

HoMER@BAHAMAS 26 JUNE – 28 JUNE 2019

ANCHORING NEW CINEMA HISTORY - PROGRAMME

**Oakes Field Campus
University Drive
Nassau, The Bahamas**

24th June – 1st July, 2019 Cinema Exhibition

BIG SCREENS IN LITTLE NASSAU IN THE 1950s

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 five cinemas that were operating in Nassau during the Fifties. We 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; the sense of pride and passion of the Capitol; and the small but vibrant space of the Meers Theatre.

Wednesday 26th June

9-10	Registration Harry C. Moore Library	
10.00-10.30	Welcome Monique Toppin, Clara Pafort-Overduin and Daniela Treveri Gennari Harry C. Moore Library (HCML) Auditorium Welcome remarks by the Provost of The University of The Bahamas, Dr. Linda Davis	
10.30-12.00	Panel 1 - Spaces and Places: <i>Cinemas as political places (in the non-western world)</i> Harry C. Moore Library (HCML) Auditorium Chair: Maria Luna	Panel 2 - Theories and Methodologies: <i>Memory as an entry to cinema experiences</i> Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium Chair: Sam Manning
	Fernanda Pinto de Almeida University of the Western Cape <i>"The fall of a drive-in's 'Berlin Wall': the promise of desegregated cinemas in Cape Town"</i>	David González-Hernández ITESO-Jesuit University Guadalajara, Mexico <i>"Border cinema: regional culture as mediation of movie consumption in Laredo, Texas"</i>
	Ifdal Elsaket Netherlands-Flemish Institute Cairo <i>"Boycotts and Belonging: The Politics of Cinema-Going in 1930s Egypt"</i>	Talitha Ferraz Escola Superior de Propaganda e Marketing & Universidade Federal Fluminense <i>"Cinema-going nostalgias: a sharp mode of expression in recent productions of cinema-going memory?"</i>
	Jorge Iturriaga Universidad de Chile <i>"The Film Censorship Board in Chile between 1960 and 1973: the making of a Database"</i>	Niki McWilliams Oxford Brookes University <i>"Diasporic Audiences, Cinematic Memories and Historical Film Distribution and Consumption"</i>
12-1	Lunch	

1-3pm	<p>Panel 3 - Spaces and Places: Cinemas as educational places Harry C. Moore Library (HCML) Auditorium Chair: Jessica Whitehead</p>	<p>Panel 4 - Spaces and Places: Cinema programming strategies Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium Chair: Clara Pafort Overduin</p>
	<p>Constance Balides Tulane University "Intertext, Performance, Space: Children Who Labor and the National Child Labor Conference, New Orleans, 1914"</p>	<p>Efraín Delgado Rivera & Jaime Miguel González Chávez & Joel Ortega Contreras Universidad De La Salle, Bajío; Universidad De La Salle, Bajío; Universidad Internate Word "Exhibition and Cinematic Programming in León in the decades from 1940 to 1979; from the perspective of the "New Cinema History""</p>
	<p>Lisa Rabin George Mason University "Becoming International: American Audiences and the Educational Films of Julien Bryan (1899-1974)"</p>	<p>Robert James University of Portsmouth "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"</p>
	<p>Wolfgang Fuhrmann University of Zürich "Voluntary associations as cinema audiences"</p>	<p>Jessica Whitehead & Paul Moore (not present) Ryerson University; Ryerson University Cinema Preferiti: Mapping Italian Language Film Distribution and Exhibition in Canada</p>
	<p>Matthew Jones De Montfort University in Leicester "Arts films in the provinces: Leicester Film Society from the 1930s to the 1960s"</p>	<p>Karla Huebner Wright State University in Dayton, Ohio "Movie-Going in Interwar Prague"</p>
3.00-3.30	Coffee break	

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

Thursday 27th June			
9.30-10.30	<p>Keynote "If that's film viewer competence, must it not have a history ..." Ed Tan <i>University of Copenhagen</i> <i>Harry C. Moore Library (HCML) Auditorium</i> <i>Chair: Clara Pafort Overduin</i></p>		
10.30-11	Bahamian Coffee Break sponsored by the Ministry of Tourism & Aviation		
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	<p>Erica Carter <i>King's College London</i> <i>"Mobile audiences, travelling sensibilities. Colonial expatriates and cinema in the post-1945 Bahamas"</i></p>		

1-2	Lunch	
2.00-3.30	Panel 9 - Theories and Methodologies: Contemporary film consumption <i>Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium</i> <i>Chair: Kathleen Lotze</i>	Panel 10 - Theories and Methodologies: Cinemas as sites of off screen and on-screen interaction <i>Franklyn R. Wilson Graduate Centre - FWB1</i> <i>Chair: Talitha Ferraz</i>
	Brendan Kredell <i>Oakland University</i> <i>"Identity, Enqueued: Home Video Consumption and the Geography of Taste"</i>	Anthony McKenna <i>University of Nottingham Ningbo China</i> <i>"Performing Off Screen and On: Lu Yan and Shanghai's 'Miss Earphones'"</i>
	Maya Nedyalkova <i>Oxford Brookes University</i> <i>"Minimising the risk of disappointment, maximizing contact points or why Bulgarian viewers pirate films"</i>	Vincent Longo <i>University of Michigan – Ann Arbor</i> <i>"A Hard Act to Follow: Rethinking Classical Era Exhibition Through Live Performance"</i>
	Sarah Kelley <i>University of Bristol</i> <i>"Methodologies for Cinema History: The Power of the Paratext"</i>	José Cláudio Siqueira Castanheira <i>Universidade Federal de Santa Catarina (UFSC)</i> <i>"Politics of moviegoing: spectatorship as an act of rebellion"</i>
3.30-4.00	Break	
4.00-5.30	AGM <i>Harry C. Moore Library</i>	
5.30	Transport to conference dinner on the beach at The Poop Deck, Sandyport	

Friday 28th June		
9.00-10.30	<p>Panel 11 - Spaces and Places: Cinemas as sites of social and cultural Exchanges Harry C. Moore Library (HCML) Auditorium Chair: Pierluigi Ercole</p>	<p>Panel 12 - Theories and Methodologies: Uses of geographical visualization in cinema exhibition and consumption Franklyn R. Wilson Graduate Centre (FWB) RBC Auditorium Chair: Jeff Klenotic</p>
	<p>Eleonora Roaro University of Udine “Towards widescreen cinema in Milano: technological changes of the 50s”</p>	<p>Maria Luna TecnoCampus ESUPT -UPF “Micro-mapping perspectives: historical transnationalities on Latin American Cinema”</p>
	<p>Grace Stephenson 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>Terezia Porubcanska, Philippe Meers & Daniel Biltreyst (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>Sam Manning Oxford Brookes University “Fifty Years of Queen’s Film Theatre: Cinema History and Public Engagement in Northern Ireland”</p>	<p>Vincent Baptist, Thunnis van Oort, Ivan Kisjes and Julia Noordegraaf (not present) University of Amsterdam “Amsterdam Cinema Audiences: A Geospatial Analysis of Film Exhibition and Consumption in Early 20th-Century Amsterdam”</p>
10.30-11.00	Coffee break	
11-1	<p>Panel 13: (plenary start and ending) Panel discussions Harry C. Moore Library (HCML) Auditorium</p> <ol style="list-style-type: none"> 1. Mapping and spatial history (Jeff Klenotic) 2. Defining Contemporary Cinema (Philippe Meers) 3. Historical Cinema Memory and Contextual Cinema Materials (Daniela Treveri Gennari) 	

8.00

“Movie in the Square”: James Bond in The Bahamas

Pompey Square

Free entry

