



# CIRCUITS OF CINEMA

## Histories of Movie and Media Distribution

A [HoMER Network](#) Conference

on the History of Moviegoing, Exhibition and Reception

Hosted by the [Circuits of Cinema Project](#)

[Ryerson University, Toronto, Canada](#)

**22 to 24 June 2017 (Thursday to Saturday)**

Pre-Conference 21 June 2017: all-day Mapping Movies “data hack”

Deadline to [submit 250-300 word abstracts](#) is Wednesday, 30 November 2016.

As a field of study, histories of movie exhibition and reception have robustly focused on the audience. Movie theatres have been privileged as the setting for cinema’s subjective and collective experience. Scholars have analyzed cinemas’ regulation, heritage, and nostalgia as local institutions. At the same time, the diversity of audiences and venues has become as important as the mainstream. Further, digital projection and preservation have prompted intermedial archaeologies of the boundaries between movies and other media.

Underlying all these cinematic experiences and spaces is film distribution, which can be broadly defined as the circulation of materials and practices across political, economic and cultural territories.

CIRCUITS OF CINEMA seeks presentations of historicized or comparative research on movie distribution and media infrastructures of cultural exchange. Presenters should foreground the mechanics and conditions that allow cinema to happen, and should scrutinize the planning and negotiations too often hidden in back offices and filing cabinets. Presenters at CIRCUITS OF CINEMA will collectively provide a spectrum of critical analysis on aspects of media distribution ranging from classical Hollywood’s global circulation, to histories of local and regional film circuits, to conditions in today’s networked media spaces.

CIRCUITS OF CINEMA aims to be inclusive of a diversity of perspectives. Especially welcome are studies from the social and geopolitical periphery; studies of the gendered, racialized, and discriminatory results of distribution practices; and, studies from new scholars and doctoral students.

Presentation topics include, but are not limited to, the following themes and topics:

*Mapping Territories of Movie and Media Exhibition*

- Booking and Zoning: Hollywood’s Standard Exhibition Contract
- Diasporic cinemas & international import/export patterns
- Alternative, Underground, Art film, and Non-theatrical Markets & Circuits

*The material conditions of mediated cultural and social exchange*

- Theatrical Suppliers, Servicing & the Labour of Sales People
- Itinerant Exhibitors’ Circuits and Exchange Territories
- Read it! Hear it! Own It! Intermedial Distribution movie-radio-tv-novel-toys-etc.

*The circulation of movie and media experience*

- Coming Soon! Advertising, Advance Publicity and Delayed Gratification
- Now Playing Everywhere! Wide Release & Blockbuster Marketing
- Held Over! Roadshow and Showcase Releasing

Deadline is Wednesday, 30 November 2016, *to submit presentation proposals*.

Send abstracts of 250 to 300 words, plus 3 or 4 bibliographic entries, and a 50-word academic biography to conference host, Paul S. Moore, [psmoore@ryerson.ca](mailto:psmoore@ryerson.ca)

Updated Information will be posted at [www.psmoore.ca/circuits-of-cinema](http://www.psmoore.ca/circuits-of-cinema)

**Members of the Circuits of Cinema Project:**

Paul S. Moore, Ryerson University; Sébastien Caquard, Concordia University;  
Deb Verhoeven, Deakin University; Kathryn Fuller-Seeley, University of Texas-Austin;  
Jeffrey Klenotic, University of New Hampshire

**Confirmed speakers include:**

Judith Thissen, Utrecht University; Richard Maltby, Flinders University  
Eric Hoyt, University of Wisconsin-Madison; Gregory Waller, Indiana University