

## Preliminary Programme for HoMER @Barcelona Conference, 4 – 7 July 2023

### Tuesday 4th July 2023

9.00 - 10.30	<b>Registration and coffee</b>		
10.30-11.30	<p><b>Sala de Congressos (Auditorium)</b></p> <p><b>Welcome address</b> - Maria Luna, Åsa Jernudd (HoMER coordinators)</p> <p>Formal welcome from TechnoCampus, Universitat Pompeu Fabra Local organizing committee - practical info</p>		
11.30-12.45	<p><b>Keynote:</b> Laura Fair, Department of Middle Eastern, South Asian and African Studies, Columbia University</p> <p>Title: <i>Cinematic Spaces and the Making of Masculinities in Zanzibar and Tanzania: from the margins to the center</i></p>		
13.00-14.00	<b>Lunch</b>		
14.00-15.45	<p><b>Classroom TBA</b> <b>PANEL 1: Producing Media Fans and Memories</b></p> <p>Chair: TBA</p> <p>1. Ifdal Elsaket, The Netherlands-Flemish Institute in Cairo, Egypt <i>Early Movie Audiences in Egypt: Fandom and the Cinema Press, 1923-1933</i></p> <p>2. Carolyn Birdsall, University of Amsterdam, the Netherlands</p>	<p><b>Classroom TBA</b> <b>PANEL 2: Film Festival Histories</b></p> <p>Chair: Alejandro Kelly-Hopfenblatt, Tulane University, USA</p> <p>1. Maria Luna Rassa, TecnoCampus, Pompeu Fabra University, Spain <i>South American documentary film festivals audiences: The 90's generation</i></p>	<p><b>Classroom TBA</b> <b>PANEL 3: Overcoming Distribution Challenges</b></p> <p>Chair: TBA</p> <p>1. Liesje Baltussen, University of Antwerp, Belgium <i>Distributing contestation in Belgium: Fugitive Cinema's alternative film distribution</i></p> <p>2. Veronica Johnson, Maynooth University, Ireland <i>The pioneering work of Ellen O'Mara Sullivan in</i></p>

	<p><i>Cinephilia Meets Radiophilia: Intermedial and Transnational Infrastructures of Media Fandom (1920-1945)</i></p> <p>3. Talitha Ferraz, PPGCINE, Universidade Federal Fluminense, Brazil <i>The protagonisms of an old star: production of memories and historiographies in "films about cinemas"</i></p>	<p>2. Aida Vallejo, University of the Basque Country UPV/EHU <i>The role of Bilbao Documentary and Short Film Festival in promoting Latin American cinema: contesting narratives between the festival and its archive</i></p> <p>3. Adriane Meusch, Bayreuth University, Germany <i>"Who takes care of our children while we are here?" - The International Symposium on 'Women in Cinema' in 1975, St. Vincent, Italy</i></p>	<p><i>promoting the Film Company of Ireland films in America in 1918</i></p> <p>3. Nicholas Bimson, University of Manchester, UK <i>The Arc of Joan: The Story of a Regional Films Officer, the Central Office of Information, and the Dissemination of Film in the North West of England in the Late 1940s</i></p>
15.45-16.15	<b>Coffee</b>		
16.15-18.00	<p><b>Classroom TBA</b></p> <p><b>Workshop: Fast, Cheap &amp; In Control: A Workshop for Building Your Own Theater History Platform &amp; Database</b></p> <p>Michael Aronson, University of Oregon, USA</p>		
18.30	<b>Book launch (Atenea Hotel?)</b>		
<b>Wednesday 5th July 2023</b>			
09.00-10.45	<p><b>Classroom TBA</b></p> <p><b>PANEL 4: Argentine Cinema</b></p> <p>Chair: Ana Rosas Mantecon, Universidad Autónoma Metropolitana Iztapalapa, Mexico City</p> <p>1. Clara Beatriz Kriger, Universidad de Buenos Aires (online) <i>The "Monster Programme" as a popular exhibition system in Argentina</i></p>	<p><b>Classroom TBA</b></p> <p><b>PANEL 5: New Perspectives in Cinema Historical Research</b></p> <p>Chair: Monique Toppin, The University of The Bahamas, Nassau</p> <p>1. Melis Behlil and Sena Öndün, İstanbul Kadir Has University, Turkey <i>Changes in the Audience Experience - A Case</i></p>	<p><b>Classroom TBA</b></p> <p><b>PANEL 6: Outdoor/Drive-in Cinema</b></p> <p>Chair: Mario Sluga, Queen Mary University of London</p> <p>1. Bianca Pires, Universidad Autónoma Metropolitana (UAM-I, México) <i>Audiences occupy the streets: a look at outdoor screenings at documentary film festivals in Mexico</i></p>

	<p>2. Alejandro Kelly-Hopfenblatt, Tulane University, USA <i>Circulation of Good Neighbor films in Argentina: nationalism, cosmopolitanism and cultural diplomacy</i></p> <p>3. Sonia Sasiain, Universidad de Buenos Aires, Argentina <i>Cinematographic memory, territory and affections in Buenos Aires (1940-1950): The case of the northern neighborhoods of the city of Buenos Aires</i></p> <p>4. Marina Moguillansky, CONICET and EIDAES-UNSAM <a href="#">(online)</a> <i>The working class and cinema-going in Buenos Aires 1940/1950</i></p>	<p><i>Study on Kadıköy Cinema</i></p> <p>2. Laura Teixeira, Goethe University Frankfurt <i>Moving image art exhibitions – new spaces for a hybrid art form (Brazil, 1973-1983)</i></p> <p>3. Gülsenem Gün and Ece Vitrinel, Galatasaray University, Turkey <i>From audiences' memories to artificial intelligence's dream: The case of "Hope Alkazar" or is there really hope for movie theatres?</i></p>	<p>2. Antonio Rivera Arnaldos, Universidad Carlos III de Madrid, Spain <i>Cines de verano: Historical and Spatial Approaches to the Outdoor Film Exhibition Culture in Levante, Spain</i></p> <p>3. Guy Barefoot, University of Leicester, UK <i>The peripheral within the centre: Drive-in cinemas in Texas and Arizona in the 1950s</i></p>
10.45-11.15	<b>Coffee</b>		
11.15-13.00	<p><b>Classroom TBA</b> <b>PANEL 7: Mixed Media/Consumption as Resistance</b></p> <p>Chair: Philippe Meers, University of Antwerp, Belgium</p> <p>1. Pedro Rafael Noa Romero, Universidad de La Habana, Cuba <i>¿Qué ven los espectadores cubanos? What do Cuban spectators watch?</i></p> <p>2. Pedro Scofano de Almeida, Örebro University <i>The case study of "El Paquete Semanal" in Cuba: A non-teleological film history reading</i></p> <p>3. Ollie Dixon, Independent scholar <i>New Cinema History at the political periphery: The case of 'cinema action' and the producer-spectator</i></p> <p>4. Mario Slugan, Ata Hanifee Bin Zawawi and Weijia Zeng, Queen Mary University of London <i>Chinese and Malay Language accounts of Early Cinema in Southeast Asia</i></p>	<p><b>Classroom TBA</b> <b>PANEL 8: Films in Circulation: Focusing Distribution</b></p> <p>Chair: Ayse Toy Par, Galatasaray University, Turkey</p> <p>1. Aydın Çam, Çukurova University, Turkey <i>Film policies in Turkey in the 1950-1980 period through the Regional Management Model: The case of Adana Management Region</i></p> <p>2. Damiano Garofalo and Luana Fedele, Sapienza Università di Roma, Italy <i>The western circulation of Mondo Cane: Distribution, promotion, reception</i></p> <p>3. Ozde Celiktemel-Thomen, Middle East Technical University, Turkey <i>Cemil Filmer: A Self-Made Mogul in the Cinema History of Turkey</i></p>	<p><b>Classroom TBA</b> <b>PANEL 9: Controlling the Narrative</b></p> <p>Chair: Denis Condon, Maynooth University, Ireland</p> <p>1. Julie K. Allen, Brigham Young University, USA <i>Reconsidering the center-periphery narrative of Asta Nielsen and Urban Gad's partnership</i></p> <p>2. Ekaterina Artemeva, Sorbonne Nouvelle University, France / University of Lausanne, Switzerland <i>Some thoughts on films of Pathé Frères in the Russian Empire: reading of French film synopsis and their Russian versions</i></p> <p>3. Judith Thissen, Utrecht University, The Netherlands <i>Eastern European jews, early Yiddish cinema and diaspora cultural nationalism</i></p>

		4. Fadekemi Olawoye, Goethe University, Germany <i>Netflix as a form of neo-capitalism in the Nigerian film distribution structure</i>	
13.00-14.00	<b>Lunch break</b>		
14.00-15.45	<p><b>Classroom TBA</b> <b>PANEL 10: Exploring New Methods and Digital Data</b></p> <p>Chair: TBA</p> <p>1. Natália Stadler Luiz, PPGCINE, Universidade Federal Fluminense, Brazil <i>The usage of Microsoft Power BI to analyse films and exhibitions in Petrópolis, Brazil</i></p> <p>2. Julia Noordegraaf, University of Amsterdam, The Netherlands <i>A 'glocal' perspective on Dutch cinema cultures: Presenting the history of cinema-going through data stories</i></p> <p>3. Åsa Jernudd, Örebro University <i>What to make of a diary from the early 20th Century? Time-geography as a method for understanding cinemagoing as mediatization</i></p>	<p><b>Classroom TBA</b> <b>PANEL 11: Contemporary Production, Distribution and Exhibition</b></p> <p>Chair: María Paz Peirano, Universidad de Chile</p> <p>1. Karen Sztajnberg, Amsterdam School for Social Research, The Netherlands <i>Audience engagement events and transnational discursive socialization</i></p> <p>2. Hadija Chalupe da Silva, Federal Fluminense University (UFF) and ESPM Rio, Brazil <i>International co-production of Brazilian documentaries</i></p> <p>3. Maya Nedyalkova, Oxford Brookes University, UK <i>Bulgarian film haters? Re-conceptualising 'dislike' in local audiences' reactions to New Bulgarian Cinema</i></p> <p>4. Ana Fernanda Barrera Olmedo, Universidad Autonoma Metropolitana (UAM-Iztapalapa), Mexico <i>The cinematographic experience during the COVID-19 pandemic: rituals of consumption among film spectators from different socioeconomic statuses in Mexico City</i></p>	<p><b>Classroom TBA</b> <b>PANEL 12: Spatial Dimensions of Movie Theaters</b></p> <p>Chair: TBA</p> <p>1. Şeyma Sarıbekiroğlu, İzmir Institute of Technology, Turkey <i>Changing Identities of İzmir Cinemas, Before and After the Great Fire of 1922</i></p> <p>2. Agata Frymus, Monash University Malaysia <i>Space of Intimacy and Wonder: Cinemas in British Malaya before the Second World War</i></p> <p>3. Ayse Toy Par and Gülsenem Gun, Galatasaray University, Turkey <i>Hierarchy in movie theater spaces in Turkey between 1950-1970</i></p> <p>4. María Fernanda Arias Osorio, Universidad de Antioquia, Colombia <i>Theaters from B to Z. Cali, Colombia, the seventies</i></p>
15.45-16.15	<b>Coffee</b>		

16.15-18.00	<p><b>Classroom TBA</b> <b>PANEL 13: Cinema and Resistance</b></p> <p>Chair: Dalila Missero, Lancaster University, UK</p> <p>1. María A. Vélez-Serna, University of Stirling, UK <i>Projecting the green revolution in the Colombian countryside</i></p> <p>2. María Soliña Barreiro González, Universidade de Santiago de Compostela, Spain <i>Audiences on the winter barracks? Archive, absence and material culture in the new working-class documentary film</i></p> <p>3. Urszula Biel, Independent scholar <i>How the province resisted concern: Ufa in Upper Silesia in the 1920s and 1930s</i></p> <p>4. Mateus Sanches Duarte, Duke University, USA (online) <i>On Brazilian collective cinema and the struggle for the right to the city</i></p>	<p><b>Classroom TBA</b> <b>PANEL 14: Cinema and Culture</b></p> <p>Chair: James M. Burns, Clemson University, USA</p> <p>1. Mariagrazia Fanchi, Università Cattolica, Milano, Italy <i>In, out, or 'in-between'. Moviegoing and cinema experience of the Italian adolescents belonging to Romanian, Albanian, Moroccan, and Chinese communities</i></p> <p>2. Lisa Dombrowski, Wesleyan University, USA <i>Chinese-language movie theaters in North America: A comparative analysis</i></p> <p>3. Clara Pafort-Overduin, Utrecht University, The Netherlands <i>Popularity and gender relations in Dutch films 1934-1935</i></p>	<p><b>Classroom TBA</b> <b>PANEL 15: Soviet Cinema Practices</b></p> <p>Chair: Caroline Damiens, Université Paris Nanterre, France</p> <p>1. Ivan Karnauhov, European University in St. Petersburg <i>Reception of the Soviet WWII films (1957-1962): on the basis of audience letters to the Lenin Prize Committee</i></p> <p>2. Nataliya Puchenkina, University of Lorraine, France <i>Cross-mapping the cinematic experiences: the archeology of Soviet cinema in Paris in 1934</i></p> <p>3. Kristina Tanis, National Research University Higher School of Economics, Moscow <i>Cinema memory: the case study of the Soviet viewership</i></p> <p>4. Anastasiia Balykova, Independent Scholar <i>Concept of "Screening-day" in Soviet Film Culture</i></p>
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### Thursday 6th July 2023

09.00-10.45	<p><b>Classroom TBA</b> <b>PANEL 16: Hollywood Memories: Film Consumption and Reception Practices in Germany and Mexico</b></p> <p>Chair: Clara Pafort-Overduin, Utrecht University, the Netherlands</p> <p>1. Kathleen Loock, Leibniz University Hannover, Germany <i>Hollywood memories and movie generations: A cross-cultural, comparative approach</i></p>	<p><b>Classroom TBA</b> <b>PANEL 17: Cinema at the Periphery</b></p> <p>Chair: Özge Özyılmaz, Ankara Science University, Turkey</p> <p>1. María Paz Peirano, Universidad de Chile <i>Outside the metropolis: Youth culture and memories of cinemagoing in intermediate</i></p>	<p><b>Classroom TBA</b> <b>PANEL 18: Cinema across Borders</b></p> <p>Chair: Thunnis Van Oort, Radboud University, the Netherlands</p> <p>1. Sigal Yona, Ghent University, Belgium <i>Connecting cinema histories across Western Asia: Comparisons and entanglements</i></p>
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	<p>2. Stefan Dierkes, Leibniz University Hannover, Germany <i>Curiosity, comfort, and commerce: Hollywood remaking and the reception of German audiences</i></p> <p>3. Alejandra Bulla, Leibniz University Hannover, Germany <i>The dominance of Hollywood movies in Mexico: Remakes, sequels, and franchises as cultural reference points</i></p> <p>4. Fabiola Alcalá, Universidad de Guadalajara, Mexico <i>Hollywood cinema as part of the Mexican imaginary</i></p>	<p><i>cities</i></p> <p>2. Silvia Dibeltulo and Daniela Treveri Gennari, Oxford Brookes University, UK <i>Centres and peripheries of film popularity in post-war Italy</i></p> <p>3. Caroline Damiens, Université Paris Nanterre, France <i>“Cine-Service” for indigenous audiences in the Soviet North: “Red Chums” as a distinct peripheral mode of exhibition?</i></p> <p>4. Mehtap Özsoy, University of Giresun, Turkey <i>Cinema experience in a mining town in Ereğli</i></p>	<p>2. Mélisande Leventopoulos, University Paris 8 Vincennes Saint-Denis, France <i>Persistent cinematic entanglements in the bordering North. The circulation of Turkish cinema within Greek Macedonia and Thrace in times of geopolitical unrest and national homogenisation (1949-1974)</i></p> <p>3. Amrita Biswas, Goethe University, Germany <i>Post-partition discursive anxieties and the Kolkata Film Society Movement</i></p>
10.45-11.15	<b>Coffee</b>		
11.15-13.00	<p><b>Classroom TBA</b> <b>PANEL 19: Canadian Postwar Film and Politics</b></p> <p>Chair: Matthew Jones, University of Exeter, UK</p> <p>1. Paul Moore, Toronto Metropolitan University, Canada and Jessica Whitehead, Cape Breton University, Canada <i>Local exhibition / global distribution: The promotion and regulation of diasporic films in post-WWII Canada</i></p> <p>2. Rachel Moseley-Wood, The University of The West Indies, Mona, Jamaica <i>The West Indies Federation and the making of The Bright Land (1959)</i></p> <p>3. Nicolas Poppe, Middlebury College, Vermont, USA</p>	<p><b>Classroom TBA</b> <b>PANEL 20: Peripheral and Alternative Exhibition Contexts, Institutional Practices and Intermedial Relations</b></p> <p>Chair: Morgan Corriou, Université Paris 8 Vincennes – Saint-Denis</p> <p>1. Anushrut Ramakrishnan Agrwaal, University of St. Andrews, UK <i>Give us today our daily film (criticism): The influence of religious instruction on the institutionalisation of educational film</i></p> <p>2. Steven Stergar, Università degli studi di Udine, Italy</p>	<p><b>Classroom TBA</b> <b>PANEL 21: Female Impersonator Artist Performance; Women and Spectatorship</b></p> <p>Chair: Thalita Ferraz, PPGCINE, Universidade Federal Fluminense, Brazil</p> <p>1. Pedro Lapera, Fundação Biblioteca Nacional, Brazil <i>From one “good example” to another: cinematographic consumption and women’s presence in urban space during Rio de Janeiro’s Belle Époque</i></p> <p>2. Sancler Ebert, UFF/UNL/FMU-FIAAM, Brazil <i>The circuit of Darwin, a female impersonator artist, in the cinemas of Rio de Janeiro in the 1920s</i></p>

	<i>Distributing Mexican cinema: Clasa-Mohme in 1950s Québec</i>	<i>Understanding a periphery film culture: the role of the Jesuit's Antonianum to moviegoing practices</i>	3. Sibel Kaba, Trabzon University, Turkey <i>Female cinemagoing in Trabzon, 1950-1970</i>
13.00-14.00	<b>Lunch</b>		
14.00-15.45	<b>Classroom TBA</b> <b>Workshop: Identifying, Describing and Linking Film Data</b> Julia Noordegraaf, Leon van Wissen, Ivan Kisjes, CREATE - University of Amsterdam and Daniela Treveri Gennari, Oxford Brookes		
15.45-16.15	<b>Coffee</b>		
16.15-18.00	<b>Classroom TBA</b> <b>PANEL 22: Geographical Patterns in Cultural and Economic Divides in Italian Film Exhibition</b>  Chair: Daniela Treveri Gennari, Oxford Brookes University, UK  1. Virgil Darelli, Università Cattolica, Italy <i>The Fascist management of movie theatres in 1930s rural Italy</i>  2. Elena Mosconi, University of Pavia, Italy <i>Cinema at the centre. Topography of the cinema exhibition in urban centres in two Italian cities</i>  3. Paola Dalla Torre, Lumsa University and Alfonso Venturini, University of Florence, Italy <i>Urban/suburban dynamics of art house cinemas in Italy</i>  4. Paolo Villa, University of Pavia, Italy <i>Shifting centres, moving margins. An urban anthropology of movie theatres and moviegoing in Venice</i>	<b>Classroom TBA</b> <b>PANEL 23: Colonial Cinema Cultures</b>  Chair: Mélisande Leventopoulos, University Paris 8 Vincennes Saint-Denis, France  1. Morgan Corriou, Université Paris 8 Vincennes – Saint-Denis, France <i>“Whoever controls distribution controls cinema”? The political economy of film trade in the French colonial Empire</i>  2. Thunnis van Oort, Radboud University, the Netherlands and Jerome Egger, Anton de Kom University, Suriname <i>Reassessing colonial relations? Film programming in Paramaribo during the interwar period</i>  3. Paolo Noto, Università di Bologna, Italy <i>Foreign affair: Neo-colonial logics in the transnational expansion of the Italian film industry (1940-1960)</i>	

19.00	<b>Restaurant - Address</b> <b>Conference dinner</b>	
<b>Friday 7th July 2023</b>		
09.00-15.00	<b>Classroom TBA : 8 minute individual presentations can be booked at XXXX</b>  <b>Artist exhibition:</b> <i>Odeon VR – Sensing Dolce Vita: An Experiment in VR Storytelling</i> Eleonora Roaro, artist and researcher, lecturer in New Media Aesthetics, Sociology of New Media & Modern Art History at NABA, Milano <a href="http://linktr.ee/eleonoraroaro">linktr.ee/eleonoraroaro</a>	
09.00-10.45	<b>Classroom TBA</b> <b>PANEL 24: Cinema and Politics in the American South</b>  Chair: Sancler Ebert, UFF/UNL/FMU-FIAAM, Brazil  1. James M. Burns, Clemson University, USA <i>Early cinema and African-American audiences: the view from the American South</i>  2. David Morton, University of Central Florida, USA <i>A failure to “atone for their past misdeeds:” Florida’s role in perpetuating the cinematic lost cause</i>  3. Claire Dutriaux, Sorbonne Université, France <i>Configurations and reconfigurations of Southern censorship against Hollywood in Better Film Committees: the control of cinema as a female political weapon (1920-1945)</i>	<b>Classroom TBA</b> <b>PANEL 25: Performing Cinema Music from the Silent Era to the Transition to Sound</b>  Chair: Özde Çeliktemel-Thomen, Middle East Technical University, Turkey  1. Dennis Condon, Maynooth University, Ireland <i>Irish cinema music’s “Hopeless Grooviness” in the 1920s</i>  2. Özge Özyılmaz, Ankara Science University, Turkey <i>Diversity of sound and music in silent film exhibitions in Istanbul</i>  3. Laraine Porter, DeMontfort University, Leicester, UK <i>Women, silent film music and the transition to sound cinema in Britain</i>
10.45-11.15	<b>Coffee</b>	
11.15-13.00	<b>Classroom TBA</b> <b>PANEL 26: Feminist Perspectives on Data and Digital Tools in</b>	<b>Classroom TBA</b> <b>PANEL 27: Presentations of Websites and</b>
		<b>Classroom TBA</b> <b>PANEL 28: The Cultura de la Pantalla Network. New</b>



	<p><b>Women's Media Histories</b></p> <p>Chair: TBA</p> <ol style="list-style-type: none"> <li>1. Ainamar Clariana Rodagut, Open University of Catalonia <i>Decentering cinelubism as a way to decolonise and depatriarchalise cinema history</i></li> <li>2. Dalila Missero, Lancaster University, UK <i>Mapping transnational feminist filmmaking of the 1980s in the BFI National Television Archive</i></li> <li>3. Rosa Barotsi, University of Modena and Reggio Emilia, Italy <i>Is it feminist? Methodological challenges in the construction of a large dataset of Italian women film professionals 1964-2020</i></li> </ol>	<p><b>Archives</b></p> <p>Chair: Julia Noordegraaf, University of Amsterdam, the Netherlands</p> <ol style="list-style-type: none"> <li>1. Monique Toppin, The University of The Bahamas &amp; Erica Carter, Kings College, London, UK <i>The Bahamas Film Culture Project</i></li> <li>2. Matthew Jones, University of Exeter, UK and Jaq Chell, Cinema for All, UK <i>An archive for the British Federation of Film Societies</i></li> <li>3. Lívia Cabrera, Ryan Brandão and Sancler Ebert, PPGCine-UFF, Brazil <i>Website "Histórias de cinemas": a platform that reunites the brazilian researches about cinematographic exhibition</i></li> </ol>	<p><b>Cinema Histories in Latin America and Europe, Beyond Center and Peripheries</b></p> <p>Chair: TBA</p> <ol style="list-style-type: none"> <li>1. Ana Rosas Mantecón, Universidad Autónoma Metropolitana Iztapalapa, Mexico City; Daylenis Blanco Lobaina, Universidad de Oriente, Cuba and Philippe Meers, University of Antwerp, Belgium <i>Searching for "new" cinema audiences in Cuba. An exploratory study on lived cinema cultures since the Revolution</i></li> <li>2. José Carlos Lozano, Texas A&amp;M International University, USA <i>Concentration of ownership and control of movie theaters in northeastern Mexico. The case of the Circuito Rodríguez: 1904-1947</i></li> <li>3. Iliana Ferrer, Virginia Luzón and Quim Puig, Autonomous University of Barcelona; Daniel Biltereyst, Ghent University, Belgium <i>Barcelona 1942: a programming analysis of the film exhibition scene in Barcelona after the Spanish Civil War</i></li> <li>4. Jerónimo Repoll, Universidad Autónoma Metropolitana, Xochimilco, Mexico City <i>Faint memories of the film experience in Mexico City</i></li> </ol>
13.00-14.00	<b>Lunch</b>		
14.00-15.00	<p style="text-align: center;"><b>Room - TBA</b>  <b>Local presentation</b>  <b><i>Strategies for cataloging, conservation and dissemination of the national film heritage</i></b>  <b>Chair: Mataró Audiovisual // Histories del Punt (Archive)</b></p>		
15.00-16.30	<b>Room - TBA</b>		

Annual General Meeting	
16.30-17.00	Coffee
18.30	<p>Place - Address - in the big city</p> <p>Book celebration</p> <p>Chair: TBA</p>
20.00?	<p>Place - Address - in the big city</p> <p>Closing event</p>

HoMER network coordinators Åsa Jernudd and Maria Luna Rassa; members of the HoMER 2023 Conference Committee: Julie Allen, Daniël Biltereyst, James M Burns, Sancler Ebert, Dalila Missero, Clara Pafort-Overduin, Ana Rosas Mantecon, Daniela Treveri Gennari, Thunnis Van Oort; and the local Organising Committee at TecnoCampus-Universitat Pompeu Fabra: Marta Carceller, Anna Gabriel Rovira, Aína Fernández Aragonés, Jorge Oter, Maria Luna Rassa