

panel	time	room	topic	participants
WORKSHOP	1.30-3.30	Jura Lab, University Library	Connecting histories: an introduction to effective data sharing and linkage for historians  Free, limited space. Please register <a href="https://www.eventbrite.co.uk/e/connecting-histories-data-sharing-and-linkage-for-historians-tickets-16802598023">https://www.eventbrite.co.uk/e/connecting-histories-data-sharing-and-linkage-for-historians-tickets-16802598023</a>	Sharon Howard

**MAIN CONFERENCE VENUE: Gilmorehill Centre, 9 University Avenue, Glasgow G12 8QL**

REGISTRATION	3.30-4.00	Theatre/ Foyer		
PLENARY	4.00-6.00	Cinema	Keynote 1 Keynote 2	Richard Maltby Haidee Wasson
RECEPTION	6.00-8.00	Theatre		

**TUESDAY 23 JUNE 2015**

A1	9.00 - 10.30	217A	INTERROGATING THE ARCHIVE Historical Sensation, Digital Mimicry and the Negotiation of History Through Digital Reproduction Reconstructing Chromatic Experience in Early Dutch Film Distribution: The Case of EYE's Jean Desmet Collection Film Curatorship as Film History Writing: Two Case Studies Theorizing the Reluctant Subject: (Re)Writing Women into Cinema History	Victoria Jackson and Bregt Lameris Eef Masson Grazia Ingravalle Michele Leigh
A2	9.00 - 10.30	217B	NEGOTIATING CENSORSHIP 'The Film that was Banned in Harrogate': Local Censorship, Local Newspapers, and <i>Monty Python's Life of Brian</i> Hollywood Confidential: Tijuana Bibles, Audiences and Film Stars in Classical Era Hollywood "The Detroit Model": Mapping Adult Movie Theaters in the Motor City Sex in the city: The rise of soft-erotic film culture in Cinema Leopold, Ghent, 1945-1954	Kate Egan Ellen Wright Ben Strassfeld Daniel Biltereyst and Lies Van de Vijver
A3	9.00 - 10.30	408	REVISITING HISTORICAL NARRATIVES Obscured And Uncovered: Women and the Splendid Camera Obscuras of Nineteenth-Century Edinburgh Writing Histories of Film Technology: The Negotiation of Innovation, British Cinema and Transnationalism Early Cinema Histories and the Rise of Dominant Narratives Explanations in aesthetics or business – Nordisk Films Kompagni as a case	Alison Loader Sarah Street Frank Gray Isak Thorsen

**Coffee/tea**

B1	11.00 -12.30	217A	THE FILM TEXT IN NEW CINEMA HISTORY Film, cinema and non-theatrical historiography: rural cinema-going in the post-war Highlands and Islands of Scotland The Individual Film in Cinema History: Does It Matter?  The Evergreens of Film History Luxurious Cinemites? - Labour, Stardom and <i>Stand-In</i> (1937)	Ian Goode Frank Kessler and Sabine Lenk Karel Dibbets Frank Krutnik
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B2	11.00 -12.30	217B	DISTRIBUTION AND EXHIBITION IN BRITAIN AND IRELAND Post-war Cinema-going and the urban environment in the United Kingdom: a comparative analysis of Belfast and Sheffield, c. 1945–60 Postcolonial Audiences in 1960s Britain Commemorating Irish Cinema of the 1910s Animated cartoon distribution in Britain 1917-1921	Sam Manning Melvyn Stokes and Emma Petts Denis Condon Malcolm Cook
B3	11.00 -12.30	408	EARLY CINEMA: SOURCES Cinema-going and Urban Leisure Networks in the Diary of Archibald Walker, 1915 The Role of Catalogues for Early Cinema History: A Contribution to Gunning-Musser Debate Cultural History as an Almanac of Regional Ephemera   Browsing as Method for New Cinema Histories Layering sources, mapping events: A sceptical data model for cinema history	Chris O'Rourke Mario Sluagan Paul S Moore Maria Velez-Serna

## Lunch

C1	1.30-3.00	217A	COMPARATIVE APPROACHES TO HISTORICAL CINEMAGOING Movie-going at the docks. A media historical comparative analysis of cinema cultures in Antwerp (Flanders) and Rotterdam (Netherlands) (1910-1990) Understanding the Audience. A comparative research into film preference, choice and popularity in three medium-sized cities the mid-1930s Vaudeville, Movies and Audiences in Philadelphia, 1935-1936	Thunnis van Oort and Philippe Meers Lies Van de Vijver, John Sedgwick and Clara Pafort-Overduin Catherine Jurca
C2	1.30-3.00	217B	EXHIBITION: NOW 2-PART PAPER <u>The End of Cinema? The View From the Projection Booth</u> 2-PART PAPER <u>The End of Cinema? The View From the Projection Booth</u> Understanding the Mall: Mapping Australian Cinema-going The case of the Cinecarioca Nova Brasília favela movie theater in the Leopoldina suburb of Rio de Janeiro: democratization of the access to the cinema?	Charlotte Brunsdon Richard Wallace Mike Walsh, Dylan Walker and Richard Maltbv Talitha Gomes Ferraz
C3	1.30-3.00	408	EARLY CINEMA: GLOBAL HISTORIES 'Let the American Show You': Early Film Screenings in Manila From the City of Homes and Churches' to 'The Movie House Capital of the World:' Motion Picture Exhibition in Brooklyn After 'The Great Mistake of 1898. The Early Cinemas of Kordon (Quay, Smyrna): A Micro-history and its Digital Dissemination Mapping cinema culture in Portsmouth's sailortown in the early-twentieth century'	Nadi Tofighian David Morton Dilek Kaya and Sencer Yeralan Robert James

## Coffee/tea

D1	3.30-4.45	217A	TO BE CONTINUED...: SERIALS, CYCLES AND THE NEW CINEMA HISTORY Run Angel Run: seriality and the biker movie 1966-72 Swing Sister Swing: the jitterbug craze and cinema culture in the late-1930s 'Westerns not Talkers': the coming of sound to the serial house	Peter Stanfield Tim Snelson Phyll Smith
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D2	3.30-4.45	217B	WHAT IS FEMINIST FILM HISTORY? Elinor Glyn's 'It': Rethinking Glamour in Early Hollywood Noir's Phantom Ladies: Tracking Female Audiences in the 1940s  Creating Archives, Creating Histories: Questions of Evidence, Knowledge and Power	Hilary A. Hallett Shelley Stamp Melanie Bell
D3	3.30-4.45	408	'OF THE SCHOLARS, NOTHING IS TO BE EXPECTED, I AM AFRAID.'	Scott Anthony Bryony Dixon Katy McGahan Tom Rice Patrick Russell

PLENARY	5.00-6.30	CINEMA	ROUNDTABLE (5 x 10-minute presentations): The past and prospects for cinema history (working title)	Robert C Allen Jeff Klenotic Jon Burrows Maria Velez-Serna Clara Pafort-Overduin Chair: Daniel Biltereyst
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**WEDNESDAY 24 JUNE 2015**

E1	9.00 - 10.30	217A	NATIONAL HISTORIOGRAPHIES Historiography of Failure and Iranian Cinema, 1968 Mismatching National historiography and the Fluctuating Currents of the First World War – Critical Reading of the Late 1910s Finnish Cinema and the Two Collapsing Empires Film history and historiography in Turkey: A new beginning? Cinema history in the vernacular: The province of Bhojpuri cinema	Kaveh Askari Outi Hupaniittu Nezih Erdoğan Akshaya Kumar
E2	9.00 - 10.30	217B	ARCHIVES AND AUDIENCES Rethinking Early Film Audiences in the United States: 'Soft' Evidence and American Popular Song Audience archives: digital tools for studying historical audiences  Regional Cinema Exhibition, Archival Challenges: The Case of Yucatán	Gary Rhodes Annemone Ligensa Laura Isabel Serna
E3	9.00 - 10.30	408	EARLY CINEMA: PEOPLE Cinema colleges and film production in Scotland after the Great War The Butcher, the Baker and the Bioscope Speculator: Occupational Backgrounds of Cinema Entrepreneurs in Britain, 1906-1914 Chocolate Sellers, Clerks and Movie Palaces in a Subordinate Industry: Women's work and descriptions of cinema in the 1911 census When Showmen became Managers: A Historical Institutional Ethnography of Leo Mascioli and Famous Players Canadian Corp	Caroline Merz Jon Burrows Susanne Ellis and Phyllis Smith Jessica Whitehead
E4	9.00 - 10.30	409	LEICESTER GOES TO THE MOVIES	Steve Chibnall Pierluigi Ercole Matthew Jones Laraine Porter Clare Watson

## Coffee/tea

F1	11.00 -12.30	217A	USEFUL CINEMA Film historiography and the challenges of expert filmmaking Betwixt and Between: the cultural, social and political utility of 'educational cinema' to Scotland Early Municipal Cinema in Scotland: Socialist Agitation or Civic Entertainment? – The case of Kirkintilloch, 1914-1923 Nature Appreciation and the Early British Scenic: Mapping Regional Travel through the Rhetoric of Astonishment	Scott Curtis Mandy Powell Julia Bohlmann Samantha Wilson
F2	11.00 -12.30	217B	BRITISH SILENT CINEMA AND THE TRANSITION TO SOUND British Cinema Exhibitors and Musicians, 1927-33 The Magnetic North: pulling away from metropolitan-focused approaches to the study of cinema 'The Americanisation of England' Anti-American sentiment and the arrival of the 'Talkies' in Britain	John Izod Sarah Neely Laraine Porter
F3	11.00 -12.30	408	VISUAL CULTURES Media Archaeology and the Early Life of the Magic Lantern The forgotten avant-garde: transnational amateur cinema cultures of the 1930's Microhistory and Medium Identity: Animation in New York, 1939-1940 "Short Film" as a Challenge for History of Film Exhibition and Non-Theatrical Film Studies	Phillip Roberts Enrique Fibla Kristian Moen Lucie Česálková
F4	11.00 -12.30	409	RECONSTRUCTING POST-WAR ITALIAN AUDIENCES: NEW PERSPECTIVES AND METHODOLOGICAL CHALLENGES 'A World I thought was impossible': Rural audiences in Italy of the 1940s and 1950s. Comparative filmgoing statistics in 1950s Italy Films' journeys across the city: distribution, exhibition and audiences' choices in 1950s Rome through network analysis Mapping Cinema Memories: Emotional Geographies of Cinema-going in Rome in the 1950s	Danielle Hipkins John Sedgwick Daniela Treveri Gennari and Silvia Dibeltulo Catherine O'Rawe

## Lunch

PLENARY	1.30-3.00	Cinema	Keynote 3 Keynote 4	Judith Thissen John Caughie
HOMER MEETING	3.00-4.30	Theatre		
HOMER SOCIAL	4.30-6.00	tbc		