History of Moviegoing, Exhibition and Reception at NECS 2016:

Abstracts for papers in HoMER panels

KARINA AVEYARD • University of Sydney
Film Consumption in the 21st Century: Mobility and Digital Technologies

Films can now be watched in more places than ever before – from traditional film theatres to the temporary sites of film festivals and other pop-up cinemas, domestic spaces such as living rooms and bedrooms, in transit in planes, trains, buses and cars, and many more situations in between. The expanded spatiality of film viewing is being driven by increasingly flexible access to content (in particular via digital discs, download and streaming technologies) and the diversity of screens that this content can now be delivered to (conventional and portable cinemas, televisions, tablets, computers, smartphones and so on). Internet connectivity is becoming increasingly important to the way audiences get access to features, meaning that more and more movies are being watched on devices capable of performing a multitude of media functions.

This paper will explore the theoretical and methodological challenges for understanding contemporary film viewing across the increasingly diverse spectrum of device, format and physical location. It will suggest that the practice of watching movies need to be conceptualized in more integrated manner and that theories successfully applied to understanding digital, internet and mobile media may be considered equally relevant to film.

Contemporary film consumption is deeply interconnected with the wider environment of media use and participation. It is therefore highly appropriate to mobilize both approaches from cinema studies and media studies as a means of understanding it. These might include (but certainly not be limited to) Charles Taylor's concept of the 'social imaginary' (2004) as a means of exploring the disconnect between how film is conceptualized and how it is actually used; Shaun Moores' ideas about the 'doubling of [media] space' (2004) to understand how different media content is consumed within the home; and the phenomenological dimension of screens and how these shape audience experiences (eg. Richardson 2010). Such frameworks open new ways not just for greater understanding the socio-cultural factors than underpin viewing, but also for understanding where and how film sits within the broader consumption of media.

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ŁUKASZ BISKUPSKI • SWPS University in Warsaw
In the Shadow of Empires. The Strategy of Affiliation in the Business operations of Warsaw-based Film Company Sfinks Before World War I.

Sfinks was arguably the most sustainable and successful film company of the independent Republic of Poland (1918-1939). However, already before WWI the company (established in 1909) played an important role in the development of cinema in the region. Before 1914 when the territories where it directly operated, so called Congress Poland, were colonized by Russia - the company dominated regional film market and made significant attempts to be active on the national (Russian) level.

I would like to address the question what strategies did Sfinks employ in its formative years to overcome its inferior position in the national and international 'networks of entertainment', to gain competitiveness in a highly unfavorable environment? How did it operate in the shadow of political and economic empires? What business strategies did it use to gain hegemony in the Polish territories of Russia? How did it operate on the national level? . I approach this topic from a relational and transnational perspective focusing on various business connections of the company, mainly in the sphere of distribution, however situated in the context of other business activities. I would like to argue that the main strategy employed by Sfinks can be described as horizontal and vertical affiliation.

I believe that this insight will help us better understand how small film companies operated in the East-Central early film market. To apprehend the specificity of early European cinema it is important to cover not only big companies like Pathé and the „core" European countries like Germany, France or the United Kingdom but also other actors. If we want to have a broader understanding of the early history of cinema as an institution and industry in Europe, we should also have a look on such minor and peripheral actors as Sfinks.

JULIA BOHLMANN • University of Glasgow – see *Early Cinema in Scotland* panel

EMRE ÇAĞLAYAN • University of Brighton & University for the Creative Arts
Reflections on the Repertory Cinema

The existence of repertory cinemas seems ambivalent in recent years. While independent repertory cinemas are certainly in decline thanks to corporate dominance of film theatre chains, other repertory theatres persevered through institutional support and affiliation. And yet, while repertory cinemas admittedly represent a niche spectrum of the industry, they have surprisingly been underexplored in film studies. However, a critical exploration of repertory cinemas holds a powerful potential in illuminating historical debates in audience, reception and exhibition studies, as well as generally contributing towards our understanding of the changing habits and circumstances of cinema going as a social activity. What role did repertory cinemas have in the development of paracinematic, cinephile and cult communities? What kinds of exhibition, marketing, curation and distribution strategies did repertory cinemas deploy in order to reach and connect with their audiences? How significant was the repertory cinema's geographical location and how did that impact the creation of what are now considered global culture capitals?

This paper seeks to provide preliminary answers to these questions by sketching a rough history of the development of repertory cinemas from mid-twentieth century onwards. My aim is to clear some conceptual groundwork and speculate on the institution of repertory cinemas before proceeding to address empirical questions. In this respect, I will focus repertory cinemas as a particular site in which cinema going is explicitly a shared and communal experience – and that programmers of repertory cinemas aim to fully exploit this aspect, with attaining additional functions in cultural edification. In parallel to current trends in examining the collective experience of film spectatorship, a more focused investigation of repertory cinemas can help us understand the ways in which offbeat picture palaces provided collective (and connective) cinematic experiences that transcended and transgressed mainstream tastes and practices.

KAREL DIBBETS • University of Amsterdam
Nationalism and the marketing of emotions in fin-the-siècle Netherlands

The dramatization of current events on stage and in film began to attract large audiences at the end of the 19th century. The Second Boer War (1899-1902) provided rich material for four Dutch plays which were staged in popular theatres in a short space of time. Prior to that three theatre companies had hit the stage with sensational melodramas about the Dreyfus affair. The films of Queen Wilhelmina's accession to the throne in 1898 would become a rallying point for national passions at local fairs for years to come. The interest in visualization and dramatization of the news in theatre and film peaked around 1900. The rise of 'newspaper dramatics' coincided with a rare but fierce outburst of nationalism in the Netherlands. Film and theatre benefitted from the widespread enthusiasm for the nation and served as a catalyst to these passions at the same time. This paper argues that the intensity, dissemination and duration of the nationalistic euphoria were fuelled to a large extent by the ascent of sensational spectacles which unlike the press could generate strong

emotions in halls packed with spectators. Because of these and other changes in the media landscape, the national consciousness could grow wings by the end of the century. The paper maintains that Queen Wilhelmina, the Frenchman Alfred Dreyfus, and Paul Kruger, the Boer leader from South Africa, owed their sudden rise to popularity and stardom in the Netherlands as much to popular theatre and film as to the mass press.

NEZIH ERDOĞAN • Istanbul Şehir University
Mapping Entertainment: Film exhibition and cinemagoing in Istanbul between 1910 and 1922

In this paper, I aim to present a topography of Istanbul entertainment scene(s) with a focus on film exhibition and movie-going in the early 20th century. Utilising two databases derived from Istanbul Annuals, insurance maps, and periodicals of the era, I will trace the transformation the city underwent in terms of its coordinates and the increase in venues of film exhibition. The said period covers wars, political and social problems, economic crises, and most important of all, the decline of a 600-year empire. Against this gloomy backdrop, I will try to explore this topography's dynamism of modernisation as well as its areas of ethnic/national/religious tensions.

ANNIE FEE • University College London
Mapping Cinema Activism in Interwar Paris

This paper situates Parisian cinemas at the intersection of two developments that accompanied the Great War of 1914--1918: the culture of war trauma and labor unrest. Historians both of cinema and of social movements have largely overlooked the central role that cinemas played in the development of working--class organization during the interwar years. I draw on period newspapers, memoirs and public and private archives to show how local cinemas functioned as a "commons" in which working--class men and women, wounded ex---servicemen, families threated by eviction, and housewives suffering from rising food prices carved out both space and time for leisure, rest, debate, protest and decision---making. I then integrate these disparate sources into a map of 1920s Paris to show how neighborhood cinemas became sites where Parisians seeking refuge from the traumas of war, the workplace and economic difficulties blended working---class entertainment culture with social organization. Locals voiced their various struggles and helped each other through daily toils in the cinemas of postwar Paris, forming an audience of spectator---participant---activists. By geographically reconstructing the simultaneously traumatized and revolutionary social fabric within which Parisian neighborhood cinemas proliferated and gained meaning during and after the Great War, then, this paper uncover a topography of cinemagoing which privileges the emotions, priorities, and local itineraries of audiences on the margins of Parisian public life. Taking this historical study to a micro---archival level repositions young men and women from working--class neighbourhoods as key actors in film culture, as fans but also as social activists in the same cinemas where they could follow their favourite films.

TALITHA FERRAZ • ESPM-Rio
Audience activism in reactivations of Brazilian movie theatres: from cinemagoing memories to the community and institutional strategies

Based on three Brazilian efforts to protect historic movie theatres in the cities of Rio de Janeiro and São Paulo, we aim to analyse the role of audience activism groups in promoting engagements for the reopening and maintenance of street cinemas, taking into account the uses of cinemagoing memories and the institutional process during the reactivations. We are interested in discussing the production of discourses and power relations around the campaign against the closure of the Estação cinema circuit, the local militancy in benefit of the reactivation of the extinct Cine Vaz Lobo, both in Rio de Janeiro, and thirdly, the heritagisation process of the Cine Belas Artes in São Paulo. An assortment of collective actions and a mesh of discourses concerning the sociocultural and urban significance of these cinemas perform a key role to pressure and involve communities and public bodies as well as to attract private investors to the causes. Handling aspects such as affirmation of identity belongings through the cinema, these movements operate their network over social media and non-virtual public events, sometimes obtaining expressive gains in terms of safeguarding of the places as local heritage. Through a multi-side methodology connecting ethnographical and analysis of discourse methods, we

propose a study of these recent Brazilian tendencies of audience dynamism, putting light on the limits between collective enthusiast performances and the institutionalization of the cinegoers' actions and mottos in cinema reopening cases. Our theoretical background is inspired by memory studies and cultural consumption angles, but Michel Foucault's conceptual frames are also a chief basis, mainly with regard to the power relations and production of discourse related to our subjects.

JOHN CAUGHIE • University of Glasgow – See *Early Cinema in Scotland* panel

IAN GOODE • University of Glasgow
From non-theatrical cinema-going experience to domestic anomie: explaining the decline in rural cinema-going in the post-war Highlands and Islands of Scotland

The provision of mobile cinema to the Highlands and Islands of Scotland by the Highlands and Islands Film Guild was at its height the biggest non-theatrical 16-mm cinema scheme in the UK. However, due to the longevity of the institution and the support it garnered after its formation in 1946 which enabled it to survive until 1970 it offers a propitious case study for examining the decline in cinema-going during a period of cultural change marked by the uneven arrival of broadcast television.

The institutional life of the Film Guild from 1946-1971 demonstrates how the label of non-commercial cinema obscures the financial pressures induced by rising costs, the fluctuating politics of government grants and the rise and fall of community audiences. The increased financial support that the Film Guild garnered in its later years was in part a result of the ability of its management to persuade various government agencies that the benefits of rural cinema-going far outweighed those of the new medium of television.

This paper represents work in progress and traces some of the reasons for the decline in rural and urban cinema-going, and highlights the comparative paucity of information on and understanding of the ownership and appeal of television, and the ability of remote communities to access it successfully. It argues that the institutional construction of the opposition between rural cinema and television obscures the areas of connectivity between them. The research presented is part of the AHRC funded project: *The Major Minor Cinema: the Highlands and Islands Film Guild (1946-71)*.

STUART HANSON • De Montfort University
'Entering the age of the hypermarket cinema': the first five years of the multiplex in the United Kingdom.

Jim Higgins, managing director of distributor UIP, commenting on the imminent opening by American Multi-Cinema (AMC) of Britain's first multiplex in Milton Keynes; summarised the future attraction of the multiplex when he observed that AMC had 'identified and made us all aware of the need for cinemas to be well-situated, to provide for the car owing, highly mobile population of today' (*Screen International*, 1985: 86). In general, one of the major points of divergence between traditional cinema and multiplexes has been their relative geographical siting. Historically the cinema had been seen as an urban experience, though with the advent of the multiplex it could be best described as a "suburban experience". From the mid-1980s new multiplexes were built all over the country with the initial wave sited either on the outskirts of major conurbations on greenfield sites close to motorways and large suburban populations, or as part of existing out-of-town leisure and retail developments. This paper will consider some key developments in the first five years of the multiplex cinema's introduction in the UK with particular emphasis on the opening of three complexes in: Telford in Shropshire, Dudley Merry Hill, in the West Midlands and Sheffield in South Yorkshire. All in various ways highlight a range of issues and concerns that help account for the rapid diffusion of multiplexes in subsequent years.

OUTI HUPANIITTU • Finnish Literature Society Archives
Finnish Film Business and the Problem of Profitability 1920–1962: Economic History of a Small Nation's Cinema

Paper will focus on a proposed research plan constructed upon three main questions: 1) How did the economic balance/imbalance between film production and operations of import and exhibition affect the field of Finnish

film business? 2) Under what circumstances was Finnish film production economically self-sustainable or even profitable? 3) What does the Finnish example tell about the economic model of small nation's cinema?

The economic history of cinema has mostly focused on the finances of the large producing countries or pondered on the operations of import and exhibition. The project broadens the perceptions of the economics of cinema by focusing on the business models in a country where film production was per se not financially lucrative but where there still was relatively large film production. Thus, instead of focusing on the operations of the few large producer countries, it examines small producer's financial model which is much more common worldwide.

The project will be conducted in transnational perspective, as the events in Finland will be put in a wider international context. The connections will be seen as the self-evident features of Finnish cinema – i. e. the film industry is not seen merely as film production, but as a combination of several operations (like import, exhibition and production) supporting one another. The approach of discussing the structures of the business model enables the wider applicability of the results, as it will shed light into the modes of operations and their financial restrictions that can be found in other small nation's cinemas. The comparisons between the operations in Finland and other small producer countries are essential part of the research, as they shed light into the question of which features are "Finnish" and which can be found from other similar countries suggesting more universal nature of the structures.

MATTHEW JONES • De Montfort University
Living memories: Connecting modern and historical cinema audiences through immersive theatre

Research into audience recollections of historical cinema-going has provided a means of understanding both the changing nature of this cultural activity and the ways in which it is constructed in memory. The value of such memories to the cinema historian has been significant, but the extent to which this has contributed to a more developed pubic understanding of historical cinema-going is open to question. This paper reports on one creative attempt to address this issue by connecting audiences across the temporal divide. Using audience memories collected for Professor Melvyn Stokes' AHRC-funded 'Cultural Memory and British Cinema-going of the 1960s' project at UCL, researchers at De Montfort University have organised two immersive re-enactments of a night at the cinema during this decade. In March and June 2016, audiences in Leicester and London will take on the role of 1960s cinema-goers and attend a reconstruction of a screening of *One Million Years B.C.* (1966), which celebrates its 50th anniversary this year. Actors playing usherettes, audience members, ice cream sellers, lobby stunt performers, a commissionaire and a cinema manager will recreate the sights, sounds and experiences shared with Professor Stokes' project, while smaller details, such as posters, film periodicals and cinema snacks from the period, will develop the event's sense of authenticity. Drawing on audience feedback and the experiences of the actors, historians and crew, alongside the more traditional memory data collected by the project, this paper proposes a model for creatively engaging the public with the findings of historical audience research.

LINA KAMINSKAITĖ-JANČORIENĖ • Vilnius University
The Attempt to Conquer a Non-cinematic Country: *Kinofikacyja* of the Periphery of the Soviet Union

Having based itself on the social history of cinema approach, this paper will present the function of the cinema in the society of Soviet province, Lithuania, during the Stalinist era. This will be carried out with the help of the empirical research of cinema practices such as exhibition places and distribution that was referred to during the Soviet period as the process of the Cinemafication (*Kinofikacyja*).

On the one hand, the Cinemafication was an integral element of the Soviet industrialization and forced modernization. On the other hand, it had a very clear propaganda goal: to demonstrate the technological power of the Soviet Union and use cinematic tools (e.g., films) in the process of ideological indoctrination of newly occupied area. Furthermore, the main focus of the Cinemafication processes were aimed at rural areas of Soviet Lithuania. Having these considerations in mind, the paper will explore the following questions. What

were the most essential features of the Cinemafication? Did the process acquire distinctive aspects? Were the advantages of cinema utilized in the invaded area?

The reconstruction of Soviet Lithuania's case is an interesting study subject representing the cultural and cinema politics in the periphery of the Soviet Union since inhabitants of it experienced film for the first time.

ANTHONY KILLICK • Edge Hill University
Building a Small Cinema: Modernity and the Neoliberal City

In March 2015 a group of volunteers constructed a cinema space on the ground floor of a former magistrates court in Liverpool's city centre. Inspired by the independent kinos of Berlin, the "Small Cinema" project used voluntary labour, as well as donated materials from various arts organisations in the city. In its stated aim of "creating cinemas not supermarkets" the project voices its alterity to a neoliberal modernity that thrives on uneven geographical development and the "creative destruction" of urban environments, The building, functioning, and general praxis of the Small Cinema suggests a modernity that more accurately fits within the paradigm of a collaborative commons than a capitalist marketplace. The project's exemption from market criteria means it can pursue public over private goods. Thus this nascent filmic commons constitutes a point of resistance to the neo-liberalisation of the city, acting as a hub for cross-organisation projects and partnerships within the community, while attracting the active participation of audiences whose previous relation with cinema may have been solely that of a static spectator. This level of interaction renews cinemas capacity to foster education, understanding and action, pointing the way towards alternative cinema ecologies while reviving and re-shaping collective and individual memories of cinema.

Backed up by moving image research in the shape of a short film about the project, this paper argues that analysing the Small Cinema project yields vital information on how different forms of modernity exist alongside each other in ways that are both conducive and conflicting at different moments. As well as looking at the relation between the cinema and the community, the paper questions methodological approaches to such projects, and asks whether universities can relate to them in the traditional sense of partner organisations.

JEFFREY KLENOTIC • University of New Hampshire
[WORKSHOP] Connecting the Dots: Renewing the Quest for a Scalable, Open-Ended, Cross-Searchable GIS Database for a Global HoMER Project

Since launching in 2004, the HoMER Project has made considerable progress toward one of its founding goals: to stimulate and support a collaborative, international approach to research on the history of moviegoing, exhibition and reception. HoMER-sponsored workshops and global conferences, many resulting in publications, have offered evidence that the geographical range of research projects in the field of new cinema history has been steadily expanding. Many of these new projects, moreover, have been grant funded, and some have begun to move in the direction of a truly comparative methodological framework for research and data collection. Access to information about the growing number of stand-alone or comparative projects has been aided by an improved website that includes a Digital HoMER component that charts the locations (as points or dots on a map) of various projects taking place under the HoMER umbrella.

A second founding goal of the HoMER Project has proven harder to realize, and that is the development of cross-searchable global databases to enable diverse projects undertaken within HoMER to connect with, contribute to, and be informed by each other. Such databases might also provide open-ended platforms for the heuristic discovery of new research questions and new collaborative projects and initiatives spanning and integrating the full range of research scales from micro to macro. This paper will briefly recount the origins of this goal, and assess the progress that might yet be made in the area of GIS databases specifically. In particular, it will consider the ways in which existing datasets comprised of movie venue location points might be shared, searched and contextualized using the Environmental Response Management Application (ERMA) as one potentially useful Web GIS platform for new cinema history. The existing tools and capabilities of the ERMA platform will be discussed in detail, as will its potential strengths and limitations going forward.

BRENDAN KREDELL • Oakland University
The Geography of Taste: A Study of Netflix Rental Patterns in US Metro Areas

On January 8, 2010, the *New York Times* published an interactive feature on their website exploring trends in Netflix rentals at the neighborhood level across twelve American metropolitan areas in 2009. Using data provided exclusively to them by Netflix, the *Times* produced a series of heat maps illustrating the relative popularity of one hundred of Netflix's most rented new titles from the prior year at the ZIP code level, allowing the reader to see how preferences in video consumption shift across a metropolitan region. With this paper, I propose to use this data to analyze the cinema preferences of distinct demographic groups within American urban areas.

Methodologically, I begin by reverse-engineering the *Times*' feature, generating a complete listing of the fifty most commonly rented titles in each ZIP code across the selected metropolitan statistical areas. By doing so, and cross-referencing this data set against ZIP code-level US census data, an extraordinarily rich portrait of urban US cinema preference emerges. Using GIS analysis, it becomes possible to ask detailed questions about American viewing habits, and to identify patterns and draw conclusions about demography and film consumption that have previously remained largely in the realm of anecdote, conjecture, and inference within the field of audience studies.

My findings echo the notion of "the urban archipelago," first introduced by the editors of the Seattle paper *The Stranger* to describe voting patterns in urban America. I use the *Times*/Netflix data to illustrate that we can observe multiple, discrete niche audiences within America's largest cities. I find that the divisions of urban space are reproduced in this data set, rendering it difficult to observe any kind of aggregate metropolitan-level taste preference. Instead, I observe more consistency in taste preference between neighborhoods with similar demographics in distant cities.

LIES VAN DE VIJVER • Ghent University
KATHLEEN LOTZE • Utrecht University
The cinema is dead! Long live the cinema! Comparative research into the introduction of the multiplex in Belgium.

This paper is the result of collaborative work on comparative cinema cultures in the late 1970s. Research into recent cinema history since the 1980s and the turn to multiple screens remains a niche. Yet the multiplex functions as a tipping point for the fundamental changes in all dimensions of film in the late 1970s; in production (the blockbusters), in distribution (the saturation release), in exploitation (the multiscreen theatres) and in experience (Hanson 2007). There have been significant industrial analyses on the rise of the multiplex in the US and Great Britain (Gomery 1992, Hubbard 2002, 2003, Acland 2003, Smith 2005, Klinger 2006, Hanson 2007, 2013, Fuller-Seeley 2008), but the local case studies beyond the Anglo Saxon regions remain invisible.

In 1981 the first multiplex Decascoop in Europe opened in Ghent. Behind the initiative was the Belgian innovative cinema exhibitor Albert Bert. The multiplex was a pilot project in Europe and American representatives of the major distribution companies came to evaluate its functionality and daily workings. It revitalized an otherwise dying classical film exhibition scene in Ghent by bringing up to date image and sound quality to the city center. This makes it the more surprising, that despite its immediate success in Ghent and other Flemish cities, Bert did not introduce a multiplex in the country's second largest city, Antwerp until 1993, twelve years later. Almost throughout the twentieth century Antwerp had been the second most important city after the capitol of Brussels in terms of film distribution, cinema density and admission. Today Kinepolis Group (CEO Joost Bert, son of Decascoop founder Albert Bert) is stock market listed; the Group is market leader and has 497 (digital) screens in Belgium.

This paper is a comparative research into two local dying film exhibition scenes and the different dynamics that were at play before and during the introduction of the multiplex. It approaches the question by paying attention to the spatial distribution of the cinemas across the two cities in relation to questions of

(de)urbanization and urban planning, while at the same time also taking into consideration the very specific dynamics within and between the two cinema markets and their key players.

MARIA FERNANDA LUNA RASSA • Universitat Autònoma de Barcelona
Using GIS in Film Studies: Methodological Reflections

The idea of mapping audiovisual spaces requires a deeper reflection on the use of accurate methods to work with multi-layered spaces and the possibilities of using locative technologies in film and media studies. This presentation discusses methodological aspects of the long term study *Mapping Heterotopias* that interrogates the relationship between rural heterotopias and media practices of documentary films. In this research documentary is understood as a visual and mediated form of communication located between urban-cosmopolitan producers/ rural participants. Thus, following recent studies focused on cartographies of films (Caquard, Naud and Gonzalés, 2012) (Hallam, 2010, 2012), the study addresses some methodological possibilities, as well as limitations working with mixed methods (Creswell, 2003) and different data sources to build geographical databases in audiovisual studies. In this research the use of GIS (Geographical Information System) was implemented, not only as data collection tool, but also as an important method of analysis and interpretation of spatial information in film studies. The main contribution of the study was not so much in analysing representations of film spaces in a context of armed conflict, but on the relation of how the ultra-local heterotopias (rural spaces) were accessed/portrayed/circulated in the tensions between social struggle and new cosmopolitanisms. Technical considerations derived from the experiment of mapping heterotopias and modelling data for spatial analysis in different levels of documentary films points out to a necessary delimitation and discussion around how to visualize relational and complex spaces in communication/film studies.

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JACQUELINE MAINGARD • University of Bristol
Connecting Global 'Cinema Citizens': Twentieth Century Fox and South African cinema history, 1920s to 1950s

In this paper I discuss how Hollywood, and particularly Twentieth Century Fox (Fox), made interventions into South Africa, especially in the 1920s to 1950s. I argue that in doing so South Africans became 'cinema citizens', while the majority were increasingly not enfranchised, or disenfranchised, as citizens of their own country and cities. In this sense, their subjectivities were partly formed by the connectivity thus created with global Hollywood audiences, from the USA and other regions of the world. The paper expands my earlier presentations at the Homer conference in Milan 2014, and SCMS 2014 and 2015, in this instance drawing on original archival research from the South African National Archive, Pretoria, and the Spyros Skouras Collection held at Stanford University. Spyros Skouras, President of Fox from 1942 to 1962, played a major role in the global distribution and exhibition of Hollywood cinema, including in South Africa. I will also draw upon further primary source material from the Schlesinger Organisation's in-house trade magazine *Stage and Cinema*. Known in South Africa as the 'three greats', Schlesinger's African Film Productions, Metro-Goldwyn Mayer (MGM) and Fox competed for the South African cinema market until Fox purchased the film-related holdings of

the Schlesinger Organisation in 1956. By then Isidore W. Schlesinger had died (in 1949) and his son, John, was chair of the organisation. The deal was brokered by Spyros Skouras. The paper also draws upon memories of cinema-going that are in extant oral histories recorded in Cape Town with former District Six residents identified as 'coloured'. These corroborate this macro history from an often deeply personal perspective that uncovers the experience of cinema-going and the ways it was rooted in the practice of everyday life, before District Six was brutally razed to the ground under apartheid legislation beginning in the late 1960s.

Richard Maltby • Flinders University
The Romance of Distribution

Distribution is and was the core component of the American film industry, but its history remains largely unwritten and its determining influence on both production and exhibition substantially unacknowledged. Cinema history proceeds with little apparent concern with the logistics of the 11 million deliveries of cans of film to motion picture theatres in the United States every year during the 1930s, or with the contractual arrangements under which these deliveries took place, or with the terms of trade between distributors and exhibitors and the nature and level of dispute that existed between these co-dependent sectors of the business. If not exactly a romance, the history of Classical Hollywood's distribution trade practices contains at least as much melodramatic posturing as many of its products.

This paper example extends my work on the Standard Exhibition Contract (in *Film History*, Vol. 25, No. 1-2, [2013], pp. 138-153) to consider the disputes over distribution trade practices after the introduction of sound, and the extent to which the essentially economic arguments between wholesaler and retailer over the division of profitability and risk were connected to broader public concerns over the content and quality of films and their influence on their audiences. It will examine the rhetorical terms in which movie audiences were invoked and addressed in the industry's discourse over the National Recovery Administration's Code of Fair Competition in 1933, the activities of the Film Boards of Trade and the independent exhibitor complaints that led to the Department of Justice's Paramount Suit in 1938. The paper will argue that only by connecting the dispute over block booking and other trade practices to debates over film content and audience choice can concerns over censorship and the influence of cinema be fully understood, and the critical role of distribution in the motion picture industry's practice be acknowledged.

SAM MANNING • Queen's University Belfast
The social practices of cinema-going in the United Kingdom: a comparative analysis of Belfast and Sheffield, c. 1945–1962.

This paper investigates audience behaviour and the social practices of cinema-going in Belfast and Sheffield from the end of the Second World to the early 1960s. This comparison of two similarly sized industrial cities provides a link between national and local histories of cinema-going, and highlights the connections and differences between difference nations within the United Kingdom. It utilises clips of oral history testimony, alongside a range of archival sources, to assess the changing social function of the cinema during a period of declining attendances and cinema closures. The cinema-going experience was structured by age, class, gender and location. While cinema-going remained a profoundly important social and cultural practice throughout the period under review, patron's engagement with it changed considerably over the course of the life cycle. This paper investigates the distinctions patrons made between cinema in terms of price, programming, seating capacity, décor and status. It also examines behaviour at Saturday morning children's matinees, customs such as smoking, and incidents of 'rowdyism' and crime. Memories of cinema-going display a close link to the routines and rhythms of everyday life and, while the behaviour of cinema-goers was broadly similar in Belfast and Sheffield, social practices often reflected wider social, economic and political developments. This is particularly evident in responses to the playing of the British National anthem and films of the 1953 Coronation of Queen Elizabeth II. This study emphasises the place-specific nature of cinema attendance and the link between changing leisure habits, the use of public space and developments in areas such as work and housing.

STEPHEN MCBURNEY • University of Glasgow
Oorsels as Ithers See Us: Scottish Highlanders in "John MacKenzie's Famous Cinematograph"

John MacKenzie was the first indigenous filmmaker of the Scottish Highlands, yet his name is not recorded in any historiography or database. In 1896, under the auspices of the Highland Photographic Society, MacKenzie arranged for the first exhibition of the cinematograph in Inverness, before purchasing his own camera and projector the following year. Encapsulating the motto of Inverness as "The Gateway to the Highlands", MacKenzie brought the cinematograph to remote areas unacquainted by his professional contemporaries. Recent scholarship has directly tackled the nuanced composition of early film practices in Scotland, which this paper builds upon.

"John MacKenzie's Famous Cinematograph" became intertwined into the fabric of the local community; it was a galvanising force used to strengthen the identity of the town, through the topics it depicted and the venues chosen for exhibition. The late-nineteenth century marked a turbulent time for Inverness; the press maintained an alarming rhetoric about youth delinquency and the pervasiveness of alcohol. Such discourse was implicitly evoked within press reports on the local tourist trade, under the heading 'Oorsels as Ithers See Us'. MacKenzie adopted this phrase as the marketing slogan for his local actualities, tapping into local anxieties about the representation of Inverness, and quelling them through films depicting local and respectable pursuits.

In 1902, MacKenzie attracted the attention of London-based magnate Charles Urban. He soon after cut all ties with Inverness, and began work on a contracted travelogue series entitled *Bonnie Scotland*. The tentative cinematograph market in Inverness subsequently imploded, and the town lost a valued tool for self-representation. The romanticised images of the *Bonnie Scotland* series were targeted for an international marketplace. Using John MacKenzie as a case study, this paper explores the tension between local and national orientated films, and the cinematograph's position in solidifying, and then eliding, the self-expressed identity of Inverness.

GABRIEL MENOTTI • Federal University of Espírito Santo
VIRGINIA CRISP • University of Coventry
Besides the Screen: in-between cinematographic spaces and scholarships

In this paper, we introduce a "besides the screen" approach to film studies, based on a close attention to practices of distribution, exhibition, and reception as a means to engage with the spatial dimensions of the cinematographic circuit. Drawing influences from actor-network theory and media archaeology, the goal of this approach is to promote a situated analysis of audiovisual media, more alert to their material constitution, sociotechnical processes of circulation, and institutional contexts.

Predicated upon the transformation of the Cartesian subject who stands in front of the screen into the embodied public that is embedded within information systems, the besides the screen approach favours epistemological reflexivity and practice-based methodologies. In order to illustrate that, we will present a series of examples drawn from the *Besides the Screen* conferences organized in the Brazil (2014, 2015) and the UK (2010, 2012, 2015), which incorporate exhibitions, screenings, and workshops as strategies to promote interdisciplinary contaminations involving both countries and their respective academic traditions.

DAVID MORTON • University of Central Florida
An Agitation Free Trade Zone: American Cinema in the Belgian Film Market During the Inter-War Period, 1918-1939

For this presentation I intend to examine the influence American cinema had in Belgium during a moment in film history where leading Hollywood production studios set out to "colonize" the European film market, which was devastated after the destruction of the First World War. An exploration into the influence this film "colonization" had on the Belgian film market offers a fascinating study of contrasts. Belgium during the interwar period provides a diverse sample population with a wide variety of regional responses to the influx of Hollywood films. The country also represents a geographic and ideological middle ground between the

competing influences of major French and German production studios. In 1918 the first American distribution corporations entered the Belgian film market and by 1929 most major American film companies had their own Belgian subsidiary. Little research has so far been conducted on the market share of the various American film companies in Belgium. Another compelling aspect of this project is that American films were received quite differently depending on the region of the country they were distributed to. For example a 1937 survey from the U.S. State Department indicates that at the time 80 percent of films shown in Flemish speaking Flanders were of American origin, while only 40 percent of American films were distributed in French speaking Wallonia. So far the answers to questions in regards to the differences in reception in Belgium's film market have not been answered. Through this project I set out to convey the contrasts in exhibition practices and theatrical reception Belgians had toward the imported films brought in from American production companies between 1918 and 1939.

MARGARET O'BRIEN • Birbeck, University of London
Cultural spaces, cultural places: exhibiting foreign films at the Academy London and the Manchester and Salford Film Society

The history of foreign language films in the UK from the 30s to the 60s is approached through two microhistories. The Academy, London's most prestigious arthouse, introduced new 'auteurs' such as Ray, Bergman and Jancso to British audiences, and by the 60s, with its late night screenings and multi-screen venue, was shaping the future of arthouse cinema. Manchester and Salford Film Society, initially in 1930 the Salford Workers Film Society, aimed to use 'the mighty power of the cinema' in the cause of the revolution. By the 50s, the ambition of recruiting the local factory workers had receded, but the society survived with a vibrant international programme which continued into the 1960s and beyond.

This paper aims to show the importance of place and community in the exhibition of film. The concepts of space and place, as discussed by Doreen Massey, are used here to expand the notion of a fixed location, which has often excluded the film society. Rather, both cinemas and film societies are seen as sites of social relations, of constantly evolving encounter and exchange which help to shape their identity.

The Academy, with its hushed atmosphere, ornate decor and continental restaurant did have a site specific identity, which became part of the cultural capital of the venue. Manchester and Salford Film Society, by contrast in the 1950s, was showing films at a local theatre with 80 seats in three Saturday programmes, with 16mm back projection onto a tiny screen. But the society built a community through different means.

To what extent did they share a common culture? Both were set up in the early 30s with an internationalist message, a commitment to art cinema and a mission to educate their audiences. In tracing their twin histories, this paper tracks the distribution of foreign language films, compares the programming of the two organisations and explores the shared cultural discourses through which they operated. Using archival sources, film publications and memories, these two institutions, on the same map of interlocking foreign film networks, are placed in conversation with each other.

CLARA PAFORT-OVERDUIN • Utrecht University
Adults and minors in the small mining town Geleen. A diachronic and synchronic analysis of audience preferences from 1929-1967

In this paper I will present a diachronic and synchronic analysis of the program and box office information of a cinema in Geleen, a small town in the south of the Netherlands, bordering Germany. The small quiet town Geleen changed completely when a coal mine was opened in 1926. A high influx of (foreign) labourers almost tripled its number of inhabitants from 5,141 in 1924 to 14,162 in 1934. About 10 per cent of the new labour force consisted of German immigrants (Dieteren, 1959) With the rising number of inhabitants the town now had sufficient economic bedrock to sustain a commercial cinema and in 1929 the Royal, 750 seats, was opened. In 1932 the owners built a newer and more modern cinema called the Roxy with 900 seats that would replace the Royal. As it happens, the ledgers of Royal and Roxy containing the day by day box office information per programmed film from its opening in 1929 until its closing in 1967 have been preserved.

These data allow us to answer questions on how Geleen's audience preferences changes over time and how this fits into a bigger picture of changing preferences. It also allows us to differentiate between the preferences of adults and of minors for whom special screenings were organised. As every movie had an age rating it is also possible to determine which age group generated the most income for this cinema. On a methodological level it will be possible to test the POPSTAT method introduced by John Sedgwick. POPSTAT is a relative measure of popularity based on programming information and used when box office data is missing (Sedgwick, 2000) However especially in small towns with only one cinema it is often hard to determine differences in popularity. As we now have both programming data and box office data we can determine if we can still consider the POPSTAT method applicable for small towns with only one cinema.

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KIRBY PRINGLE • Loyola University
The Last Confederate Picture Show: Silent Film and the Lost Cause in the South

This project is about the exhibition and reception of film from approximately 1909 to 1929 in six Southern cities: Jacksonville, Florida; New Orleans, Louisiana; Charleston, South Carolina; Vicksburg, Mississippi; Columbia, Tennessee; and Richmond, Virginia. A primary focus of the project is Confederate veterans and their perception of the flickering image and, particularly, their opinions about the Civil War genre films. By perusing current scholarship, one could assume that Lost Cause ideologists ignored the new motion picture medium, instead paying more attention to historical markers, memorial statuary, and school textbooks to find a usable past. I have found that this is not necessarily the case, and there are instances of veterans' excitement in retelling their collective narrative of the war through fiction films to reach the widest possible audience.

So far I have completed one chapter about Columbia, Tennessee, where the Sons of Confederate Veterans organization is headquartered today. This chapter primarily looks at the town of Columbia and its movie houses, the reception of *The Birth of a Nation* by veterans of the war, the religious reaction to the modern movies, and finally, writer John Trotwood Moore and the filming of a Civil War battle scene in the Franklin, Tennessee area in 1923. For this HOMER conference I would like to highlight the overall project by discussing my methodology, what I have learned about Confederate veterans and early film, what I hope to discover with the other chapters, and my overall goals with publication and an exhibit.

ANTHONY RESCIGNO • Université de Lorraine
The young audience experience of cinema in Moselle during World War II

Research about cinema in Moselle during the Nazi Annexation (1940-1945) sheds a light on a very strong link between the audience of Moselle and the films which were projected there. A database putting together all the films screened in Moselle between June 1940 and November 1944 has been built. It allows to precisely identify and analyse the local film market. It is linked with the interviews of witnesses of this period. During the interviews, the witnesses remember the « great stars of the time », their own feelings and what the showings were like.

Cinema during the Nazi annexation was not just a propaganda tool, it was a place of entertainment and development of a particular film culture. Anthropological methods applied to the study of cinema permit to be as close as possible to the audience experience. Thanks to the exchange between the participants, it is then possible to recreate the social context of cinema of the time. The only persons we can still ask about cinema during the war are the young members of the audience of the time. They had their first spectator experiences with Nazi cinema. It served as a basis for their evaluation of the quality of films.

Their memories of German movies bring us to reevaluate the effect they had on them. The example of *Goldene Stadt* - one of the greatest Nazi melodramas directed by Veit Harlan in 1942 - illustrates that point.

Indeed, most of historians of Nazi cinema considered this film as a propaganda film against Slav and pro-rural. But the female audience of Moselle said during the interviews that something else struck them: the way her father gives up on her while she is pregnant and she ends up by killing herself. This example shows that the young girls understood the film from their point of view, as girls they sympathized with the teenage girl in the movie. This is very far from the expectations of the Nazi regime. This is also the case when we study their attachment to movie stars, like Marika Rokk, they were like role models and a source of hope for the young girls of Moselle.

MELVYN STOKES • University College London
"Swinging Sixties"?: Connecting memories of sex and cinema-going in Britain

This paper will trace patterns of connectivity amongst memories linking sex with cinema-going in Britain during the decade of the 1960s. It draws on evidence gathered in a recent large AHRC-funded research project (2013-15) on "Cultural Memory and British Cinema-going of the 1960s." Since *Time Magazine* coined the term "Swinging London" in 1966, the sixties in Britain have often been perceived as a decade of sexual liberation in which hemlines went up and morals down. Our project provides some evidence in support of this. Many moviegoers recall particular films far less than the social experience of cinema-going: who they went with, when and why. Who they went with also often acts as a reason for remembering specific films. One of our respondents, for example, remembers seeing *Zulu* (1964) twice in the same week "because I was double-dating." This and other connected examples appear to suggest that some people may have been enjoying a "swinging" lifestyle. On the other hand, we have been particularly struck by the number of respondents who recall "going to the cinema with my boyfriend/girlfriend who is still my husband/wife." Cinemas in the 1960s are certainly remembered, often with fondness, for the relative privacy they provided for relationships to develop (some refer to the constant battle with torch-wielding usherettes). "Love seats" (known as "chummies" in Scotland), with no armrest between them, were popular with "courting" couples. Yet we have also found considerable evidence of a much darker side to many people's recollections of going to the cinema in Britain in the 1960s. Women on their own were very likely to experience sexual harassment. Since boys and girls, moreover, often wanted to watch films that had been given a 16+ certificate by the British Board of Film Censors, many also recalled waiting outside cinemas to try to persuade strangers to act as pretend "parents" for the purposes of admission. This practice, of course, had its dangers -- dangers sometimes discussed very matter-of-factly by our respondents.

PIERRE STOTZKY • Université de Lorraine.
Databases and Film Market Studies

« Follow the people, follow the objects, follow the tales » (Georges E. Marcus)

Despite recognising the specificity of cinema as a « commercial art » (Panofsky), exhaustive and reasoned studies of local film markets are still rare in the field of European Cinema History. If all scholars agree on the crucial importance of the role of the market in cinema history, research focuses mainly on the one hand on film studies, and on the other hand on popular reception observed and interpreted only as the product of social and historical context.

Working on the premise that precise knowledge of the films that fueled the programs of local theaters is a prerequisite to understanding the film experience of a localised consumer and its variations in time and space, a team of researchers at the Laboratoire Lorrain de Sciences Sociales (University of Lorraine) has been organising for many years a collection of databases in order to determine the characteristics of the local film market, and the terms in which it can be used in Cinema History. Observing precisely how a local film market functions and how it relates to national distribution allows to study with accuracy how films impacted local audiences and contributed to individual and collective dynamics. Two sites have proved to be particularly effective from a heuristic point of view, each corresponding to a crucial socio-technical transformation in film consumption: the emergence and the shaping of the commercial film show centered on the feature film, and the acme of film consumption just before the introduction and the normalization of TV sets in French households. Two databases — exhaustive reconstitutions of the list of all the programs exhibited in all the local theaters — will be presented at the conference: the local film market of Metz — an administrative

town of around 65 000 inhabitants — from 1908 à 1918, and the local film market of Longwy, an industrial urban agglomeration of around 100 000 inhabitants, from 1946 to 1960.

ISAK THORSEN • University of Copenhaguen
The Wild West of XXX-rated Porn? – Connections between porn and Danish mainstream cinemas.

When Denmark, as the first country in the world liberated picture pornography in 1969, it lead to a wave of porn-shops and porn-cinemas in the country's major cities. The wave ebbed out quite fast - but how and in which ways did pornography migrate from the red light districts to the mainstream culture – or did it all?

Not a lot of research in the exhibition of pornography has been done, and as the official registration of box-office sales began in 1976, our knowledge is very sparse. The outset for the presentation is a quantitative survey of cinema adds from national and regional newspapers in the 1970s concentrating on feature length porn-film shown in established cinemas in Denmark.

The presentation will, with basis in the survey, try to answer questions as: Were the feature length porn films shown in ordinary cinemas alongside other genres? At what time were they shown? Which countries did the films come from? And can one trace a development in the amount of feature porn films shown from 1969 into the 1970?

MONIQUE E. TOPPIN • University of Stirling
Moviegoing in Little Nassau in the 1950s

Moviegoing in the British colony of The Bahamas in the 1950s was limited to Nassau, New Providence. The four major movie theatres during that time were the Savoy, which was for whites only; the Nassau Theatre located on the high street, Bay Street, and catering to both blacks and whites; the Cinema theatre, located 'over the hill', in that section of the island inhabited by a majority black population and catering predominantly to that clientele; and the newest and most elegant of the four theatres, the Capital Theatre, located 'over the hill'. In the early fifties all of these theatres, with the exception of The Capitol Theatre, were owned and operated by the Bethells, a local white family. However, by the late fifties the Capitol Theater, which was owned by a black businessman, was also purchased by the Bethell family. Each of these theatres had their distinct features, space, and clientele.

This research is focused on the moviegoing experiences of Bahamian teenagers and young adults in the 1950s. The research elucidates the cultural, social and political development of The Bahamas during the 1950s, by understanding what everyday moviegoing experience were like for young Bahamians at that point in time. The research methodology encompasses oral history interviews with both male and female participants who share their memories of the social and cultural experience of moviegoing during the 1950s, as well as their memories of films and the value of the films to them. Oral history data along with an historical inquiry of moviegoing during this decade provides insights into the ownership and management of these theatres, in addition to their film distribution practices. The social practices of the moviegoers and the experience of 'going to the show' in their everyday life, in turn, shed light on Bahamian culture and the nation's cultural-political evolution over time. Finally, my work contributes a new angle on studies of cinema memory by providing a novel perspective on race and moviegoing in The Bahamas.

DANIELA TREVERI GENNARI • Oxford Brookes University
SILVIA DIBELTULO • Oxford Brookes University
LIES VAN DE VIJVER • Ghent University
Comparative cinema cultures in 1950s medium-sized cities in Europe.

This paper is the result of a collaborative work on comparative cinema cultures in the 1950s between the UK, Italy and Belgium. The year 1952 is taken as a case study for researching programming and popularity as well as historical accounts of cinema-going experience. The three cities (Leicester, Ghent, and Bari) have been selected because they present similar population density and film exhibition structures – as well as being

representative of their national film culture. In our project, firstly, the different cinema cultures are investigated by enlightening the varied cinema exhibition structures and the programming strategies. Secondly, film reception is researched in the three cities by looking at film popularity (box office figures) and analyzing testimonies (oral history and surveys) of cinema going experiences in the 1950s. Through the triangulation of box office figures, programming data and audiences' memories, this project will provide a new view on the experience of cinema-going in post-war Europe. This paper will present the initial comparative results on the cases of Ghent and Bari, which will subsequently be extended to include the Leicester data.

On a broader note, this joint research addresses the urgent necessity for comparative approaches, not only at a national level, but also in international contexts. Additionally, it tackles the digital turn's demands which need research data and metadata to be compatible and accessible in order to carry out comparative works.

JASMINE NADUA TRICE • University of California, Los Angeles
Staging Utopia: Art House Screening Spaces and Translocal Cinemagoing in Manila, Philippines

In the early 2000s, Filipino filmmakers began making digital films outside Manila's dominant studio system. Often, these works made their mark in international festivals, while finding few screening venues at home. Exhibition and distribution quickly moved to the foreground of local debates on the state of Philippine film. As filmmaker Redd Ochoa described to a Philippine newspaper in 2007, "[O]nly a handful of movie theaters in the Philippines show independent films...Finding a venue to play a low-budget film in Manila is like looking for a needle in a haystack." (Nepales, 2007) While heralded as a "new national cinema" at home and abroad, these works were often trapped in limbo, stalled between production and wider domestic reception.

For those invested in linking local audiences and national cinema, circulation was a critical problem. Thus, filmmakers, activists, and cultural organizations constructed screening spaces— many short-lived—to combat this local circulatory inertia. This presentation examines three of these spaces, investigating their relationship to ideals of a prospective, national audience: Mogwai Cinematheque, a membership-based venue; Cinekatipunan, organized by activist video collective Southern Tagalog Exposure; and Sinemusikalye, held in the Remedios Circle plaza of Malate, a district in the old city. In different ways, these sites are cloistered away from the urban "mega projects" that have privatized the city. At the same time, the sites are oriented around an ideal version of subcultural cosmopolitanism, which presents a very specific, class based means of staging utopian spaces for national screen culture. I consider such exhibition sites' relationship to the broader publics that have become the elusive objects of national cinema; if the notion of subculture precludes wider, mass publics, what other forms of collectivity become available?

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ELODIE VALKAUSKAS • Universite of Lorraine
The reception of « New German Cinema » in France during the sixties and the seventies : a market study

Today, « New German Cinema » appears in France as a German film trend, born in the early sixties and developed in the seventies, credited with social and political films and directly linked with a specific filmmakers' list, considered as « authors » (the most important are Rainer Werner Fassbinder, Wim Wenders, Werner Herzog and Volker Schlöndorff). The today used terminology to categorize this specific movies and filmmakers was first expressed in Oberhausen's short movies festival in february 1962 and in France in the specialized cinema revues at the middle of the sixties. The recognition of a « New German Cinema » in France is totally linked with the specific evolution of the cultural consumption, and specially cinema consumption during this period, which refer to a multidimensional transnational youth dynamic. Socio-demographic data on the filmgoers during this period shows that the majority is young, urban and more qualified than by the past, while the working class watched movies at home by the television post. Through an exploitation of a database - holding all the German productions and co-productions released in France since 1962 to the seventies, their box-office, details about

the French career of the movies and the persons involved in production, creation et diffusion - crossed with a social morphology of the filmgoers and an exploration of all the writing French sources, and some oral ones, we want to demonstrate in which way « New German Cinema » is a social and cultural phenomena. By this reconstitution of the French consumer's experience of the film market, we want to show the mechanisms and the evolution of « New German Cinema »'s movies consumption on the market, and show what taste, pleasure and interest filmgoers of the past felt for this movies and in which way they are considered as important in the French cinema history and culture.

MICHAL VEČEŘA •, Masaryk University
In the following season we will present…: Systematization of distribution in Czech cinema during silent era

This paper focuses on the problem of emergence of the cinematic industry of small nation cinema. It is concerned specifically about the development of Czech cinematic infrastructure between 1911 and 1930, before the introduction of sound technology. I argue that the crucial problem was the limited size of the domestic market which often didn't allow producers to get their money back quickly. Despite all problems there were still some entrepreneurs who developed viable trade strategy. How did they manage to reach such position? The reason was mainly differentiation of activities, connection of production and distribution and level of continuity, which allowed branding of products. Existing scholars dealing with small national cinemas are mostly concerned of reasons why they failed to compete with stronger foreign rivals. This paper tries to make different statement and enrich current knowledge by investigating the early development of Czechoslovak cinema. Presented paper will be organized in three periods. First companies appeared between 1911 and 1915 – all of them were short-lived and unable to reach wider release for their movies. Because of that they were much more interested in making newsreels and adverts instead of fiction. Second period (1916-1923), which could be called proliferation of cinema, is characteristic by short-liveness of production companies resulting in chaotic distribution. Third and most important part of paper is concerned about period between 1924 and 1930 – most successful producers during these years were also distributors, offering certain amount of movies for every season became standard for successful companies. The other side of these years was that producers realized the necessity of developing typical national product. By examining Czech cinema during silent era I hope to find patterns for the behaviour of small nation cinema and offer an explanation how similar industries could stay alive despite all of the problems.

ALEIT VEENSTRA • University of Antwerp
PHILIPPE MEERS • University of Antwerp
DANIEL BILTEREYST • Ghent University
New screen audiences? A comparison of film consumption practices of Flemish youth in 2001 and 2015

The literature on contemporary film audiences mostly stresses the profound impact of new means of access to media (a wider variety of screens and platforms that defy the limits once set by time and place) on contemporary film consumption practices and strategies. Audiences, it is argued, are no longer bound to the restricted availability of films in local cinemas, video stores, on television or videotape. Digitization, so it seems, made and end to all kinds of temporal, geographical and other limitations, and as such profoundly increased audiences' choice and access to films and other film related material. In other words, contemporary audiences gained in agency and power, for they are now in charge of constructing an individualized film diet.

This paper aims at exploring these changes by looking beyond discourses on agency, power and unlimited choice. Therefore we examined young Flemish film audiences' (aged 16-18) film consumption strategies and practices by statistically comparing two representative large scale datasets over time, one at the beginning of the millennium and the other 15 years later. The first dataset stems from 2001 (N=1088) where film was mainly consumed analogue, while the second one, methodologically grounded in the first, was collected in 2015 (N=1015), when film is mainly consumed digitally.

Comparing these two datasets enables us to analyze shifts and continuities in audiences' recent film consumption strategies and practices. Next to issues of patterns of more extended availability, choice and

access in terms of screens and content, this comparative survey analysis also underlines similarities and continuities. Examples include the persisting popularity of Hollywood films, and television screens remaining central to film consumption in the digital age.

MARIA A. VELEZ-SERNA • University of Stirling – See Early Cinema in Scotland panel

MARIJA WESTE • Linköping University
A Hundred Years of Cinema: a draft of the Movie-Going History in Latvia in the twentieth century

The history of cinema in Latvia offers a compact, both spatially and temporally, perspective on movie-going experiences in the twentieth century. Movie-going experience in Latvia starts as an entertainment at a fare in one of Baltic provinces, that is western frontier of Russian empire, and precipitously acquires fantasy palaces downtown of the capital, Riga. Through the period of independence of the Republic of Latvia established in 1918 cinema development includes of own Latvian film production and distribution network, which influence movie-going experience and widens the cinematic audience. As Republic of Latvia is occupied by the Union of Soviet Socialist Republics the process of colonization influences the film industry and the distribution network. The movie-going practice becomes an important tool of communist ideology of secondary socialization of occupied Latvian population. Still in spite of all political changes cinemas have been a public space of irresistible attraction. The changes in movie-going practice and experience are dramatic, when Latvia leaves the USSR and its planned economy in 1990 to restore the independence of the Republic of Latvia and open up for the previously unavailable films and movie-going experiences. After the semi-legal video salons and hardly surviving central cinema theatres in the end of the twentieth century Latvian movie-goers are segregated by income and interests choosing from a variety of offers from multiplexes to small art houses in the beginning of the twenty fist century. The movie-going experience in Latvia is tightly linked to the political history in this region. The space of cinema transforms influenced by various extra cinematic influences, but nevertheless survives during revolutions, wars, colonization and changes of political regimes.

PRECONSTITUTED PANEL

PANEL: *Early Cinema in Scotland*: Doing cinema history as a team

This panel will present reflections about individual and collaborative historical work from the experience of the Early Cinema in Scotland research project. Three years ago, we introduced our project at NECS and outlined our plans for a collaborative, web-based, database-driven approach. This panel will present the Early Cinema in Scotland website, and offer an update on findings and new projects, weaved into a reflective look back on the research process and the use of digital tools. In the context of a research team, the problem of the centrifugal nature of cinema history, with its shift away from the text, is embodied in the different personal research interests, and their varying engagements with films. The difficulty of doing justice to more detailed and discursive forms of knowledge while enabling information-sharing through database methods has been widely discussed. The papers in this panel present instances of connectivity and disconnection, situating their scholarly contributions in relation to working practice with its technical and institutional challenges.

JULIA BOHLMANN • University of Glasgow
From Wholesome Viewing to Wholesale Films: Early Co-operative Cinema in Scotland, 1902-1928

Commercial exhibitors were not the only agents in Scotland offering cinematic entertainment during the early twentieth century. Public institutions, religious groups and reform movements were equally keen to exploit its popularity and mass-appeal. What these organisations all shared was the ambition to provide a cinema that was defined by its potential to inspire sociability and support educational aspirations and less by the commodification of pleasure. As a central agency of the Co-operative

movement in Scotland, the Scottish Co-operative Wholesale Society (SCWS) endorsed this idea of a 'wholesome' cinema and was actively involved in organising film exhibitions for its members from 1902. During the 1920s, the Society began to commission films to document and publicise the manufacture of Co-operative Wholesale products and promote its own factories as fair workplaces.

Exploring articles, reviews and adverts published in the newspaper The Scottish Co-operator as well as two films commissioned by the SCWS, this paper will analyse the Society's utilisation of cinema between 1902 and 1928. Illustrating its trajectory from travelling show providing 'wholesome' entertainment at local branch meetings to publicity tool for Wholesale production at major Co-operative events, the paper will argue that Early Co-operative Cinema helped to shape the image of the SCWS as a modern institution. It will show that the Society's use of cinema corresponded to broader developments in Scottish cinema history and reflected the shifting boundaries of cinema's social function typical for the period.

MARIA A. VELEZ-SERNA • University of Stirling
Travelling cinema today: New uses for an Early Cinema dataset

This paper discusses the use of data gathered by the Early Cinema in Scotland team in a new research project on contemporary ephemeral exhibition spaces. The project aims to explore the connections between current and historical forms of film exhibition. This paper will focus on some of the spaces of itinerant exhibition in Scotland, using the Early Cinema in Scotland database to identify patterns of continuity and permanence in relation to ephemeral practices. Following Judith Thissen's invitation to consider the long-term trajectories of exhibition spaces, and a pragmatic desire to connect my new job to my old job, this paper considers venues like public halls and miners' institutes, as documented by the Early Cinema project, in the light of their continued use beyond the silent era. I argue that exhibition practices constitute moments of vernacular historiography, during which ideas about cinema history are enacted as part of the social construction of the exhibition space.

JOHN CAUGHIE • University of Glasgow
Film and New Cinema History: ethics and aesthetics

New Cinema History has rightly focused on the social experience of movie-going, and has signalled a shift from film history to cinema history. And yet, if one is considering the history of a national cinema, then the experience of representation is part of that historical social experience. From the perspective of the Early Cinema in Scotland website, this paper focuses on the ethics of how Scottish and Scottish-themed films are to be presented within a project informed by New Cinema History, and how trade and local press descriptions can be used. At the same time, it is interested in the aesthetics of 'authenticity' and 'atmosphere' that informed much trade discourse and professional practice, and on how this can be pursued to offer something more than a statistical and data-driven history of films.