of a dynamic national Brazilian film culture. Foreign voluntary associations shaped Brazilian cinema culture as much as “pure national” cinemas.

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## W

### **We are going to conquer the world: Researching Palladium's Pan-European Business Model**

**Jannie Dahl Astrup**

International trade-journal ads and even stationery from the Danish film production company Palladium often carried the slogan *We are going to conquer the world* in the 1920s. With the comic film star duo Pat and Patachon (*Fyrtårnet & Bivognen*) Palladium did in fact conquer much of the international – and, not least – the German film market. As part of a collaborative research project on border-crossing film culture between Denmark and Germany in the silent era, my research on Palladium takes into account patterns of distribution specific to the German market. This proposed presentation will examine how the Danish company Palladium sought to position itself internationally in the 1920s, particularly in relation to the German distributor and producer Lothar Stark and the English distributor Arthur G. Gregory, whose distribution networks have proven highly significant for Palladium's success. The paper also documents and examines international co-productions like director Lau Lauritzen's "*Don Quixote*" (1926), which came to dominate the company's output. This through a detailed analysis and discussion of production conditions, trade-journal ads and critical receptions – in Denmark as well as Germany. The Palladium films can be regarded as exemplary cases of the kind of pan-European productions widely seen as a possible response to Hollywood's predominant position in the market of the 1920s and their wide circulation and intricate pattern of distribution serve as a case study in transnational film culture. Through use of archival sources (e.g. international newspaper clippings and daily reports on studio work) from the Palladium Collection at The Danish Film Institute plus a single surviving, but very significant company document detailing international distribution partners, this work-in-progress-paper explores the specific case of Palladium – a Danish production company with an internationally wide distribution network – and thereby broadens perspectives and insights into modes of silent era film distribution.

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**Niki McWilliams** is a PhD candidate at Oxford Brookes University, UK researching cinema-going, Greek diaspora, identity and cinematic memory, in 1960s-1970s rural South Australia. Her project is concerned with recording and analysing the social histories and memories of post-war, working-class, migrant Greek film audiences in a geographically isolated setting. Her recent fieldwork involved the collection of oral histories from the film distributor, surviving first generation audience members, and their children – the second generation – who also attended Greek film screenings. NVivo software is being used to investigate and analyse the data that has been generated. Her project’s (working) title is *Diaspora, Identity and Cinematic Memory in Rural South Australia*.

**Philippe Meers** is Professor in Film and Media Studies at the University of Antwerp, Belgium, where he is deputy director of the Visual and Digital Cultures Research Center (ViDi). He has published widely on historical and contemporary film cultures and audiences in e.g. *Screen and Media, Culture & Society*. With Richard Maltby and Daniel Biltereyst, he co-edited *Explorations in New Cinema History: Approaches and Case Studies* (2011), *Audiences, Cinema and Modernity: New Perspectives on European Cinema History* (2012) and *The Routledge Companion to New Cinema History* (2019). With Annette Kuhn and Daniel Biltereyst, he co-edited a special issue of *Memory Studies* (2017) on memories of cinemagoing.

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**Sarah Kelley** is a PhD student in the Film and Television Department at the University of Bristol. She is interested in the ideas about contemporary British culture and identity that are conveyed by modern internationally successful film franchises such as *Harry Potter* and the Daniel Craig era *Bond* films. Her research is concerned with the role that paratexts play in conveying these ideas, particularly to British audiences themselves.

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**Wolfgang Fuhrmann**, Ph.D, is a German film historian, currently living in Bogotá, Colombia. He received his PhD from the University of Utrecht, Netherlands. Author of "Imperial Projections: Screening the German Colonies" (Berghahn 2015). He is specialized in colonial/postcolonial cinema, transnational film studies, and Latin American Cinema. He has held teaching positions in Germany, Switzerland, and the Americas.







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