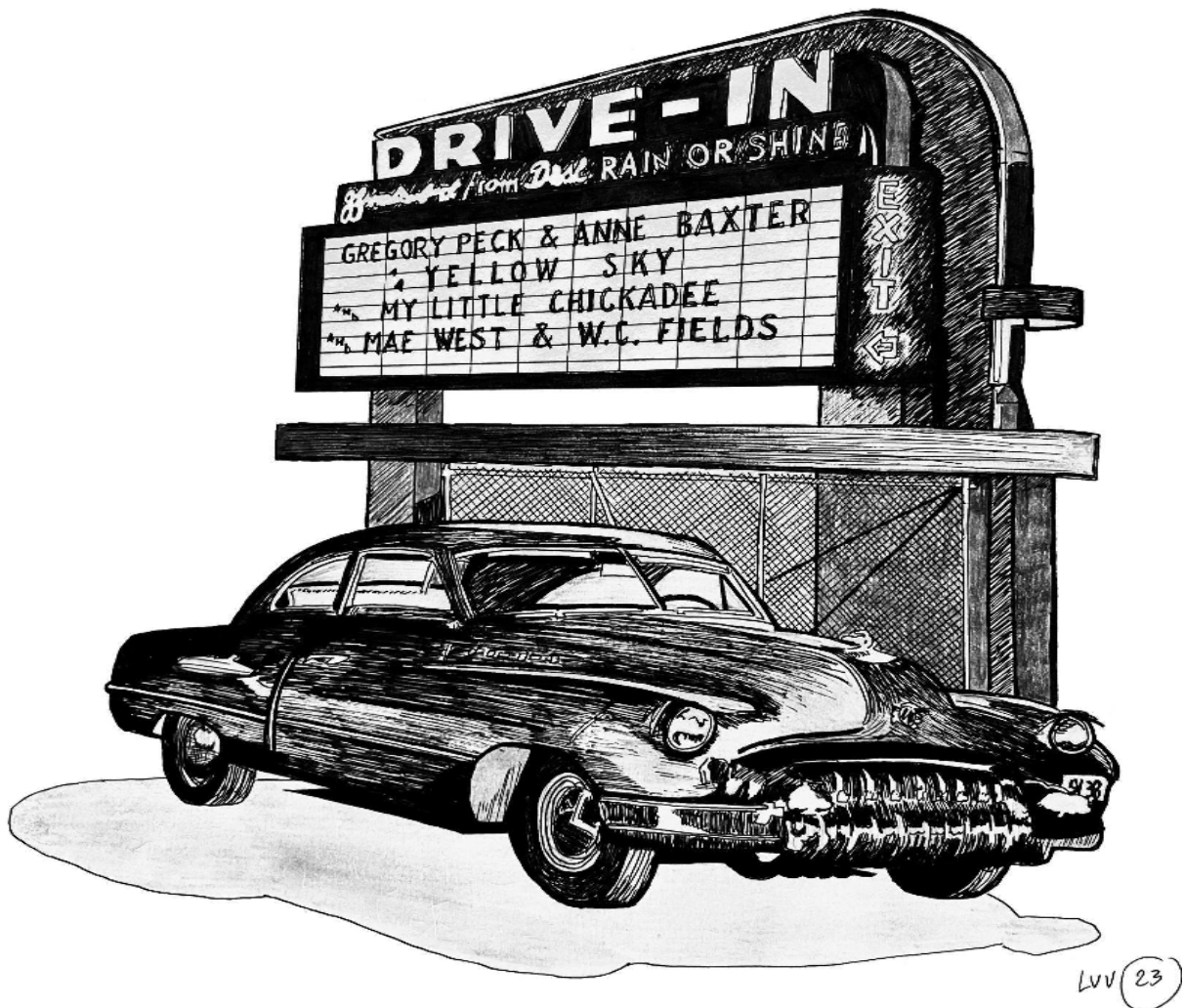


## Book of Abstracts HoMER 2023 Conference

Openings: Rethinking Centres and Peripheries  
in Historical Research about Moviegoing, Exhibition and Reception

*@TecnoCampus, Carrer d'Ernest Lluch, 32, 08302 Mataró, Barcelona (July 4-7 2023)*

The HoMER 2023 annual conference is organized in collaboration with the Research Group (Narratives of Resistance) Universitat TecnoCampus Pompeu Fabra and the University of Örebro, Sweden.



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## Tuesday 4<sup>th</sup> July

**KEYNOTE:** Cinematic Spaces and the Making of Masculinities in Zanzibar and Tanzania: From the margins to the center

**Laura Fair**, *Department of Middle Eastern, South Asian and African Studies, Columbia University*

Placing the history of cinematic exhibition and distribution in Zanzibar and Tanzania at the center of the picture, this paper argues for a fundamental rethinking of frameworks organized around the concepts of centers and peripheries, metropolises and margins, and the underlying acceptance of colonial epistemologies implicated in such framings. Drawing on the wealth of recent scholarship produced by past and present HoMER conference participants, it argues that the idea of a single center simply does not hold, and that an earlier acceptance of a Euro-American node of production and mode of reception was based on our fundamental lack of investigation into practices around the wider world. Scholarship from the past twenty years should allow us to jettison the need to incessantly debunk this once dominant colonial framing. Relieved of this burden, our scholarship can find new openings to engage with questions and concerns beyond the cinematic, such as the production and performance of masculinities at the show.

### Bio

Laura Fair is a professor of History at the Department of Middle Eastern, South Asian and African Studies at Columbia University. Her scholarship focuses on gendered social and economic change, and urban popular culture in Swahili-speaking communities in twentieth-century urban East Africa. Fair is author of *Pastimes and Politics: Culture, Community and Identity in Post-Abolition Urban Zanzibar, 1890–1945* (Ohio University Press, 2001) and *Historia ya Jamii ya Zanzibar na Nyimbo za Siti binti Saad* (trans. *A Social History of Zanzibar and the Songs of Siti binti Saad*) (TWaweza Press in Nairobi, 2013).

Cinema history is explored in the book *Reel Pleasures: Cinema Audiences and Entrepreneurs in 20th Century Urban Tanzania* (Ohio University Press, 2018) which combines a business history of Tanzanian exhibition and distribution practices with a nuanced analysis of films. Bringing explorations of actual audiences to the study of film, it highlights the critical place of moviegoing in urban public and domestic lives. *Reel Pleasures* won the Bethwell A. Ogot Prize, awarded by the African Studies Association for the best book in Eastern African Studies and was republished by Zand Graphics, in Nairobi, for distribution in East Africa.

## PANEL 1: Postwar Film and Politics

*Chair: Matthew Jones, University of Exeter, UK*

### Local exhibition / global distribution: The promotion and regulation of diasporic films in post-WWII Canada

**Paul Moore**, *Toronto Metropolitan University, Canada* and **Jessica Whitehead**, *Cape Breton University, Canada*

Chinese movies began playing Sundays in Vancouver in 1955, but it took until 1958 for BC censors to notice—briefly banning the shows until they determined how to review the imported films. Similar new routines were emerging at the time in Toronto and Montreal, too. Indeed, a proliferation of international film in Canada accompanied the boom of immigration from across Europe after the Second World War, later including newcomers from East and South Asia. Provincial institutions regulating film distribution and exhibition had been established in the 1910s to censor Hollywood product, and occasional films in French and other Western European languages. Censorship became difficult when global film suddenly became part of urban life in Canada in the 1950s. With the proliferation of Southern and Eastern European diasporic cinema in the 1950s and Chinese and Indian cinemas in the 1960s, provincial censor boards needed to adapt their processes. Sometimes imported films for diasporic audiences slipped unnoticed around bureaucratic regulations, while other times discriminatory barriers were erected simply out of a lack of capacity for interpretation and inexperience in handling foreign languages. Without regard for the hassle, delay or expense, Ontario censors required Vita Film, an emergent distributor of Eastern European cinemas, mostly on 16mm, to provide translated dialogue for review along with the film. At a time of declining Hollywood box office, mainstream commercial theatres sometimes reported local exhibitions of uncensored foreign films to authorities. This attention to post-war Canada during the emergence of official multicultural complements studies of earlier overt racism inflicted upon ethnic enclave audiences in the U.S. (Khor; Brennan; Lin) and recent global media flows to and from Canada (Yu). We attend specifically to the post-war emergence of official multiculturalism, when tolerance was officially required, but managed by local and provincial institutions in fits and starts. Our presentation will survey preliminary research into archived business contracts, newspaper accounts, and censor records as part of a history of multicultural moviegoing in Canada.

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## Bios

Paul Moore is a professor of sociology at Toronto Metropolitan University (formerly Ryerson). His histories of exhibition in North America have focused on the relation between audiences and publicity, appearing in *Canadian Journal of Film Studies*, *The Moving Image*, *Film History*. His recent work maps early transnational and diasporic circuits of cinema.

Jessica Whitehead is an assistant professor at Cape Breton University. Her current project recounts the history of Italian-Canadian film exhibition and distribution in Toronto. Her publications have appeared in *Italian Canadiana*, *Canadian Journal of Film Studies*, *TMG: Journal for Media History*, and chapters in the books *Rural Cinema Exhibition*, *Mapping Movie Magazines*, and *Italian Americans On Screen*.

## The West Indies Federation and the making of *The Bright Land* (1959)

**Rachel Moseley-Wood**, *The University of The West Indies, Mona, Jamaica*

*The Bright Land* (1959) premiered in the Caribbean in 1960, two short years before the nation it commemorated, The Federation of The West Indies, was formally dissolved. Delving into the archival record, the paper reconstructs the story of the conceptualization, production, and reception of the film. The story reveals a series of contradictions and paradoxes that began with the decision to commission the National Film Board of Canada to make what was, essentially, a film about West Indian nationhood and identity. When members of the Council of the West Indies Federation saw the completed film, they declared it unfit for release to the public. Their consequent demands for revisions might be understood as an assertion of sovereignty and resistance to external forces that would define the West Indian nation in ways they considered unbalanced and deficient. The archival record, however, reveals an interplay of complex factors that informed the changes they requested, including acute anxiety over the reception of external, rather than local audiences. The story of *The Bright Land* signifies, therefore, not simply the purposeful expression of national pride and sovereignty, but also the recognition of the importance of “the global forces that link people or institutions across nations” and thus speaks to a “canny dialogical” relationship between the national and transnational.

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## Bio

Rachel Moseley-Wood is Senior Lecturer in the Department of Literatures in English, The University of the West Indies, Mona Campus, Jamaica. She is the author of “Show Us as We Are: Place, Nation and Identity in Jamaican Film” (2019), the first scholarly monograph on Jamaican film and cinema.

## Distributing Mexican cinema: Clasa-Mohme in 1950s Québec

**Nicolas Poppe**, *Middlebury College, Vermont, USA*

From urban centers Montréal and Québec to small towns such as Beauceville and Joliette, spectators throughout mid-1950s Québec were entertained by films from a somewhat unlikely place—Mexico. Whether it be a screening of Luis Buñuel’s 1950 classic *Los olvidados* in a cine-club or Agustín P. Delgado’s 1953 B movie *Los que no deben nacer* at a neighborhood theater, French-Canadians were briefly exposed to the biggest stars and directors of época de oro or Golden Age of Mexican cinema.

Coinciding with the relatively brief boom in feature film production in Québec, Clasa-Mohme offered local film cultures alternative cinematic experiences to more common French and, more so, Hollywood fare. Even though this cultural exchange was asymmetrical, Fédor Ozep's 1947 multilingual film *Whispering City/La Forteresse* was the sole Canadian film screened in Mexico City in the 1940s and 1950s, Mexican stars such as María Félix frequently appeared in the pages of local fan magazines and newspapers.

In this paper, I will reconstruct this largely forgotten moment in Mexican and Québécois film history, focusing primarily on distribution. Drawing from archival research, film periodicals, and interviews, I examine how the U.S.-based exchange Clasa-Mohme impacted local film culture. With announcements published in U.S.-based trade publications such as *Exhibitor*, *Motion Picture Daily*, *Motion Picture Herald*, and *Variety* in mid-1952, Clasa-Mohme opened an exchange in Montréal. Led by Edmund B. Noonan, former manager of the first-run theater L'Olympia de Montréal, the company office sought to distribute Mexican films throughout Québec with English subtitles and French dubbing. Along with Azteca films, Clasa-Mohme quickly became a major distributor of Mexican movies in the United States after its establishment in 1942. Expanding nation-wide with offices in Los Angeles, Denver, San Antonio, Chicago, and New York, Clasa-Mohme successfully tapped into demand for Spanish-language films by distributing movies not only from Mexico, but also ones from Argentina, Brazil, Chile, Cuba, and Spain. Until its closure in 1958, when it was bought by the state-owned Cinematografía Mexicana (CIMEX) to control distribution in the U.S., Class-Mohme's representatives brought movies to audiences throughout the Canadian province. In doing so, it used Mexican movies to appeal to a different ethnic or so-called "Latin" audience, the Québécois.

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## Bio

Nicolas Poppe is the Associate Professor of Luso-Hispanic Studies and author of *Alton's Paradox: Foreign Film Workers and the Emergence of Industrial Sound Cinema in Latin America* (SUNY Press, 2021), as well as coeditor of the volumes *Cosmopolitan Film Cultures in Latin America, 1896-1960* (Indiana University Press, 2017) and *En la cartelera. Cine y culturas cinematográficas en América Latina, 1896-2020* (Iberoamericana / Vervuert, 2022).

## 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

**Nicholas Bimson**, *University of Manchester, UK*

On 13th September 1949, sandwiched between news of an extension to a bookseller's shop and 'cheaper undies' for women, the Manchester Evening News reported that a 'Mrs. Joan Jones' was departing Manchester in North West England to begin work at the British Film Institute in London. In making this move, Jones was finishing a three-year stint as Films Officer for the Films Division of the Central Office of Information (COI). During this time, she was based in the COI's Manchester

headquarters and, as reported, her work involved circulating documentary films to remote populations which were without a nearby exhibition venue. Another part of her remit saw Jones controlling a fleet of mobile cinemas which were dispatched to various non-theatrical spaces, such as workplaces and schools, to screen moving images.

Inspired by this easily overlooked news article, this paper is an exploratory investigation into Jones' activities as a regional agent for the COI, aiming to reconstruct her working practices and uncover her contribution to the development of local film cultures. This exploration will be situated within a discussion of the COI's dissemination of film into the North West of England, with particular attention paid to the roles of gender and geography in that process.

This paper builds on Melanie Bell's research into the work women carried out in British film production (e.g., 2021) as well as other scholarship that has resurfaced the practices of women in film exhibition (Drummer and Sanders, 2022; Balogh, 2017). The paper folds this research into a reflection on the sources and methods that facilitate (and limit) the retracing of Jones' distribution and exhibition work. It also considers how New Cinema History might help to tell the untold stories of the marginalised within the film industry.

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## Bio

Nicholas Bimson is a second year PhD student at the University of Manchester. I completed a BA in English at Goldsmiths College and an MA in Film Studies at the University of Manchester. My PhD is on film curation as independent cinema practice, using two Manchester independent cinemas as case studies.

## PANEL 2: Film Festival Histories

*Chair: Alejandro Kelly-Hopfenblatt, Tulane University, USA*

### South American documentary film festivals audiences: The 90's generation

**Maria Luna Rassa**, TecnoCampus, Pompeu Fabra University, Spain and **Ana Maria López**, Universidad de Antioquia, Medellín, Colombia

According to Hogarth documentaries are consumed on a daily basis all over the world, however the studies on audiences of documentaries are scarce (2006). This paper contributes to fill this gap by exploring the context of documentary consumption in South America. At the end of the 1990's decade, before the arrival of internet video and with an increasing popularity of private television channels in

Latin America emerged the first documentary film festivals of the region: E tudo verdade in Brazil in 1996, FIDOCs in Santiago de Chile in 1997 and MID (International Documentary Festival) in Bogota, Colombia in 1998/9 (Vallejo, 2018). These three festivals were pioneers in the history of the exhibition of the genre in the continent. They opened up what would constitute new meeting points for a specialized audience interested in documentary film consumption and production. The emergence of documentary film festivals in this context had three determinant factors: the growing field of documentary studies in the universities with a group of students and academics that until 2005 did not had direct access to independent films; the support of relevant stakeholders such as the filmmaker Patricio Guzman the founder of FIDOCs and one of the first programmers at MID (today MIDBO) and the support through State, international cultural institutions. Comparing historical sources such as catalogues of the three festivals, text of scholars published in the 90's film, press critiques and testimonies of the audience during the creation of the festivals, this paper will highlight the importance of this often-neglected period, in documentary film exhibition in South America.

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## Bio

Maria Luna Rassa is Profesora Asociada at TecnoCampus affiliated to Universitat Pompeu Fabra, director at MIDBO (International Film Festival in Bogota). Co-author with Pablo Mora and Daniela Samper of the book *Territory and documentary without borders, new strategies for thinking the real*. Currently, together with Asa Jernudd, is co-coordinator of the HoMER network.

## The role of Bilbao Documentary and Short Film Festival in promoting Latin American cinema: contesting narratives between the festival and its archive

**Aida Vallejo**, University of the Basque Country UPV/EHU

The Documentary and Short Film Festival of Bilbao (since 2000 Zinebi), originated in 1959 as a post-colonial endeavour of the Francoist regime in Spain, as its original name “International Contest of Iberoamerican and Philippino Documentary” attests. Through its history, the festival has built an identity around the original idea of promoting Latin American cinema, consolidating Iberoamerican filmmakers’ careers, and the circulation of their films beyond the American continent. This paper aims to analyse if this “official narrative” is actually reflected on the festival program and awards, as well as in the actual participation of Iberoamerican filmmakers in the event, or if, conversely, just reflects an institutional discourse built around the festival.

The study is based on the compilation and analysis of bibliographic and diverse materials of the festival archive (catalogues and newspapers of all editions, festival materials created for internal use –such as minutes of meetings, activity plans, transcriptions and records of festival activities– and interviews to former festival organisers). By looking at the relationships of datasets of films, programming sections,

awarded films and festival guests, we aim to unfold the actual influence that the festival had in Latin American cinema and its circulation. The paper will also reflect on new possibilities opened up by Digital Humanities tools to elaborate standards of datasets that allow for dataset publication and import into bigger databases that allow for the reconstruction of the circulation of people and films through the festival circuit, in order to unfold transnational connections in historical perspective.

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## Bio

Aida Vallejo is Associate professor at the University of the Basque Country (Spain), and former research fellow at the IASH (University of Edinburgh). PhD in Film History by Autonomous University of Madrid. Co-editor of *Documentary Film Festivals Vol.1 and Vol.2* (Palgrave MacMillan) and *Film Festivals and Anthropology* (Cambridge SP) and leader of the research projects IDFmap: Mapping Institutes of Documentary Film and IkerFESTS. Film Festivals in the Basque Country.

## "Who takes care of our children while we are here?" - The International Symposium on 'Women in Cinema' in 1975, St. Vincent, Italy

**Adriane Meusch**, Bayreuth University, Germany

Women's film festivals, feminist film screenings, seminars and conferences in the 70s and 80s created transnational and activist spaces that enabled women filmmakers to connect, mobilize and act together. By analyzing the programs of these events, it stands out that film screenings were often only one part of the agenda; discussions, workshops and writing sessions of which resolutions, statements or manifestos aroused, were another. I would like to examine the relation of these two parts by focusing on a case-study.

The symposium "Women in Cinema" was funded by UNESCO and took place in a hotel in St. Vincent in Italy in July 1975 with the purpose of addressing problems of women in the film industry. The workshops held at the symposium were framed by film screenings with historical films (Germaine Dulac, Lotte Reiniger, Maya Deren) and films by participants. The symposium not only succeeded in pooling numerous participants from sixteen countries, including persons outside Europe like Durga Khote, Ateyyat El-Abnoudy and María Luisa Bemberg, but also led to the creation of an association, the "Film Women International" and the release of an activist resolution.

Regarding this event, I would like to address the hierarchy between the film-screenings and workshop-sessions and dip into the general discourse on the relation between images and language: Are workshops especially in an activist context considered more valuable as a film-program? Furthermore, I

would like to highlight how feminist filmmakers in the 70s and 80s succeeded in creating transnational spaces and visions of transnational rather than national alliances in their writings and film programming practice. Finally, I would like to emphasize how feminist filmmakers used coalitions with established institutions to turn non-cinematic spaces into temporary activist film-spaces.

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#### Bio

Adriane Meusch is a research assistant and PhD candidate in the DFG-funded project "The Film Manifesto. History, Aesthetics and Mediality of an Activist Form" at Bayreuth-University. She is interested in the relation between filmmaking and feminist activism, history of film societies and practices around film programming.

### **PANEL 3: Producing Media Fans and Memories**

*Chair: Karen Sztajnberg, Amsterdam School for Social Research, the Netherlands*

#### Early Movie Audiences in Egypt: Fandom and the Cinema Press, 1923-1933

*Ifdal Elsaket, The Netherlands-Flemish Institute in Cairo, Egypt*

The experiences of early cinema audiences in Egypt have for a long time been neglected. With a few exceptions, scholarship on early cinema in Egypt has instead focused on the rise of a national film industry and the production of films. In this paper, I will examine the pages of two Egyptian cinema magazines to excavate the voices of cinema audiences in Egypt from the 1920s and 1930s. From as early as 1923, Egyptian magazines provided a space for fans to send letters, ask cinema-related questions, make comments, and enter competitions. The pages of the early cinema press give us rare insight into early cinema fandom in Egypt (and, to a certain extent, the broader Arab world) and shed light on how audiences experienced global cinema cultures against the backdrop of colonialism and rising nationalism. They can also shed light on how audiences formed relationships with their favourite movie stars, contributed to a broader social formation of cinematic cultures, and pegged their aspirations and desires onto the world of cinema.

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## Bio

Ifdal Elsaket is assistant-director of Arabic and Middle East Studies at the Netherlands-Flemish Institute in Cairo. Her research mainly focuses on the history of cinema in Egypt, with particular attention to the off-screen dynamics of cinematic cultures. Her work has appeared in *Arab Studies Journal* and the *International Journal of Middle East Studies*. She also co-edited (with Daniel Biltereyst and Philippe Meers) the volume *Cinema in the Arab World: New Histories, New Approaches* (Bloomsbury 2023).

## Cinephilia Meets Radiophilia: Intermedial and Transnational Infrastructures of Media Fandom (1920-1945)

**Carolyn Birdsall**, University of Amsterdam, the Netherlands

Historical scholarship about moviegoing and film reception has increasingly highlighted processes of cross-medial exchange, e.g., the role of film magazines in encouraging audiences to 'learn to love' the cinema from the 1920s (Cowan 2015). Subsequently, there have been calls to shift research on cinephilia from the European avant-garde to a broader domain of global cinephilia (Vidal 2017). In turn, while the new cinema history has made important inroads in uncovering rich histories of film exhibition, reception and moviegoing, strong potential remains for adopting a more expansive lens when treating the media landscapes in which various forms of 'enthusiastic' film consumption took place.

This presentation proposes an approach that highlights key 'infrastructures' facilitating both film and radio fandom in the interwar period (Parks/Starosielski 2015). I will suggest that a close attention is needed to contexts of intermedial exchange and transnational dynamics, and revealing similarities and differences in how a generalised media fandom as part of 'modern life' took form in both imperial centres as well as shaping the experience of colonial modernity. It will first offer the case of cross-pollinations occurring between media-focused print cultures, as observed in film and radio magazines, which helped shape discursive understandings of the audience, participation, and consumption across the interwar period.

Second, it will examine transnational dynamics in the film and radio exchanges initiated by the 'Axis' powers (Germany, Italy and Japan) from the early 1930s, and identify how these regimes heavily invested in media production/distribution infrastructures to try to ensure enthusiastic audience engagement among their domestic populations and those subject to their military occupations. As such, it will critically evaluate the benefits of opening up histories of cinephilia to exchange with other media, and the need to 'interrupt' established accounts of US-European media history with critical perspectives on transnationalism and (post)colonial modernities (Shome 2019).

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## Bio

Carolyn Birdsall is Associate Professor of Media Studies, University of Amsterdam, where she is associated with the Television and Cross-Media team. She currently leads a research project on media archival history ([www.trace.humanities.uva.nl](http://www.trace.humanities.uva.nl)), and her new book, entitled *Radiophilia*, will appear with Bloomsbury in September 2023.

## The protagonisms of an old star: production of memories and historiographies in “films about cinemas”

**Talitha Ferraz**, PPGCINE, Universidade Federal Fluminense, Brazil

For at least three decades, we have observed in Brazil and abroad a growing and substantial interest of various media spheres in stories of cinemas, from those already closed to those that remain active in urban cultural contexts. Press articles, publications in social media, movies etc. have represented them (especially 20th century cinemas) as faithful participants in the configuration of sociability and leisure practices, community belonging, trajectories of audiences' personal lives, affective-territorial maps, and cityscapes.

It is in this universe that we locate our subject: the fruitful production, concentrated in the last decade (2010-2020), of documentary films, short or feature length films, which arguments are based on the several associations between cinemas, cinema-goers, exhibitor industry and cities. We suggest here the expression “films about cinemas”, elaborated in previous studies (FERRAZ, 2020), to identify and analyze certain kinds of cinebiographies that propose to make historiographical narrative approaches about life and death of exhibition halls, the characters connected to them and performances of the “cinemagoing memories” (ALLEN, 2011; KUHN, 2002).

With a focus on four Brazilian documentaries – “Cine Vaz Lobo: o filme” (Luiz Claudio Lima, 2015); “Cine São José” (William Tenório, 2018); “Cine São Paulo” (Ricardo Martensen e Felipe Tomazelli, 2019); “Cinemas de rua de Aracajú” (Eudaldo Monção Jr. E Juliana Vila Nova, 2021) – we will discuss how “films about cinemas” have made powerful productions of memories and historiographies of the cinema exhibition, especially about cinemas and people involved in processes of historical effacement, resistance, activism and resurgences in small and large Brazilian cities. Our central argument is that such audiovisual narratives, often guided by senses of an activist nostalgia and technostalgia, organize themselves as valid instruments also for the historicization of peripheral cinemas that are located on the margins of official histories and institutional memories of cinema exhibition and its audiences.

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## Bio

Talitha Ferraz is professor in cinema and media studies at the Escola Superior de Propaganda e Marketing (ESPM) and the Programa de Pós-Graduação em Cinema e Audiovisual of the Universidade

Federal Fluminense (PPGCine-UFF), Brazil. She is coordinator of the research groups Modos de Ver (ESPM-PPGCine-UFF/ CNPq) and Coordenação Interdisciplinar de Estudos Contemporâneos da ECO-UFRJ (CIEC/ECO-UFRJ), and member of the International Media & Nostalgia Network (IMNN) and Cinema City Cultures (CCC) project.

## WORKSHOP

### Fast, Cheap & In Control: A Workshop for Building Your Own Theater History Platform & Database

**Michael Aronson**, *University of Oregon, USA*

At last year's HoMER conference, myself and my Oregon colleagues, Elizabeth Peterson and Gabriele Hayden, provided a workshop on best (basic) practices for making data from exhibition-related projects more accessible for comparative use by scholars in our field. This workshop was driven by the analytical survey we produced for a special edition of *Illuminance* that shows a significant set of existing impediments for most digital exhibition platforms to provide open-access comparative data. However, the survey also showed that the overwhelming majority of online exhibition histories focus on towns, cities and countries of the western 'core,' and are predominantly published by faculty and institutions with the types of digital infrastructure and personnel resources typically required to build and maintain these sites and databases. As this type of geospatial historiography becomes more central to our field it is imperative that the underlying tools for such work are available to as many scholars in as many places as possible. Simply put, if we truly want "to expand the academic field of new cinema history to a multiplicity of perspectives," the historians who work in and on the 'periphery,' those who wish to "map at the margins," require easy and low-cost tools to visualize and produce these histories.

As such, for this year's conference I am proposing a short workshop to introduce and share our beta 'plug and play' Online Theater Project. Leveraging the same open-source architecture that powers the Oregon Theater Project, we have, as an initial step, created a Github repo that allows anyone anywhere to build out their own online theater history platform and shareable CSV database, without cost, and without the need for significant IT expertise. The workshop will walk participants through the process of using the package to set up an exhibition history and mapping platform for their locale of interest, while providing us with useful feedback as we develop the project for future widespread distribution.

Note: To use a building metaphor, the Online Theater Project package on Github is currently in the kit house stage (think Buster Keaton's *One Week*), requiring some assembly by the user. We are, however, in the process of working towards more of a 'tiny house' model, where the user will be able to easily place it at their location of interest and plug-it in for immediate occupancy.

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## Bio

Michael Aronson is an Associate Professor of Cinema Studies at the University of Oregon and works on subjects related to the history of moviegoing and exhibition. He is the author of *Nickelodeon City: Pittsburgh at the Movies, 1905-1929*, and a forthcoming monograph from Exeter Studies in Film on independent exhibition in the American Pacific Northwest.

## Wednesday 5<sup>th</sup> July

### **PANEL 4: New Perspectives in Cinema Historical Research**

*Chair: Monique Toppin, The University of The Bahamas, Nassau*

#### Moving image art exhibitions – new spaces for a hybrid art form (Brazil, 1973-1983)

**Laura Teixeira**, *Goethe University Frankfurt*

This paper traces the exhibition of moving image art in the 1970s and 1980s to explore implications to (new) cinema history once the gallery space starts to gradually influence the presentation and consumption of audiovisual works. If, on the one hand, the popularization of video in this period challenged cinema and filmmakers in terms of aesthetics or production processes, it also brought about the potential for other exhibition possibilities. The cinematic experience in the art exhibition, which already existed but was increasingly facilitated through new technologies, enabled new audiences and new temporalities, influencing not only what but also where cinema could be (Balsom 2013). In order to bypass the question of medium specificity and to escape the dichotomy between cinema and video, I approach the dialogues between cinema, video, visual arts, television and performance art through the lens of “hybridization.” This notion refers to a socio-cultural process through which new structures, objects, and practices are created by the combination of previously existing ones (Canclini 2005). In this sense, moving image art can be considered a hybrid art form that draws from different traditions, forms and formats. To follow this development, I propose looking beyond the borders of the canonical (art) centers in western Europe and the United States. I instead focus my historiographical approach on three events that took place in São Paulo, Brazil: the ground-breaking art exhibition Expo-Projeção 73 (1973), the 13th São Paulo Art Biennial (1975), an edition also known as “the videomakers biennial,” and the first edition of the video festival Videobrasil (1983). As I will argue, they all contributed to the growing amalgam of different artistic languages and played an essential role in placing the moving image prominently in the realm of contemporary art.

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## Bio

Laura Teixeira is an art and film curator currently writing a PhD dissertation as part of the research collective “Configurations of Film” at the Goethe University Frankfurt, Germany. She previously studied

at the Federal University of São Carlos - UFSCar (Brazil), University of Liège (Belgium) and Städelsschule Art School (Germany).

From audiences' memories to artificial intelligence's dream: The case of "Hope Alkazar" or is there really hope for movie theatres?

**Gülşenem Gün and Ece Vitrinel**, *Galatasaray University, Turkey*

Building on the concept of transmission of cinematic memory, this paper explores the transformation of theatrical experience through the 100-year history of a movie-theater in Istanbul: Alkazar. In 1923, the year the Republic of Türkiye was founded, a movie-theater called Electra opened in Beyoğlu, and in 1925 it was renamed Alkazar. Contrary to its name, which is synonymous with "castle", Alkazar is a rather narrow building, less grandiose than its contemporaries. But it distinguishes itself from the others with its program. Alkazar, which became identified with adventure movies in the 30s-and-40s, is a youth cinema and even a children's cinema, as Giovanni Scognamillo, a famous Turkish Levantine film writer, puts it: "the cinema of children who take great pleasure in cowboys, superheroes, crazy doctors, creatures howling in the night, and ghouls coming out of their graves." But like many other movie-theaters trying to survive in the 70s, Alkazar also surrendered to sex films. The year 1994 was another milestone for Alkazar, when a handful of movielovers took over the cinema and transformed it into a cinephile training center programming European films. However, in 2010, as one of the last victims of the shopping mallization of Istanbul, it was forced to close its doors for good.

After years of abandonment, the purchase of Alkazar by Nike, and its reopening in 2021 as a performance center under the name Hope Alkazar marks a new era. The launch of Hope Alkazar with the "Alkazar Dream", a site-specific multimedia design by world-renowned new media artist Refik Anadol, in which a motion-sensitive vision of artificial-intelligence based on 150 Turkish films is projected on the walls of the old cinema hall, raises many questions: What will happen to our cinematic memories as former Alkazar audiences when AI dreams of films, some of which were also screened at Alkazar? Is this new way of relating to the hall, the rediscovery or the irrevocable loss of its collective identity as a cinema venue? This paper, which will reflect on these questions through memories spanning four different phases of Alkazar, aims to contribute to a wider inquiry into the transformation of the theatrical experience.

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#### Bios

Gülşenem Gün is Assistant Professor at Galatasaray University. Her PhD thesis, which she defended in 2014 at the University of Paris 7, is entitled "Migration and crossbreeding: The example of Turkish cinema." Currently she works on the issues of history of cinema, cinema and representation, cinema and migration.

Ece Vitrinel holds a double PhD degree in communication sciences at University of Paris 3-Sorbonne

Nouvelle and Galatasaray University, and works as an Associate Professor at the Faculty of Communication of Galatasaray University in Istanbul. Her research focuses on film industries, screens and audiences.

### Changes in the Audience Experience - A Case Study on Kadıköy Cinema

**Melis Behlil and Sena Öndün**, *İstanbul Kadir Has University, Turkey*

"New Cinema History" shifts its field of study to a smaller-scale "micro" historical, location-based, ethnographic focus on "local" people's "own" stories, with the presupposition that audiences bring their individual and collective social conditions to the cinema screening and that these tendencies condition their interpretive responses. This makes comparative analysis across regional, national and continental boundaries possible, as each "local history" contributes to a bigger picture and a more complex understanding. Ethnographic film history often sees a map of these complex relationships as part of the cinematic experience. Methodologically, focusing on the details of a single experience, rather than setting generalized rules for film history, gives us more insight into the audience experience in general. Adopting this methodology in this research, it is planned to examine the transformation of today's "arthouse" cinemas, their audiences and the viewing experience in the specific case of Kadıköy Cinema. In the study, Kadıköy Cinema will be taken as a case study. This theater will offer us an important field of study as it is the only independent theater on the Anatolian side of Istanbul that is not located in a shopping mall, is not a chain movie theater, offers a selection of arthouse films and operates only as a movie theater. These features of the theater differentiate its audience. Kadıköy Cinema is a unique venue in terms of the fact that the audience that prefers a selection other than mainstream films can find films suitable for them and that the entire film selection of the theater consists of arthouse and independent films. Throughout the analysis of the study, Bourdieu's sociology will be utilized to look at the relationship between space and capital, to examine the impact of the concepts of "habitus" and "cultural, social and economic capital" on the audience's taste, to understand the interrelationships between cinema, audience, going to the cinema and movie watching experiences, and to understand the groupings and identity construction processes of the audience by placing "distinction", one of the basic concepts of Bourdieu's sociology, at the basis of the research.

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### Bios

Melis Behlil as an associate professor of Cinema Studies and Chair of Radio, at İstanbul Kadir Has University at the department of Radio, TV and Cinema. She has been a Visiting Scholar at M.I.T., a research associate at Stockholm University and a member of the Global Women's Cinema Network and

The Hobbit Audience Research Project. Her main areas of interest are contemporary Turkish cinema and media industries.

Sena Öndün is a master student at İstanbul Kadir Has University at the department of Radio, TV and Cinema, she also works as a research assistant at İstanbul Bilgi University at the department of Management of Performing Arts. She is interested in local cinema histories and audience experience.

## **PANEL 5: Outdoor Cinema & Alternative Distribution**

*Chair: Mario Slugan, Queen Mary University of London*

### Cines de verano: Historical and Spatial Approaches to the Outdoor Film Exhibition Culture in Levante, Spain

**Antonio Rivera Arnaldos**, *Universidad Carlos III de Madrid, Spain*

Since their appearance as a popular form of film consumption around 1930, 'cines de verano' (Spanish for 'summer cinemas') have existed consistently as non-theatrical sites for commercial movie exhibition in the coast region of Levante, in the South-East periphery of Spain. However, the history and specificities of this local culture of outdoor cinema exhibition remain dramatically understudied. Thus, while tackling a subject matter that is both geographically and epistemologically far from centralizing narratives and gotham centrist discourses on cinema history (Allen, 2008), this research aims to question dominant historical perspectives by exploring the peripheral cinema culture of Levante's 'cines de verano' and the sets of practices that constitute them as alternative forms of movie exhibition. To do so, this work combines a historical approach to the presence of outdoor movie exhibition sites in the region from the first official records available to present day, and an inquiry of their particular spatiality through the study of several contemporary 'cines de verano' still open in small towns of Levante. This research stresses the possibilities of non-theatrical exhibition for providing insight on the evolving relationship between cinema and the urban experience (Kayhan Müldür, 2021), as well as looks into the extrafilmic visual, aural, olfactory, gustatory, and haptic experiences of moviegoing that Li (2020) synthesizes as 'hot noise'. The commonalities that Levante's 'cines de verano' share with other forms of outdoor movie screening from different geographies —the Mediterranean, the Global South— encourage us to propose further study of these non-theatrical exhibition cultures as nodes in a network of global cinematic peripheries.

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## Bio

Antonio Rivera Arnaldos (Spain) works as a teaching assistant at Universidad Carlos III de Madrid. His research interests range from transnational animation to the politics of space in movie theatres. He is also a film and TV journalist and critic, working for regional and national media outlets, publishers and festivals.

### The peripheral within the centre: Drive-in cinemas in Texas and Arizona in the 1950s

**Guy Barefoot**, *University of Leicester, UK*

Drive-in cinemas are associated with mainstream American culture but also with geographical and industry margins and have existed on the margins of academic debate. As part of a wider research project on outdoor cinema, this paper examines that tension and explores that marginal status. Focusing on drive-ins in Texas and Arizona in the 1950s, it looks at the Chief Drive-In outside Seminole (population 5,737 in 1960) in West Texas, the drive-ins that grew up around Abilene (population 90,368 in 1960) towards the middle of the state, and Loew's Sharpstown Drive-In in suburban Houston to the east of Texas, as well as at what started as the Twin Open Air in Phoenix before dividing into the Acres of Fun and the Peso, the latter showing Spanish-language films. It uses these examples to explore the links that individual drive-ins had to local centres and communities and their place within industry networks, transport infrastructure and ethnic divisions. In his history of the drive-in, Kerry Segrave writes of a battle between drive-ins and the film industry and the dominant academic view has been that, at least in the 1950s, this form of cinema was looked down upon by the major American distributors and exhibitors with the result that drive-ins were often forced to rely on independently produced films. In assessing the relationship between drive-in location, ownership and audiences, this paper uses trade press and local press reports, as well as studies of urban and suburban development, to outline a more complex and varied picture in which the peripheral and the central were intertwined.

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#### Bio

Guy Barefoot is an Honorary Fellow at the University of Leicester, where he was previously Associate Professor in Film Studies. His fourth book, *The Drive-in: Outdoor Cinema in 1950s America and the Popular Imagination*, will be published shortly.

### Distributing contestation in Belgium: Fugitive Cinema's alternative film distribution

**Liesje Baltussen and Gertjan Willems**, *University of Antwerp, Belgium*

In the 1960s and 1970s, the Antwerp-based film collective Fugitive Cinema injected Belgian cinema with a dose of political and social commitment. In their films, the collective protested against the power of money and the commodification of everyday life, the dominant political class, the narrow-mindedness of (Flemish) nationalism, the hypocrisy of monarchy and church and the post-colonial exploitation. Many Fugitive films can be seen as cinematic evocations of the contestation culture at the time. Importantly, the collective provided an alternative to the dominant film culture not only by producing films, but also by promoting and distributing films ignored by other distributors. While Fugitive Cinema's distribution activities (mostly 16mm) are often overseen in the description of their efforts, they are essential to comprehend the collective's significance in the history of cinema in

Belgium.

Based on original archival research and interviews, this paper explores how Fugitive Cinema aimed to realize their alternative mission by setting up a distribution department, how this related to the collective's film production activities, and how the evolution of the distribution department was exemplary for the changing film and contestation culture in Belgium. Special attention goes to how Fugitive's distribution activities were part of a broader network of alternative film distribution in Belgium and beyond. True to the collectivist spirit of Fugitive Cinema, co-operation with other like-minded organizations was a key strategy from the early beginnings. Fugitive shared its catalogue with like-minded distributors in the Belgian market and worked in close collaboration with the Amsterdam-based Fugitive Cinema Holland. Other international contacts and collaborations included Chris Marker's SLON-collective in France. This paper aims to shed light on how Fugitive Cinema was part of a complex and rapidly evolving transnational network of alternative distributors and other film organizations about which hitherto very little is known.

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## Bio

Liesje Baltussen is a first year PhD candidate at the Research Centre for Visual Poetics in the department of Literature at the University of Antwerp.

Gertjan Willems is assistant professor at the University of Antwerp and guest professor at the Centre for Cinema and Media Studies at Ghent University.

## PANEL 6: Films in Circulation: Focusing Distribution

*Chair: Caroline Damiens, Université Paris Nanterre, France*

### Film policies in Turkey in the 1950-1980 period through the Regional Management Model: The case of Adana Management Region

**Aydın Çam**, Çukurova University, Turkey

The post-World War II period marked a significant rise in the national cinema industry, with Turkey emerging as one of the leading countries in film production, particularly during the 1960-1975 period. Despite this, the economic dimension of the state's relationship with cinema remained relatively underdeveloped until the 1990s. However, the Turkish cinema economy, despite weak regulations, is not entirely unsystematic. The cinema market, without receiving direct public support, manages to sustain itself through an audience-centered informal film economy. This economic system is established and operated within six regions of the country through informal networks comprising producers, distributors, regional managers, venue owners, and film loan sharks that are organized through agents such as societies, associations, or unions in each region. These professional and sectoral organizations,

present in each region, regulate film distribution and screening activities within and between regions. Organizations such as the Association of Domestic Film Producers, the Turkish Film Producers' Association, the Istanbul Filmmakers' Association, and the Adana Filmmakers' Association, among others, are involved in protecting the interests of their members against state restrictions and other regions.

This study aims to analyze the Regional Management Model that existed between 1950-1980, with a specific focus on the Adana Management Region, also known as 'the South,' which covers 20 cities situated on the Eastern Mediterranean coast of Turkey and in Eastern Anatolia. With over 600 cinema venues and 120 film production and distribution companies, the Adana Management Region serves as an ideal exemplar of the Regional Management Model. The methodology for this research comprises the archives of the Adana Filmmakers Association and the Adana Cinema Owners Association, the records of the Adana Chamber of Commerce, the state archives, archives of local newspapers, and oral history studies with regional operators. The study also aims to examine the Regional Management Model as a form of organization that supports national cinema through different prepayment methods, and as a model that ensures diversity in film production by prioritizing the demands of audiences in different regions.

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#### Bio

Aydın Çam is an associate professor in the School of Communications at Çukurova University (Adana, Turkey). He got his BA degree from the Department of Communication Sciences at Marmara University and a PhD from the Media and Communication Studies Program at Galatasaray University. His research mainly focuses on the New Cinema History, cinema history of Çukurova region, cinemagoing, and spectatorship. Currently, he works on travelling cinema experiences in Taurus' highland villages, nomad films, and mapping Adana cinema history. He is also interested in cinema and space relations, such as cinematic spaces, spatial experiences, and mapping the cinematic spaces.

#### The western circulation of Mondo Cane: Distribution, promotion, reception

**Damiano Garofalo and Luana Fedele, Sapienza Università di Roma, Italy**

On March 30, 1962, a documentary film directed by Gualtiero Jacopetti, Paolo Cavara and Franco Prosperi, entitled Mondo Cane, was released in Italian theaters. The film grossed 740 million liras in Italy alone, with 4.4 million national viewers in almost three years. The film was produced by Cineriz, a company owned by Angelo Rizzoli. Two months later, in May 1962, the film was presented in competition at the 15th Cannes Film Festival to represent Italy. Mondo Cane was released both in Italian and English, with German, French, Spanish and Portuguese subtitles and distributed in Europe, the United States, Asia, and South America. The film was also an international box-office success and inspired an entire genre, the so-called "mondo movies": in the form of exploitation documentaries, in Italy alone almost 45 films were produced in the 1960s, many of which also include the word mondo

(meaning “world”) in their title. The aim of this paper is to trace the reasons for the international success of the film, with particular reference to the Western context. To do this, we will use a variety of sources (from production data on consumption to the promotional and marketing material preserved in the Cineriz Fund at Centro Sperimentale di Cinematografia in Rome, to conclude with articles and reviews published on the European and North-American press) in order to analyze the configurations of its success in Western countries such as Italy, France, Germany and the United States. The main research question intends to analyze how the film's promotional materials, as well as critical reception, intercepts a range of issues that the film itself poses: from the colonial/postcolonial gaze, through its alleged transnational and global vocation, to investigating issues related to race, gender and ethnic dynamics.

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## Bios

Damiano Garofalo is Assistant Professor at the Department of History Anthropology Religions Arts & Performing Arts, Sapienza University of Rome, where he teaches Cinema History, Television History, and Television Serial Narratives. After having obtained a Ph.D. in Cultural History at the University of Padova, he worked as an Adjunct at several Italian Universities. Among his research interests, the history of Italian television from a social point of view, the cultural history of Italian cinema, the relationships between history, cultural memory, and audiovisual media, the circulation and distribution of Italian cinema abroad.

Luana Fedele is a PhD candidate in Music and Performing Arts Department of History Anthropology Religions Arts & Performing Arts, Sapienza University of Rome with a research project on the distribution and marketing strategies of the Cineriz company (1956-1982). Her research interests include the social and cultural history of Italian cinema, *media industry studies* and *reception studies*.

## Cemil Filmer: A Self-Made Mogul in the Cinema History of Turkey

***Ozde Celiktemel-Thomen***, *Middle East Technical University, Turkey*

A former soldier, cameraman of the Ottoman Military Office of Cinema, operator, cinema owner and distributor Cemil Filmer (1894-1990) began to dominate the film distribution market in the Izmir region in the mid-1920s. At the time, film distribution in Turkey was rather unstructured and dependent on the European network. Cinema owners in urban settings rented their collections on a weekly basis and distributed them in provinces after popular release dates. While Istanbul was the center of film distribution in these years, Izmir was about to expand in cinema-going due to its historical, vibrant socio-cultural settings. Filmer opened up cinemas (Lale Sineması, Bahçe Sineması and Tan-Ankara Sineması) in this port city and imported films from Istanbul and Europe for exhibiting them at these newly established venues. He acted as a leading film importer/exporter and distributor in the

Eastern Mediterranean region. After enough financial profit and a good reputation in the sector, Filmer also established cinemas in Istanbul and ran a cinema even in Paris in the mid-1930s. For this purpose, his selection of films, exhibition venues, audience profile and various types of power relations with decision makers and cinema entrepreneurs are important dimensions to consider broadly. This paper intends to shed light into Filmer's role in circulation of films between the European markets, Istanbul and Izmir. His strategies to collaborate with investors, his negotiation techniques and catchy tactics to fulfill audiences' demand are worth investigating especially in relation to his status as a distributor, exhibitor and cameraman in Turkey's emerging cinema market.

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Akçura's book is significant to understand film distribution patterns in 1920's Turkey.  
Arslan, Savaş. *Cinema in Turkey: A New Critical History*, Oxford: Oxford University Press, 2011. This reference book provides a set of factual data in relation to the paper's focus.

## Bio

Ozde Celiktemel-Thomen is a historian of cinema and visual culture of the Ottoman Empire and modern Middle East. She is currently a postdoctoral fellow at Middle East Technical University's History Department. Celiktemel-Thomen received her Ph.D. from University College London (2018) with a dissertation on the regulation of cinema during the late Ottoman period. She finished a bachelors and masters in History at Bogazici University (2006) and Central European University (2009). She has published articles on wartime cinema, propaganda films and the use of educational films. Her other interests include technology of early cinema, gender in silent cinema, theory and history of visual culture.

## Netflix as a form of neo-capitalism in the Nigerian film distribution structure

**Fadekemi Olawoye**, *Goethe University, Germany*

Neo-capitalism, as it is commonly understood, is essentially industrialized countries' hegemony over developing nations. The concept of neo-capitalism that I propose in this paper deals with how Netflix controls cultural products such as Nigerian films through economic means. I reflect on this theoretical framework as a way of knowledge production in exploring the distribution of Nigerian films. In the context of the distribution of Nigerian films, there have been informal markets that have previously existed. These informal markets began their operation when Nigerian film started in 1990 (Haynes, 2019). The Nollywood scholar Jade Miller (2016) underscores these informalities, especially how the informal markets are mostly not regulated by any government policy. With the advent of Netflix, these informal markets are gradually getting displaced. However, in recent times, Netflix has overtaken the digital space and many Nigerian films are now easily accessible. In this article, I argue that Netflix's presence in the Nigerian distribution industry represents a neocapitalist trend. Consequently, Netflix's financial power helped make this form of capitalism viable. I contend that the digital space created more access to Nigerian films than the physical distribution structure. Thus, the article draws from the work of media scholars such as Hedgier and Agina (2020), who suggest that the relationship between Netflix is symbiotic because of its economic advantage.

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## Bio

Fadekemi Olawoye is a PhD candidate in the "Configurations of Film" at the Goethe University, Frankfurt, Germany. She holds a Master's degree in Performance Studies from the Institute of African Studies, University of Ibadan, Nigeria and a Bachelor of Arts degree in English Language from the University of Lagos, Nigeria.

## PANEL 7: Mixed Media/Consumption as Resistance

*Chair: Philippe Meers, University of Antwerp, Belgium*

### ¿Qué ven los espectadores cubanos? What do Cuban spectators watch?

**Pedro Rafael Noa Romero**, *Universidad de La Habana, Cuba*

The circulation of audiovisual products is very complex in Cuba because its media ecosystem is still developing, among other factors, due to the progressive encounter with web 2.0, and the disparate access to any type of digital device.

The national state audiovisual industry has not been able to overcome the productive economic crisis since the nineties of the last century, which encourages the public towards informal consumption. This article proposes a journey around the diachronic modifications of this media ecosystem, taking into account the evolution of media species in the national environment, as well as the utopia of the active spectator, transformed by the impact and mutations produced in audiovisual consumption.

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## Bio

Master en Ciencias de la Comunicación. Miembro de la Asociación cubana de la prensa cinematográfica. Autor de los libros: *Entre paradojas y resurrecciones, cruzar la calle con el cineasta Enrique Pineda Barnet* (2012), *De Hollywood al cine postmoderno*. Apuntes (2013), *La mirada hacia ellas* (2014), *Revisitando el cine cubano* (2018).

### The case study of "El Paquete Semanal" in Cuba: A non-teleological film history reading

**Pedro Scofano de Almeida**, Örebro University

This paper examines the case study of "El Paquete Semanal" [The Weekly Package], a one terabyte collection of pirated data – films, videos, e-magazines, music, games, and applications – consumed every week by approximately 90% of the Cuban population, even when a consolidated broadband infrastructure around the country does not exist (Dye et al. 2018). It is still not precisely known how the group of individuals so-called "Los Maestros" [The Masters] access high-speed connection sufficient to make the project viable – one of the main suspicious is that it is through clandestine antennas, hidden inside water tanks, on the top of specific buildings –, or to what extent the Cuban Government, which has tried to introduce a popular alternative to the product, entitled a "La Mochila" [The Backpack], monitors the activity. If during the first years of the Revolution, Cuban films were an important and effective tool to mobilize the population and helped to legitimize the socialist government, it is possible to observe that the government currently adopts a defensive position, through the production of its own package to reduce the "collateral effects" of "El Paquete". Stored into external hard drives and physically delivered to consumers by car, motorcycle, bicycle - or even on foot - "El Paquete" is a national phenomenon, neither regulated nor illegal, that permits the Cuban population to consume the latest films and TV series, challenging dominant conceptions regarding distribution and exhibition of moving images. In this sense, this study exposes the necessity of considering socio-historical aspects in film scholarship (Parks 2013), as the emergence of "El Paquete" and its "modus operandi" cannot be comprehended without considering the consequences generated by the United States embargo against the country and the historical development of the Cuban Revolution. Finally, this paper reinforces the importance of rejecting a teleological view of film history (Elsaesser 2006).

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#### Bio

Pedro Scofano de Almeida is a PhD student in Media and Communication Studies at Örebro University, Sweden. His research interests focus specifically on identifying and understanding the mediations between film, history, and political-economic interests. Prior to coming to Örebro, Pedro worked as a film and video editor.

### New Cinema History at the political periphery: The case of 'cinema action' and the producer-spectator Ollie Dixon, Independent scholar

In 1970s Britain, emergent film collectives utilised collaborative production and exhibition practices to make and screen films about, and in support of, working-class struggles (Dickinson 1999). Focusing on the Cinema Action (CA) collective, this paper analyses original oral histories with CA members and

audiences to investigate the collective's community-formation through exhibition at sites of labour struggle – factory canteens, labour clubs and union meetings. These oral histories reveal that audiences present at such screenings were also the subjects and collaborators of CA's productions. Thus, audiences' social and political experiences of film-watching were determined by their experiences as co-producers; an identity split across cinematic processes that we might define as the producer-spectator.

The analysis draws upon Bakhtin's chronotope concept (1981), which is expanded to denote collectively produced and socially operational experiences of integrated space-time, to define three oppositional chronotopes emerging from CA's engagement with producer-spectators. Therefore, the paper traces the distinctive political role of collective film practice qua the creation of cinematic space-times outside of dominant commercial cinema-sites.

Shifting to consider historiographical openings, the paper, through the case of CA, contends that the peripheralization of radical film collectives' histories outside of New Cinema History (NCH) exposes historiographical weaknesses resulting from NCH's own centralisation of commercial cinemagoing experiences (Thissen 2020; Waller 2020). The experience of such collective, non-theatrical exhibition cannot be explained through NCH's emphatic distinction between production/aesthetic histories and cinemagoing/exhibition/distribution histories. That is, by virtue of the continuity of subjects across the production, and exhibition contexts, and the experiential intermingling across these processes, the social and political import of politicised, non-theatrical exhibition can be only grasped from the perspective of a wider cinematic process. Thus, the paper closes with a provocation to consider possible disciplinary openings to peripheral cinema experiences enabled by research situated across production and exhibition contexts.

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## Bio

Ollie Dixon is a graduate of the MA Film Studies at Bristol University where he produced a prize-winning dissertation on the history of British collective Cinema Action. He has published in *ViewFinder* and has a chapter in the forthcoming collection *Beyond the Council Estate: The Cinematic Spaces of the Working-Class*.

## Chinese and Malay Language accounts of Early Cinema in Southeast Asia

**Mario Slugan, Ata Hanifée Bin Zawawi and Weijia Zeng, Queen Mary University of London**

At HoMER 2022, I presented an account of the audience experiences of some of the earliest screenings in Singapore and Hong Kong in an effort to join the growing movement away from the focus of early cinema scholarship on Europe and North America (cf. Slugan and Biltereyst 2022). As a pilot of a larger project spanning four continents currently submitted for the ERC Consolidator Grant funding ("The Local Experiences of Early Cinema in the British Colonies"), I presented some preliminary results on

exhibition venues, audience structure, films shown, patterns of distribution, surrounding discourse, and business people responsible for these screenings. However, the findings were based exclusively on contemporary English-language newspapers. To produce a better account of local audience experiences in this presentation, I am joined by my PhD students Ata Hanifée Bin Zawawi and Weijia Zeng with whom I investigate contemporary Chinese (Sing Po, Jit Shin Pau, Penang Sin Poe and Huazi Ribao) and Malay (Utusan Melayu, Lembaga Melayu, Jawi Peranakan, Surat Khabar Peranakan, and Bintang Timor) language newspapers published in Penang, Singapore, and Hong Kong.

Our focus is twofold. First, we identify screenings in Penang in May 1896 preceding the hitherto earliest known ones in Southeast Asia – those in Singapore in July 1896 (Tofighian 2013, Deocampo 2017). And we also identify the earliest known audience report in the whole of Southeast Asia which, crucially, is written in Chinese rather than English. Second, we discuss Hale's Tours – a short-lived craze c.1905-1910 in which audiences sat in make-shift train cars and watched films recorded in front of trains as a simulation of a train ride (Rabinovitz 2013) – but which has hitherto been discussed only in their European and North American instantiations. This is the first study to focus on Hale's Tours in Singapore and with reference to English, Chinese and Malay sources.

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#### Bio

Mario Slugan is Senior Lecturer in Film at Queen Mary University of London. He has written *Fiction and Imagination in Early Cinema* (Bloomsbury, 2019) and, with Daniël Biltereyst, co-edited *New Perspectives on Early Cinema History* (Bloomsbury, 2022).

Ata Hanifée Bin Zawawi is a PhD student at QMUL working on adaptation.

Weijia Zeng is a PhD student at QMUL working on Hitchcock.

#### **PANEL 8: Controlling the Narrative in Early 20<sup>th</sup> Century Cinema**

*Chair: Denis Condon, Maynooth University, Ireland*

##### Reconsidering the center-periphery narrative of Asta Nielsen and Urban Gad's partnership

**Julie K. Allen**, Brigham Young University, USA

As one of the first global film stars, Asta Nielsen has long stood apart from the crowd, celebrated for her unique genius at expressing emotion with miniscule facial movements, shifting between a wide variety of roles, and elevating early narrative film to the realm of art. Amidst all this praise, the fact that Asta was part of a team with Peter Urban Gad from her first film in 1910 through World War I, a period in which she made nearly half of her total films and many of her greatest successes, is generally overlooked. Looking back on this period in her memoirs in 1946, Asta herself is dismissive of Urban's

contributions to her success, but scholars such as Stephan Schroeder have pointed out the discrepancies between her claims and the textual record. Drawing on archival materials, a close examination of the films they made together, and the reception of those films in various countries, this paper reconsiders the conventional narrative about Asta Nielsen as the center and Gad as a peripheral figure to illuminate the significance and extent of Gad's contributions and his importance to audiences. I also contrast their highly productive collaborative work in the years leading up to World War I with their respective solo careers during and after the Great War, including a comparison of their respective applications for a cinema license in Copenhagen in the early 1920s and their film-related publications. Reconsidering Asta Nielsen as part of a team is not intended to denigrate or diminish her in any way, but to shed new light on the process that facilitated the creation of so many groundbreaking feature films in the crucial pre-war period.

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## Bio

Julie K. Allen is Professor of Comparative Arts and Letters at Brigham Young University in Provo, Utah. She works on Asta Nielsen and other Danish silent film stars. Her most recent publications are *Screening Europe in Australasia: Transnational Silent Film Before and After the Rise of Hollywood* and *The Silent Muse. The Memoirs of Asta Nielsen* (both 2022).

## Some thoughts on films of Pathé Frères in the Russian Empire: reading of French film synopsis and their Russian versions

**Ekaterina Artemeva**, *Sorbonne Nouvelle University, France / University of Lausanne, Switzerland*

A film synopsis can be seen as an indispensable source in the study of the early cinema, often due to lack of films themselves, but also being a valuable film document, as the reading of the synopsis was included in the practice of (pre)watching movies (Kovalova 2018-2019).

In view of the dominance of Pathé films in the Russian film market in the 1900s and 1910s (Zorkaïa 1994, Salmon 2014), it seems to be pertinent to compare original French film synopsis and their Russian versions with the purpose of exploring possible variations. In my research, I use Henri Bousquet's *Catalogue Pathé* and the Russian film trade paper sources in the short period 1907-1910.

Based on this data, it is possible to reveal various differences between two texts, French and Russian, relating to the same film. It may concern a relationship between characters, a plot twist, or even an ending. This could be the starting point for many questions, first of all: who is the author of the Russian version of the synopsis? Apparently, this person had no access to the French original text or could not understand it properly. In some cases, these significant variations alternated the meaning of the synopsis and created new films through it, influencing the spectator's imagination. Are those differences in two versions of the synopsis caused by cultural "misunderstandings"? Or could we consider it as a part of the early practice of adapting a movie for the local audience, i.e. film localization

in Russia (Tsivian 2004)? Finally, this topic could have a transnational dimension and raise the question of whether this practice is applicable to other countries where Pathé distributed its films.

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## Bio

Ekaterina Artemeva, 2nd year PhD student in history of cinema (Sorbonne Nouvelle University / University of Lausanne), working under the supervision of Valérie Pozner and Laurent Le Forestier. Her thesis title is "French cinema companies in Russia in 1904-1918."

## Eastern European jews, early Yiddish cinema and diaspora cultural nationalism

**Judith Thissen**, *Utrecht University, The Netherlands*

Between 1880 and 1924 over two million Central-Eastern European Jews - about a third of the total - migrated to the United States. This massive migration dramatically changed the global geography of world Jewry and turned New York City in a vibrant Jewish cultural center. Coinciding with the development of the cinema into a mass entertainment medium, moviegoing became one of the most characteristic configurations of Jewish-American culture, facilitating the integration of immigrant Jews into American society. At the same time, the cinema – as medium and venue - could also be turned into a platform for ethnic group formation based on a shared history, language and culture rooted in Central-Eastern Europe. In sharp contrast to Yiddish-American theater historiography, however, little attention has been paid until now to the transatlantic dynamics of Jewish-American film culture. Building upon insights from Jewish studies, I would like to explore how cinema culture in Jewish immigrant New York was shaped by growing Jewish diaspora nationalism in Eastern Europe and the concomitant flourishing of Yiddishkayt as a cultural homeland for a people without a nation state. What traces can we find in the American trade press of transnational cinematographic exchanges between the United States and Eastern Europe? Did Russian and Polish silent films with Jewish themes and Yiddish intertitles produced for the millions of Jews who lived in the imperial borderlands make it to America? Were American Jewish-themed films exported to Poland, Ukraine, Lithuania and other regions with large Jewish populations? Evidently, in the field of silent cinema there was not the same highly visible transatlantic flow of people and productions that we witness in the field of Yiddish theatre and later in the high days of the Yiddish talkies. Still, by looking at trade sources through the lens of transnational cultural exchange we might discover earlier networks between American and Eastern European film producers and distributors specialized in making movies for Jewish audiences.

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Jeffrey Shandler, *Yiddish: Biography of a Language* (Oxford University Press, 2020)

#### Bio

Judith Thissen is Associate Professor of Cinema history in the Department of Media and Culture at Utrecht University. She is specialized in the history of early Jewish cinema culture in the United States and has widely published on this subject in leading academic journals as well as in many anthologies.

### **PANEL 9: Spatial Dimensions of Movie Theaters**

*Chair: Ece Vitrinel, Galatasaray University, Turkey*

#### Changing Identities of İzmir Cinemas, Before and After the Great Fire of 1922

**Şeyma Sarıbekiroğlu**, *İzmir Institute of Technology, Turkey*

İzmir, formerly Smyrna, is one of the Ottoman cities that met early with the cinema in 1896, just a year after the first-ever public movie screening in Paris. This early event occurred thanks to its being a prominent port and trade city inhabited by cosmopolitan communities with diverse ethnicities who were open to and curious about innovations. The screening's being in Apollon Hall (referencing an ancient Greek god) in the Frank (i.e., European) Neighborhood (Sevinçli 2021) manifests the ethnic identity of the early cinema sector. In the first two decades of cinema life in İzmir, when the city was among the Ottoman urban centers of cinemagoing, actors (including cinema owners and managers, movie supply companies, and audiences) were mainly Greek.

This changed in the 1920s due to several factors: occupation of Smyrna from mainland Greece (1919-1922), Turkish capture of the city in 1922, the Great Fire in 1922, dissolution of the Ottoman Empire, and establishment of the Turkish Republic. As a consequence, the city lost its Greek population, fire demolished most of the existing cinema halls while cinema continued as a business though as a rather marginalized sector in a now peripheral city, and under managers and movie distribution companies with Turkish ethnicity. Names of the surviving cinemas became Turkish under the influence of the Turkish War of Independence which also affected the screened movies. With the nationalization and modernization project of the Turkish Republic, cinemas of the time hosted the firsts, including Turkish women on the scene and as audience. Cinemas' architectural character also changed, from Neoclassic to Turkish national style, and later to modern architecture that was officially adopted as an indicator of a modern state.

This paper aims to follow, through literature and archive research, these changing identities of İzmir cinema sector in terms of ethnicity and architecture through the rupture of 1922, which carried İzmir from the "center" to "periphery" in cinemagoing.

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## Bio

Şeyma Sarıbekiroğlu received her Barch degree in 2015 from Middle East Technical University (METU, Ankara), and Master's degree in Architectural Restoration in 2018 from Izmir Institute of Technology (IZTECH, Izmir) where she current works as a research assistant. She currently continues her Ph.D.at IZTECH on "Closed Cinemas in İzmir City Center as Architectural Heritage".

## Space of Intimacy and Wonder: Cinemas in British Malaya before the Second World War

**Agata Frymus**, *Monash University Malaysia*

While the film fandom of the 1920s and 1930s has been a site of productive study in the last decade, little work focusing on Southeast Asia exists. The insightful articles by Nadi Tofighian (2018) and Dafna Ruppin (2017) constitute a notable exception. This presentation sketches some of the empirical parameters of moviegoing in the silent, as well as early sound era in Straits Settlements and Federated Malay States; separate administrative entities known arginaliz as British Malaya. It draws on film advertising, oral histories conducted in the 1980s, and other fragmentary traces of fan practices that emerged from the popular press of the era. Unlike the opinion pieces written by middle-class, male, and usually white journalists, gilrs' attachment to cinema rarely left an imprint on the archive. If women's stories are ephermeal, then we need to start "miscellaneous acts of collection" (Hastie 2007, 229) to unearth them.

Both Jacqueline Najuma Stewart (2005) and Diana Anselmo (2021) focus on a marginalized viewership—Anglo-American girlhood and African Americanness consecutively—which forces them to engage with fiction writing or scrapbooks; in other words, primary sources that are not favoured by the historical protocol. Capitalizing on these feminist approaches, this study opens with a discussion of Dulcie Mable Foston, an avid moviegoer from Singapore whose photograph was published in an American monthly Motion Picture Magazine in 1919 (Anon 1919). I take Dulcie's story as an entry point for a wider exploration of urban moviegoing. What makes personal narratives like hers so important is their ability to destabilize the concept of a standardized, national audience. I examine the key cultural dynamics that influenced her experience of the movies; outlining the patterns of exhibition, the popularity of Hollywood fare, and the gendered anxieties on cinemagoing that circulated in the public sphere.

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## Bio

Agata Frymus is a feminist film historian and Lecturer in Film, TV and Screen Studies at Monash University Malaysia. She is the author of *Damsels and Divas: European Stardom in Silent Hollywood*

(Rutgers University Press, 2020) and the Principal Investigator on Sustainability and Cinematic Heritage in Malaysia and Singapore Project (2022–2024, funded by Monash ECR fund). Her work has been published in *Feminist Media Studies*; *Celebrity Studies*; *Journal of Cinema and Media Studies* (JCMS) and *Film History*, amongst others.

#### Theaters from B to Z. Cali, Colombia, the seventies

**María Fernanda Arias Osorio**, *Universidad de Antioquia, Colombia*

This paper approaches how the programming, exhibition and reception practices in popular commercial theaters in Cali, Colombia, in the 1970s, were the correlate of the numerous transformations and tensions in the imaginaries of social class, gender and generation, as shaped and lived by spectators and citizens in this period. Billboards, pieces on cinema in local newspapers, and testimonies of spectators and workers of various film theaters from the period are the primary material for this analysis. In the 1970s, popular theaters, already located exclusively in poor neighborhoods, offered non-stop, continuous double features of Mexican wrestling, Asian martial arts, American “action”, and European and Latin American erotic films, to an increasingly male audience. Many of these films, especially the non-American ones, were never shown in first-run theaters. Different origins and genres of the movies were associated to the tastes, behaviors, and cultural, social and political expectations of certain types of differentiated audiences.

These exhibition dynamics generated new reception behaviors, reinforced negative imaginaries about young people from marginalized neighborhoods, and alienated female and family audiences from these theaters. Also, they transformed definitions and perceptions about “popular” cinema, and complicated with new nuances its differences with the “intellectual” or “political” cinema typical of film clubs and the “modern” cinema of first-run theaters. This situation related to the complex dynamics of urban growth and inequalities of the time and determined the logics of film exhibition in the long-term. Thus, from a historical materialist perspective -as Janet Staiger called it- it becomes evident that the reconfigurations of social classes, gender and generations were constantly intertwined with film exhibition and reception practices and with the imaginaries associated with diverse types of films, influencing the ways in which the inhabitants of the city think of themselves and others in specific historical contexts.

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PhD in Communication and Culture with an emphasis in film and media studies from Indiana University. Associate professor at the Faculty of Communications and Philology at the University of Antioquia. Director of the undergraduate program in Audiovisual and Multimedia Communication. Researcher in social history of cinema and Colombian cinema.

#### On Brazilian collective cinema and the struggle for the right to the city

**Mateus Sanches Duarte**, *Duke University, USA*

Filmic space, understood as a producer of aesthetic, political, and historical meanings has promoted in recent years a fertile critical arena for thinking of cinema as an art that can play an active role in the production of urban space. In contemporary Brazilian cinematography, in works of varied styles and

genres, the spatial dimension has acquired a *sui generis* importance, reflecting not only the socioeconomic and political transformations that Brazilian society has undergone in recent years but also the disorderly urbanization process experienced by its cities in the same period.

In the emergence of a critical cinematographic gaze of the urban and architectural transformations that Recife (Pernambuco's capital, Brazil) has undergone in the last 20 years, a considerable number of filmmakers have sought to reflect on the urban verticalization process underway in the city, sometimes uniting efforts to intervene in these transformations politically. An example is the film productions associated with Ocupe Estelita (Occupy Estelita), a political movement that challenged an urban project intended to build a complex of high-end residential and commercial buildings in the historic area of Cais José Estelita, located in downtown Recife, implicating in the demolition of its warehouses. Interested in the collective intervention cinema organized in this context, this paper analyzes the creative forms of action and reaction to the development model in Recife, which was not only significant for a vast audiovisual production, but also for another form of filmmaking that collectivizes authorship in favor of the mobilization for the right to the city. This collective experience, which left its mark in the histories of both the city of Recife and Pernambuco's cinema, has highly contributed to the spatiality studies on Brazilian and world cinema, being an ideal type to reflect on the relationship between cinema and city in contemporary Film Theory.

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#### Bio

Ph.D. student in Romance Studies at Duke University, with an M.A. in Communication and Culture from the Federal University of Rio de Janeiro, and a B.A. in Social Sciences from the Pontifical Catholic University of Rio de Janeiro, with an exchange program at Universidad Autónoma de Madrid.

#### **PANEL 10: Exploring New Methods and Digital Data**

*Chair: Jeffrey Klenotic, University of New Hampshire USA*

##### The usage of Microsoft Power BI to analyse films and exhibitions in Petrópolis, Brazil

**Natália Stadler Luiz**, PPGCINE, Universidade Federal Fluminense, Brazil

Inspired by the researches made about the movie theaters in Rio de Janeiro (GONZAGA, 1996) and Niterói (FREIRE, 2012), the databases developed by José Inácio de Melo Souza, regarding films exhibited in São Paulo and Rio de Janeiro, and the projects Cinema Context and Cinema Belgica, developed in the European context, this work deals with the creation of a database, regarding films exhibited in July and August of the years 1929 and 1934, in the city of Petrópolis, mountainous region of Rio de Janeiro. It is situated in the field of historiographical studies regarding film distribution and exhibition, proposing a transdisciplinary analysis, through sociocultural, political, economic, spatial and urban contexts, as it is common to New Cinema History studies, and that in Brazil has been called a

“methodological strategy” (VIEIRA, 2021): histórias de cinemas.

Stating that many studies situated in New Cinema History tend to be microhistories, Biltereyst and Meers (2016), suggest comparative analyses to give new purposes to projects, helping to understand trends and providing a broader and more complex knowledge. For this interoperability to occur, they defend the standardization at all stages, from data collection, through data processing and analysis. Thinking of a way to better achieve this on an individual level, this work proposed the development of the analysis in Microsoft Power BI, a free user-friendly software, in which researchers can develop their own personalized visual analysis, through responsive graphics and interactive tools. This software, commonly used to analyze and improve company's results, provides total independence for the researcher dealing with large amounts of data. Through thousands of tutorials available online for free, you can quickly learn the basics to facilitate analysis and its presentation in a variety of areas, including cinema, allowing us to broadly replicate the method.

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## Bio

Brazilian, born in Petrópolis, Natália Stadler is a 24-year old Master's student in Cinema and Audiovisual at PPGCINE UFF. She worked as a Research Assistant on the short film "Cinema é drops" and is associated with Socine, a member of GP Modos de Ver and of ABPA.

## A 'glocal' perspective on Dutch cinema cultures: Presenting the history of cinema-going through data stories

**Julia Noordegraaf, Leon van Wissen, Ivan Kisjes**, University of Amsterdam, the Netherlands and **Thunnis Van Oort**, Radboud University, the Netherlands

The growing availability of data on the history of movie-going and the platforms to access and analyze these allows us to explore the history of cinema from a comparative perspective, that investigates local cinema cultures in the context of their relations with other parts of the world. Even the heart of a local cinema culture, the film screening event, is a transnational affair, confronting local audiences with films, stars and locations from all over the world.

As we have argued elsewhere (van Wissen et al. 2021) and demonstrated at our Linked Cinema data workshop at HoMER 2022 (Noordegraaf et al. 2022), the development of open databases and the Linked Open Data (LOD) approach can support the comparison of data on various dimensions of local cinema cultures. In addition to supporting the analysis, digital platforms allow for the visualization and contextualization of subsets of the data in the form of a narrative supported by data visualizations such

as tables, charts, and maps. As such, these so-called data stories are a presentation of the research findings in narrative form that includes direct interaction with and documentation of the underlying data and methods (Ordelman et al. 2022).

In this paper, we demonstrate how data stories can benefit research on ‘glocal’ cinema cultures by giving two examples. The first example focuses on the use of a Jupyter Notebook to work with data from a relational database to both analyze and methodologically explain our research on film programming in cinemas in Amsterdam in 1952, 1962 and 1972, in particular investigating how the country of production contributes to their profile. The second example demonstrates how an interactive data story that queries a LOD endpoint supports comparative research on the popularity of international film stars among Amsterdam and Rotterdam film audiences in the same sample years. We thus demonstrate the potential of data stories as new, ‘FAIR’ forms of research and publication that support transparency and flexibility regarding digital data and methods (Wilkinson et al. 2016).

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## Bios

Julia Noordegraaf is professor of digital heritage in the Department of Media Studies at the University of Amsterdam. She is editor-in-chief of the Cinema Context database and acts as board member for Media Studies in CLARIAH, the national infrastructure for digital humanities research.

Leon van Wissen is a data engineer at the Data Science Centre of the University of Amsterdam and is part of the CREATE research program and the GLOBALISE project. He works with historical databases and is concerned with collecting, modeling, and linking cultural heritage data as Linked Open Data.

Ivan Kisjes is an archaeologist and programmer at the CREATE research program at the University of Amsterdam, working on various projects within the humanities as computational research support.

Thunnis van Oort is a historian interested in the use of digital sources and methods in humanities research. He currently works as post-doctoral researcher at Radboud University on the construction of a database of the population of Suriname between 1830 and 1950.

### What to make of a diary from the early 20th Century? Time- geography as a method for understanding cinemagoing as mediatization

**Åsa Jernudd**, Örebro University, Sweden

Between the years 1877 and 1962 Allan Holmström kept a diary recording his actions every day after work at the factory. Holmström worked as a clerk and supported a wife and three children. The diary reveals Holmström's passion for theatre and film stars, press clippings of which were inserted in the bursting diary notebooks. His celebrity-based scrapbook practice has been explored as an early example of converging and consumer-participant media culture (Jarlbrink 2009, 2010). However, the notes about his visits to the cinema - which provide unique insight into how cinema during its process of institutionalization (Gaudreault and Marion 2002, Moore 2013) became an integrated part of a white-collar worker's life – has not been studied.

My intention is to test a method for analysis of Holmström's cinemagoing borrowed from geography which has a focus on time, rather than space. The time-geography method (Hägerstrand 1970, 1973, 1985, Ellegård 2019) captures how cinemagoing interacts with (and replaces) other activities and events in Holmström's life. His cinemagoing habits will be analyzed in relation to the process of institutionalization of cinema with a focus on the years 1914 to 1920.

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#### Bio

Åsa Jernudd is associate professor in Media- and Communication Studies at the School of Humanities, Education and Social Sciences- at Örebro University. She earned her PhD in Cinema Studies at Stockholm University in 2007. She is currently working on finalizing the work with the research project, *Swedish Cinema and Everyday Life: A study of cinema-going in its peak and decline*, funded by the Swedish Research Council (2019-2022), which she was PI for. With the work on the diary Jernudd returns to the area of early cinema which was the topic of her dissertation.

### **PANEL 11: Cinema and Resistance**

*Chair: María Paz Peirano, Universidad de Chile*

### Projecting the green revolution in the Colombian countryside

**María A. Vélez-Serna**, University of Stirling, UK

In the late 1960s and early 1970s, the Colombian Agricultural Institute (ICA) relaunched the state's efforts in rural extension, seeking more effective ways to disseminate new techniques, crops, and processes to peasant farmers. These initiatives came at the peak of the so-called 'green revolution' between the 1940s and 1970s, a complex of processes of 'state reconfiguration, capitalist accumulation, concentration of power, disenfranchisement, agricultural investment and innovation' (Patel 2013). Audiovisual media were part of the knowledge-transfer strategies (usually North-South) that shaped

these transformations, with international organisations such as the Rockefeller Foundation and FAO playing an active role in training and equipping Third World extension workers, as well as making and distributing non-theatrical films (Méndez Rojas). By 1973, there were about 30 mobile audiovisual units (equipped vans) in Colombia, according to Ríos Gómez (1973, p. 4). ICA staff conducted detailed audience research on the reception and pedagogical efficacy of agricultural extension films, and on the use of these mobile units.

This paper considers these initiatives in the context of a longer history of sponsored cinema and of critiques to top-down models of agricultural extension. If the ICA's films aimed at transforming agricultural practice, they can be seen as (more or less effective) environmental interventions. Mobile exhibition practices were crucial to the 'usefulness' of this cinema, and therefore to the implementation of a modernisation model that campesino audiences and extension workers had to negotiate. Researching these interactions thus amplifies the ecocritical relevance of debates about the educational and persuasive roles of media, and the importance of studying cinema as a situated social practice and live event.

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## Bio

María A. Vélez-Serna teaches film and media at the University of Stirling. She has worked on early cinema in Scotland, 1940s Colombian audiences, and contemporary practices of non-theatrical exhibition. Her current research focuses on the uses of film and video in energy transitions and extractive projects.

## Audiences on the winter barracks? Archive, absence and material culture in the new working-class documentary film

**María Soliña Barreiro González**, *Universidade de Santiago de Compostela, Spain*

If we observe carefully the tendence on working class documentary film production the latest years, we can notice in the 20's decade of the 21st century a group of films that use image as a reflection artifact, that recover hidden stories with a history from below perspective and employ minor archives to make the movie –or even work without related archives at all because there are no images of those moments. These films are pointing out a new way to work on this “political” field beyond the usual function of image as a denounce tool or as a speech illustration. This trend appears in some Spanish films as *The Year of the Discovery* (López Carrasco, 2020), *A revolt without images* (Monsell, 2020) or *Nation* (Ledo, 2020) among others, and these films are also connected to some general trends of the contemporary

documentary film as Jean-Gabriel Périot's productions. These films re-examine some conflictive periods of the working-class history in order to think with the images, to recover minor images or even to point out the inexistence of these images that should have existed. These films are complex, materially heterogeneous, aesthetically original and deeply historically rooted; and, even if they are political, they are far from militant, collective or action films typical from the 20's-30's or even the 60-70's. These films are a kind of winter barracks, where one should retire to nourish and recover, but they are also real and material objects on thinking and struggle, something more than words. Jean-Gabriel Périot speaks about the need to have not only the words but also films on our own, films that comfort us a class in a very difficult historical moment. This paper proposes to analyse these films, trying to categorize this tendency in order to understand the relation with the social moment but also their relationship with their audiences; there are three hypotheses: films as reflection artifacts, as projects of historic recovering or films as comfort objects. The analysis of the films will be focused on their relation to audiences and their expected function.

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## Bio

M<sup>a</sup> Soliña Barreiro González holds a PhD in Social Communication at Universitat Pompeu Fabra and teaches at Universidade de Santiago de Compostela. She is a researcher specialized in working class representation on film and media, avant-garde film, documentary film, silent film and cinema in minority languages.

## How the province resisted concern: Ufa in Upper Silesia in the 1920s and 1930s

**Urszula Biel**, *Independent scholar*

Colonialism in the 'classical' sense means the exercise of political and economic control by a European country over non-European territories and their inhabitants. However, in the case of some continental powers, similar practices could be observed in relation to the European territories that these powers sought to dominate. Germany, for example, was such a country. United in 1871 became an empire, which by 1918 included much of the territory of Poland. In 1886, Chancellor Otto von Bismarck initiated the establishment of the Colonisation Commission (Ansiedlungskommission) to acquire land in the Prussian partition from the Poles. In my presentation, I would like to focus on a section of this area, which was Upper Silesia.

In the field of cinema, Ufa became a major player in the German market, which in its development and expansion quickly began to draw on the practices of Hollywood studios. Alongside the narrative style, block-booking, blind-buying, run-zone-clearance, vertical and horizontal integration largely built the dominance of US cinema. Ufa was keen to embrace these practices to help it subordinate the entities with which the conglomerate worked, both domestically and abroad. Upper Silesia, which although partly belonged to Germany, was treated by them as a distant province. The large Polish minority, which was in fact the majority, was subjected to various forms of pressure, including in the area of

cinema.

In the German part of the region, Ufa did not enter until 1925, but it did so very strongly, opening several cinemas in the largest cities. Gradually, however, the concern began to lose its cinemas in the region to independent entrepreneurs, thanks to the bold strategy of local players, whom it probably underestimated. In the Polish part of the region, on the other hand, resistance to Ufa and German films after 1933 came from Jewish cinema owners, who owned a significant number of local cinemas.

In my presentation, I would like to outline the strategies of local film business resistance against Ufa and German films, which, in this highly complex melting pot of nationalities, effectively undermined the myth of the great Ufa and weakened its colonialist inclinations.

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## Bio

Urszula Biel, film historian, the main subject: Cinematography of Upper Silesia in 1918-1939 on the Backgrounds Polish-German relations. Biel earned a Ph.D. in 1995 at the Polish Academy of Science - The Institute of Art in Warsaw. Her doctor's thesis was published as "Śląskie kina między wojnami, czyli przyjemność upolityczniona" ["Silesian Cinemas between the Wars"], Katowice 2002. Recently she published a book about the German part of Upper Silesia in 1918-1939: "Kultura filmowa prowincji górnośląskiej. Kina, właściciele, widzowie" Poznań 2020 [Film Culture of Upper Silesia Province. Cinemas, Movie Owners, Viewers], awarded as the Best Book 2020 by Polskie Towarzystwo Badań nad Filmem i Mediami. Furthermore, Biel is the manager of Art House Cinema AMOK in Gliwice, awarded by Polski Instytut Sztuki Filmowej in 2012, 2017, 2022.

## PANEL 12: Cinema and Culture

*Chair: James M. Burns, Clemson University, USA*

In, out, or 'in-between'. Moviegoing and cinema experience of the Italian adolescents belonging to Romanian, Albanian, Moroccan, and Chinese communities

**Mariagrazia Fanchi**, *Università Cattolica, Milano, Italy*

The studies on Italian cinema audiences have largely used the variables of gender, age, and geographical location to reconstruct the moviegoing processes and viewing experiences (Casetti-Mosconi, 2006; Casetti-Fanchi, 2006; Treveri Gennari et al, 2020). Instead, it has tended to ignore ethnicity and race. This shortcoming is partly due to the specificities of the country's history in the last century: the brevity of the colonial period and the substantial absence of incoming migratory flows until the 1990s (Allievi–

Dalla Zuanna, 2020). However, to reflect on how minority and minoritized groups experience cinema is to give them visibility and to be able to assess the present and past capacity of cinema to be an instrument of inclusion and social cohesion.

The paper aims to present the results of a survey carried out in July 2022 on a sample of teenagers (between 11 and 14 years old) second-generation spectators, i.e., residents in Italy and born from immigrant parents. The survey focused on the ethnic-cultural communities most represented in Italy: Romanian, Albanian, Moroccan, and Chinese (ISTAT, 2022), and it adopted a multimodal approach, mixing life histories with visual and creative research methods (Ayrton, 2020). The sample was selected to represent the internal complexity of each community, choosing adolescents from families with diverse social, economic, and geographical conditions.

The paper will illustrate the role that cinema plays in the 'third space' (Hall, 1990; Bhabha, 1996; Benwell-Procter-Robinson, 2012) construction processes of the adolescents belonging to the 4 communities above mentioned, its function and value with respect to the other media, and the influence exerted by family, community of belonging, and social environments on the moviegoing and, more widely, cinema experience (Biltereyst-Meers-Maltby, 2011, 2019).

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#### Bio

Mariagrazia Fanchi is Full Professor in Film and Media Studies at Università Cattolica in Milan. Her research is dedicated to Italian cinema audiences, past and present. She is the PI of a project funded by the Ministry devoted to create an archive of Italian movie theaters.

#### Chinese-language movie theaters in North America: A comparative analysis

**Lisa Dombrowski**, *Wesleyan University, USA*

Cinemas, Chinese opera houses, and non-theatrical venues in North American Chinatowns sporadically screened Chinese-language films for diaspora audiences as early as the 1910s and formed an informal circuit by the 1930s. Yet the peak of dedicated Chinese-language movie theaters extended from the 1960s through the 1990s, as Hong Kong studios targeted overseas audiences and changes to immigration laws in the United States and Canada greatly expanded diaspora communities. During this period, Hong Kong distributors and exhibition circuits both sold and rented Cantonese and Mandarin film prints and promotional materials to theaters in at least 20 North American cities, including New York, Los Angeles, San Francisco, Boston, Chicago, Vancouver, Toronto, and Ottawa.

Existing scholarly work has provided valuable insight into the divergent social environments and business challenges faced by Hong Kong circuits and North American theater owners (Fan, 2010) and contested prevailing narratives regarding the appeal of Chinese-language moviegoing for overseas audiences (Hu, 2014). Much remains to be done, however, to systematically document the histories of North American Chinese-language cinemas, the films they screened and how they circulated, and the array of moviegoing experiences they fostered. This effort is complicated by the limited number of

related archival collections and the lack of surviving media coverage, as most Chinese-language movie theaters were not listed in English-language newspapers and advertised only on the radio and/or in Chinese-language publications that typically have not been digitized, or often, even included in local library collections.

This paper will introduce the Chinese-Language Movie Theaters in North America project and early observations drawn from its evolving data set, developed from archival and private collections, government records, and digitized news accounts. A comparative analysis of two cities with a high concentration of Chinese-language movie theaters, Los Angeles and New York, will illustrate variations in the geographic clustering of the cinemas as well as in the films they screened and the audiences they served. The paper will also highlight initial findings from oral histories, which shed light on unrecorded exhibition and moviegoing practices.

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#### Bio

Lisa Dombrowski is a Professor of Film Studies and a Professor of East Asian Studies at Wesleyan University. Her research interests include the distribution and exhibition of Hong Kong films and specialty cinema. She is currently engaged in a data set, mapping, and oral history project focusing on Chinese-language cinemas and moviegoing in North America between the 1960s-1990s.

#### Popularity and gender relations in Dutch films 1934-1935

**Clara Pafort-Overduin**, *Utrecht University, The Netherlands*

In this presentation, I will discuss the role played by gender in the popularity of Dutch films in the 1930s. I will try to explain the differences in popularity by using the concept of appropriation as defined by Willem Frijhoff. Appropriation revolves around the adaptation of cultural assets and, consequently, is dynamic and constantly changing. There is an interaction between the suppliers of a cultural product, such as a film, and an audience expressing positive or negative opinions. Positive reactions stimulate the creation of a similar product, hence the recurrent use of certain themes, genres, actors and so on.

The popularity of the films was established in an earlier investigation by mapping the distribution of all new films on the Dutch market for 12 months after their premiere between 1934 and 1935. Analysing the plotlines from almost the complete Dutch film production from 1934-1935 (16 of the 19 films) it becomes clear that the great majority of them revolve around the forming of romantic couples or problems of married couples. In the subplots of several films, an alternative version of the traditional men-women relationships is created. The roles played by Fientje de la Mar are exemplary in this regard. I will discuss how the relation between film popularity and recurring types and plot developments can reveal cultural preferences and societal norms and values.

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## Bio

Clara Pafort-Overduin is lecturer and researcher within the department of Media and Culture Studies and the Institute for Cultural Inquiry at Utrecht University. She works on popular film in the Netherlands. She published several book chapters and articles on the popularity of national films. Together with economic historian John Sedgwick and Marketing economist Jaap Boter she published on the peculiarities of the structure and development of the Dutch film market in the 1930s.

## Cross-mapping the cinematic experiences: the archeology of Soviet cinema in Paris in 1934

**Nataliya Puchenkina**, *University of Lorraine, France*

Soviet cinema export, distribution and exhibition, like many other products of USSR's cultural diplomacy, had multiple functions: it was supposed to showcase the Soviet experience to broad foreign audiences, bring home some foreign currency via its international sales and serve as a mobilization tool for politically-oriented communities. Whereas various kind of dynamics of commercial and non-commercial distribution of Soviet cinema abroad have already been identified by film scholars and historians, what remains yet to uncover, is how different approaches to programming crossed in time and space and how did they (or did they not) interact with each other. A geospatial analysis of Soviet exhibition patterns could be useful to cross-map commercial, militant and cinephilic circulation of Soviet films and also lead to a better understanding of its audiences: to achieve it, the communication will focus on the sole 1934 year (methodologically interesting to study, due to the diversity of Soviet films being released on Parisian screens), and take as a field of study the city of Paris and its outskirts. Which cinemas and non-theatrical venues regularly showed Soviet films and in which neighborhoods were they located? How the programming data could correlate with socioeconomic status of these neighborhoods? Following on Jeffrey Klenotic's approach to mapping history of film premieres, this communication aims to use data collected from a large selection of digitalized trade and general press in order to identify the key areas of Soviet cinema exhibition in 1934's Paris and compare them with the high-places of Parisian cinematic, militant and artistic culture.

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#### Bio

Nataliya Puchenkina, PhD, is a film historian and teaching fellow at the University of Lorraine (France). She published a series of articles that aspire to give visibility to actors not directly involved in a creative filmmaking process: rank-and- file film practitioners, distributors, critics. Her interests also include the exploration of links between conditions and trends of film distribution/exhibition and the transmission of film culture.

### **PANEL 13: Hollywood Memories: Film Consumption and Reception Practices in Germany and Mexico**

*Chair: Clara Pafort-Overduin, Utrecht University, the Netherlands*

The papers in this panel provide a comparative analysis of how Hollywood movies are watched and remembered outside of the United States, namely in Germany and Mexico. The focus is specifically on cinematic remaking, on film remakes, sequels, and franchises. As part of the Hollywood Memories project (based at Leibniz University Hannover, Germany), we examine the long-term cultural effects of such films, hypothesizing that they shape memories, lived experiences, and generational identities of viewers in a globalized world. In this panel, we want to present and connect findings from our empirical audience research (with online questionnaires and group interviews) in Germany and Mexico – two countries that have, historically, radically different political, economic, and ideological relationships to the United States and to Hollywood cinema. After World War II, West Germany became a zone of U.S. occupation and re-education, where U.S. popular culture soon thrived and Hollywood blockbusters led the movie charts. Mexico is a postcolonial state troubled by its political, economic, social, and cultural relations with the United States, including the dominance of Hollywood cinema. At the end of the “Golden Age” of Mexican cinema (1938-1953), Mexico began to lose its industrial film studio system as Hollywood expanded its reach. With its approach to cinematic remaking as a global practice that is biographically and media-technologically embedded in viewers’ lives, the Hollywood Memories project examines how these developments affect audiences and their identification with persistent Hollywood movies, storyworlds, and stars.

#### Hollywood memories and movie generations: A cross-cultural, comparative approach

**Kathleen Loock**, *Leibniz University Hannover, Germany*

One defining feature of our current moment is the enduring presence of the pop-cultural past, including Hollywood movies that return time and again in the form of film remakes and sequels. Over time, such movies that stem from the practice of cinematic remaking become temporal markers, structuring the passage of time while simultaneously providing a strong sense of continuity (Kelleter/Loock). For audiences, this paper proposes, cinematic remaking perpetuates experiences, memories, and sentimental attachments, as it synchronizes the time that has passed in individual lives and invites viewers to revisit their own past in the present. The enduring presence of certain Hollywood films and franchises as globally popular entertainment suggests that media, memory, and feelings of generational belonging are intricately entangled with the global political economy of the entertainment industry, hegemonic power relations, and processes of globalization and cultural homogenization. Despite the growing body of scholarship on cinematic remaking, we still know relatively little about long-term global reception practices. To be sure, cinematic remaking is a global phenomenon of media

production that cannot be limited to Hollywood. Similarly, however, inquiries into Hollywood's remaking practice also need to consider how Hollywood films that repeat, continue, expand, and revise popular stories circulate as U.S. popular culture and how they become globally shared media texts. This paper introduces the Hollywood Memories project – a mixed-method comparative investigation that examines the accumulated long-term social and cultural meanings that Hollywood films acquire in the lives of actual global viewers. In line with approaches promoted by the New Cinema History movement (Maltby/Biltereyst/Meers), the project decenters the film as object of study to foreground memories, lived experiences, and social acts of film consumption. Furthermore, it follows the call for more comparative perspectives (Biltereyst/Meers) by including different age groups in different countries.

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## Bio

Kathleen Loock is Professor of American Studies and Media Studies at Leibniz University Hannover and director of the Emmy Noether research group "Hollywood Memories: Cinematic Remaking and the Construction of Global Movie Generations" (2020-2026), funded by the German Research Foundation (DFG).

## Curiosity, comfort, and commerce: Hollywood remaking and the reception of German audiences **Stefan Dierkes**, *Leibniz University Hannover, Germany*

Hollywood movies have been dominating the German movie market for almost five decades. They usually account for around 70-80 percent of the annual market share. In the last two decades, the process of cinematic remaking – spawning for example remakes, sequels, or prequels – was the most crucial driver of this continued Hollywood success. However, the appeal of these movies is still an understudied subject, especially in German audience research. Previous studies have focused on the sociology of cinema audiences in general or on the success of U.S. movies by analyzing box office data. This paper aims at a more inductive approach, exploring the appeal of Hollywood movies in Germany empirically, by analyzing findings of a mixed-methods research project regarding Hollywood movies in Germany and their influence on individual and collective memories. Specifically, emotions and attitudes towards long-lasting franchises, remakes, and sequels will be discussed. The results stem from 84 questionnaire responses and four group interviews conducted with an intergenerational group of people in 2022. This paper thereby also aims to consider the generational aspects of movie consumption, arguing that such an empirically based approach is essential for a more comprehensive understanding of the appeal of Hollywood movies in Germany across several generations. It offers both a quantitative and qualitative analysis of audiences' memories. This empirical framework connects the fields of audience studies, remake studies, and memory studies, and aims to continue the groundwork laid by the field of New Cinema History, combining economic, historical, and sociological analysis with the memories of actual audiences.

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## Bio

Stefan Dierkes is an American Studies PhD student at Leibniz University Hannover. He is part of the Emmy Noether research group "Hollywood Memories: Cinematic Remaking and the Construction of Global Movie Generations," funded by the German Research Foundation (DFG).

## The dominance of Hollywood movies in Mexico: Remakes, sequels, and franchises as cultural reference points

**Alejandra Bulla**, *Leibniz University Hannover, Germany*

The current influence that Hollywood movies exert on the Mexican cultural market is embedded in shifting socio-political dynamics in the region that date back to the second half of the twentieth century. First, the Mexican film industry experienced a rise and an imminent downfall in the period known as the "Golden Age"; after that, the struggling industry had to adapt to a number of challenges the region was facing, among them the North American Free Trade Agreement (NAFTA) signed among the United States, Mexico, and Canada in 1992. Hollywood found in its struggling neighbor a suitable market to successfully expand into. This is evident in the dominance of Hollywood movies in Mexican cinemas. With 86% of the screening belonging to U.S.-American films, and 80% representing Hollywood majors such as Disney, Paramount, and Universal, there is such a high exposure to Hollywood movies that it must have had an impact on Mexican audiences.

It may come as no surprise, then, that Mexican audience members, who have participated in the questionnaires and interviews of the Hollywood Memories project have displayed sentimental attachments to Hollywood movies over national products. This paper inquires about the relevance and the role that both Hollywood at large and specific film remakes, sequels, and long-running franchises have for younger Mexican audiences. The results we have obtained from our Mexican participants contribute to filling the gaps in our understanding of the prevalence of Hollywood movies in the Mexican market. Furthermore, there are some significant clues that point us to a better understanding of the feelings these serialized movies evoke, and how they work as cultural reference points that help viewers navigate different social interactions.

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Bio

Alejandra Bulla is a PhD student in the English department at the Leibniz University Hannover. She is part of the Emmy Noether research group “Hollywood Memories: Cinematic Remaking and the Construction of Global Movie Generations” funded by the German Research Foundation (DFG).

## Thursday 6<sup>th</sup> July

### **PANEL 14: Contemporary Production, Distribution and Exhibition**

*Chair: Dalila Missero, Lancaster University, UK*

#### Audience engagement events and transnational discursive socialization

***Karen Sztajenberg***, *Amsterdam School for Social Research, The Netherlands*

Demands for disambiguation abound in festival Q&As, but is that what audiences really want or need? In his essay *On Frustration*, Adam Phillips (2013) posits a double bind that has us living “in a state of permanent need,” while not quite knowing what to want and how to procure it. In this light, audience engagement events might be seen as an indispensable forum for discursive sociability, which carries consequences for the film’s distribution, and that has become part and parcel of the art-house culture, be it in festivals or in the independent theater circuit. This space necessarily becomes even more truncated for filmmakers from the Global South, due to language and cultural barriers in an Anglocentric sphere. Their inclusion in this circuit was most likely hard earned, to begin with, which raises the stakes of how well they perform in reception.

On the one hand the filmmaker must engage either positively (presenting a captivating persona) or negatively (positing controversy). On the other, audience members and press must be sufficiently invested in the film and its director, in order for this discursive sociability to cohere. This presentation aims at deepening our understanding of the vitality and the risks of Q&A’s as a central piece of festival captivation, and what part the audience engagement event can play in a film’s reception.

I will take three festival hits (*Zama* by Lucrecia Martel, 2017, *Boi Neon* [*Neon Bull*] by Gabriel Mascaro, 2017, and *Fin de Siglo* [*End of the Century*] by Lucio Castro, 2019) as case studies to explore the performative and discursive space which the audience engagement event has come to constitute in the transnational distribution landscape.

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## Bio

Karen Sztajnberg is a Brazilian doctoral candidate at the University of Amsterdam and working artist who first graduated from Bard College (Film, B.A, 1997), then Columbia University (Film M.F.A, 2006). Her research topic is audience engagement events of South American films in a transnational festival and arthouse context. Recent conferences include New York University's Windows, Frames, Mirrors Conference (2021), Visible Evidence, Frankfurt (2021), PILAS, Cambridge (2022) and REBRAC, Leeds (2022). She has also contributed articles to *Mistral Journal*, *Free State Review* and *MAI Feminism*. Credited as director, editor, screenwriter, and video artist, her work has been screened at the Rotterdam Film Festival, Lincoln Center Film Society, DocFeed, HotDocs, Visions du Reel, and in many art galleries, culminating in her solo exhibition at Appleton Square in Lisbon, Portugal.

## International co-production of Brazilian documentaries

***Hadija Chalupe da Silva***, *Federal Fluminense University (UFF) and ESPM Rio, Brazil*

Analyzing the trajectory of Brazilian audiovisual productions in different venues, we realize that despite the changes, the challenges to attracting viewers are numerous. We notice common points with other cinematographies because the relationship between spectator – work – screen(s) was sensitively modified after the internet and digital technologies. Nevertheless, we still need help that emerging industries face the lack of continuity of policies and actions to encourage the sector. Therefore, the search for new sources of financing (through co-productions) and the pursuit of international spaces for the diffusion and sales of these films is increasing. This fact supports one of the main arguments of this research, that production and distribution are symbiotically connected. Technical-aesthetic choices are directly connected to the audience's design.

In general, people need to understand that the audience design process only begins after the finalization of the editing process of the work. This approach places companies (Producers, Distributors and Media Service Providers) in an isolated position. However, this process happens much earlier, when the first line of the script is written, in the search for sources of financing, in the choice of the premiere festivals etc. Each new development step, no matter how small, generates news. This content will be published in some vehicle to stimulate the connection with its potential target group.

International co-production is an excellent example of how independent producers can boost sources of financing and the expansion of screenings. Since 2005, we have seen progressive growth in producing new films and in the emergence of funding mechanisms. Over these 15 years, a total of 184 international co-produced films were released, 68% of which had Brazil as the company with the majority participation in the project. The major countries to co-produce with Brazil are Argentina (41), Portugal (36) and France (28), but we see that the only continent absent from the list is Oceania. Of this total, we see that the vast majority are works of fiction (82%), a total of 151 films, which shows that there is a repressed demand for animation productions (1 film) and documentaries (32 films).

Thus, this study aims to investigate the projects of contemporary documentary works made in international co-production. We intend to identify which feature films were made. Who were the people who signed the direction, and which production companies and countries established partnerships? What were their funding sources? How they were released in Brazil and abroad. How can the audience be reached locally and globally? How does the production process and the financing plan have an impact on the reach of spectators in Brazil and internationally?

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## Bio

PhD and Master from the Post-Graduate Programme in Communication (UFF). She lectures audiovisual production and distribution at UFF and ESPM-Rio. Her main research topics are audiovisual production, diffusion of feature films and international co-production.

## Bulgarian film haters? Re-conceptualising ‘dislike’ in local audiences’ reactions to New Bulgarian Cinema

**Maya Nedyalkova**, *Oxford Brookes University, UK*

In the summer of 2018, I carried out a large-scale mixed-method project, which sought to uncover the habits, preferences and practices of contemporary Bulgarian film audiences. For the purposes of this presentation, I concentrate on the participants’ professed reactions to new Bulgarian films in an attempt to understand the charged, polarizing, complicated and shifting relationship between local cinema and its audience, both as individuals and en masse. I draw on Jonathan Gray’s view of dislike as a critical yet constructive performance of identity, self and community relations, which “regularly overflows from single objects to entire genres or types of media and thus offers [insights] about generic annoyances and about grander perceived media failures” (2021: 4). Dislike and disengagement are often ignored in commercial success metrics and scholarly work but offer a productive and provocative position from which to examine textuality and audiencehood, pointing towards issues of representation, media environments and (performative) belonging (Gray 2021: 3, 7, 15). Inevitably, this leads back to Pierre Bourdieu’s work on class and taste (1979/2010), which, in Gray’s broader interpretation, operationalises dislike as a “form of identity-based superiority” (2021: 17). Indeed, respondents who appeared critical of and/or disappointed in new Bulgarian cinema often spoke about their engagement with and protectiveness of national culture and memory. Their ‘dislike’ was frequently linked to what they perceived in contemporary Bulgarian features to be lack of authenticity (in storylines and performances), missing universal human values and a general sense of pessimism for the future. In more practical terms though, my research also suggests that the rift between Bulgarian film authors and viewers might be less dramatic than originally perceived and reveals a desire for continued dialogue and connectivity.

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#### Bio

Maya Nedyalkova is a Research Fellow for the Creative Industries Research and Innovation Network interested in popular culture and film audiences. She previously explored selected transnational aspects of the Bulgarian film industry, during her AHRC-funded PhD, and investigated the shifting patterns of contemporary Bulgarian film consumption as part of her British Academy postdoctoral fellowship.

#### The cinematographic experience during the COVID-19 pandemic: rituals of consumption among film spectators from different socioeconomic statuses in Mexico City

**Ana Fernanda Barrera Olmedo**, *Universidad Autonoma Metropolitana (UAM-Iztapalapa), Mexico*

The pandemic closed down any possibility of collective contact, such as the one that involved going to movie theaters. In this work, I ask myself what cinematographic experiences are like in different media, questioning, for example, whether the idea that the cinematographic experience imposed by a movie theater (the giant screen, the enveloping darkness, total silence and hope –more or less founded– that nothing will interrupt the spectator's relationship with the film during the time of the projection) is in force among the spectators.

During the first months of the pandemic, while digital platforms expanded their catalog and increased their number of subscribers, in Latin America, Mexico was the country with the highest number of active accesses to pay television and increased television viewing time by 21 minutes. Likewise, until before the pandemic, according to INEGI figures, the main expenditure on cultural goods and services was on cinema. However, in an urban context, only a part of the population has the possibility of attending frequently, being the upper and middle sectors who attend more frequently. In addition to income, another important factor is the spatial distribution of theaters and distances in the city, in such a way that, among the inhabitants of popular neighborhoods and urban towns, attendance decreases (Ochoa, Sandoval y Sosa: 2019, 196).

To explore this field, I propose to outline a panorama of uses and misuses of different audiovisual media, both analog and digital, face-to-face and online, of low-, middle-, and upper-class inhabitants of Mexico City (cinema, television, physical or online piracy, DVD, VCR, paid or free platforms, among others) to understand the particularities of each viewer in a different socioeconomic situation and the accompanying film experience.

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## Bio

Ana Fernanda Barrera Olmedo has a master's degree in Anthropological Sciences and is currently a PhD student in Anthropological Sciences at the Universidad Autónoma Metropolitana-Iztapalapa, Mexico. Her doctoral dissertation approaches audiovisual consumption, cinematographic experience, screens and platforms, as well as the dynamics of access, inequality, class, and power.

## PANEL 15: Cinema at the Periphery

*Chair: Özge Özyılmaz, Ankara Science University, Turkey*

### Outside the metropolis: Youth culture and memories of cinemagoing in intermediate cities

**María Paz Peirano**, *Universidad de Chile*

This paper explores memories of cinema-going, film consumption and exhibition practices in intermediate cities and semi-rural settings in Chile. This presentation is based on grounded academic research made in collaboration with the community-based project of Quilpué Audiovisual, a cultural organization that promotes local cinemas and audience formation in non-metropolitan areas of the Valparaíso Region, Chile. The paper identifies some of the local dynamics, as well as the articulation of exhibition and Chilean youth culture of the 1950s and 1960s, looking at memories of placement, circulation, and personal trajectories in urban and semi-urban spaces during this period. Based on the oral history of local audiences, this presentation discusses the ways in which cinemagoing was interlocked with interregional movements between cities, towns, and villages, highlighting how small and intermediate towns articulated both urban-rural linkages and young film cultures in the period of study. The paper aims to explore diverse geographical and socio-cultural positionings in local cinemagoing that were unfolded by collective memories of migration and interregional encounters. It also reflects on some of the challenges and possibilities of using participatory action research, which allowed not only for cross-comparison and sparking off shared memories, but also for fostering generational dialogues and contributing to community building among the elderly.

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## Bio

María Paz Peirano is an Assistant Professor at Universidad de Chile, with a PhD in Social Anthropology (University of Kent). Her research focuses on the development of audiences and film cultures in Chile. She is currently leading "Chilean film audiences: film culture, cinephilia and education (Fondecyt 1211594).

## Centres and peripheries of film popularity in post-war Italy

**Silvia Dibeltulo and Daniela Treveri Gennari**, Oxford Brookes University, UK

Previous studies (Lietti 1995; Mosconi 1995) on Italian cinema have tended to measure film popularity by looking predominantly at metropolitan areas and city centres (through limited historical box office data) as opposed to focusing on long-term distribution in both rural locations and cities' peripheries (through extensive programming data analysis [see chapters in Sedgwick 2022]). As a result, the success of films has tended to be investigated through the lens of financial gain, as opposed to exhibitors' strategies determining films' presence in specific geographical areas. This paper aims to investigate box office data along with the discourses on film popularity in the pages of the exhibitors' trade press *Il Bollettino/Giornale dello Spettacolo*, and through the examination of programming data of national and foreign productions found in newspaper listings for the year 1953. The triangulation of the data will provide insights into strategies of exhibition and patterns of film circulation. Rome – where first, second and third run cinemas were widely available – will be used as a case study in order to understand what type of films were available to audiences in different neighbourhoods of the city, but also what choices exhibitors made when compiling cinema programmes. Our aim is to counter previous approaches that have tended to rely on data – and analyses – of (urban) “centres”, as we highlight the importance of shifting the focus onto (suburban) “peripheries” in determining film popularity. This can potentially disrupt official narratives around exhibition practices, offering, instead, a new understanding of how certain film nationalities were watched across the city. By employing geo-spatial digital humanities methodologies as “a research strategy [...] to open up new questions” (Verhoeven et al. 2009: 74), we enrich the financial reading of film popularity through considerations of geographical circulation and accessibility to audiences.

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## Bios

Daniela Treveri Gennari is Professor of Cinema Studies at Oxford Brookes University. Her research on audiences, film exhibition and programming has been published in several journals and edited volumes. Daniela has led the AHRC-funded project, *European Cinema Audiences: Entangled Histories and Shared Memories*, in collaboration with Gent and De Montfort Universities. She is currently Co-Investigator of the AHRC-funded *Women in Italian Film Production: Industrial Histories and Gendered labour, 1945-85*.

Silvia Dibeltulo is Senior Lecturer in Communication, Media and Culture at Oxford Brookes University. She is Co-Investigator of the AHRC-funded *Women in Italian Film Production: Industrial Histories and Gendered labour, 1945-85*. Her work focuses on audience and reception studies, film genre, issues of ethnicity and gender in relation to cinema, and digital humanities. Recent publications include the co-authored monograph *Italian Cinema Audiences: Histories and Memories of Cinema-going in Post-war Italy* (Bloomsbury, 2021).

“Cine-Service” for indigenous audiences in the Soviet North: “Red Chums” as a distinct peripheral mode of exhibition?

**Caroline Damiens**, *Université Paris Nanterre, France*

This paper examines film exhibition targeting indigenous audiences in the Soviet North and Siberia, the so-called “peoples of the North.” It draws on the case of film exhibition in “Red Chums,” which were a type of political enlightenment facility set up specifically for the indigenous peoples of the North of the USSR. It looks at cinema activities in these facilities in the longer Soviet period: from their implementation at the end of the 1920s to the early 1970s when Red Chums became a staple of Northern indigenous life and served remote indigenous communities and reindeer herders brigades. Rooted in political enlightenment rhetoric, cinema in Red Chums was one in several activities to mediate Sovietness to indigenous people. It also marked an intention to erase the urban/countryside boundary through the extension of the modern sensory experience of projection to geographical, ethnic and cultural spheres traditionally excluded from the field of cinematographic diffusion. They therefore exemplify the notion of “cine-service” in the particular context of an ethnic peripheral space: where the “North” can be located diversely in terms of geography and must be apprehended more as a concept than as a region.

In line with recent endeavour to marginalize and re-write cinema history in the Russian-Soviet empire by taking into account marginalized historical figures, this paper tackles the issue of the centre-peripheries divide. The case of cinema in “Red Chums” fittingly highlights the tension between centripetal homogenization and peripheral specificity. While much of the Soviet project of cinema dissemination was geared towards creating a homogenized form of modern cultural experience, the North was still conceived as a distinct periphery, which required distinctive modes of “cine-service” through the medium of the “Red Chums.”

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Bio

Caroline Damiens is an assistant professor in film studies at the University Paris Nanterre. She edited the volume *Ciné-expéditions: une zone de contact cinématographique* (2022) and co-edited the *KinoKultura* special issue on Sakha (Yakutia) cinema (2022). Her current work focuses on historical itinerant cinema in Soviet Siberia and rural France.

Cinema experience in a mining town in Ereğli

**Mehtap Özsoy**, *University of Giresun, Turkey*

This study examines the cinema experience in the Ereğli district of the Zonguldak province, known as the city of workers and mines, which served as a locomotive for the development of industry in Türkiye, in a political, economic and social context. This study focuses on the cinema experience of mine workers and their families and discusses this experience through archives, newspapers, photographs and oral history interviews.

Ereğli, where the labor population increased with the migration movements that intensified in the 1950s, became a town where different classes and strata lived together, including engineers, technicians, civil servants, foreigners, foremen, sergeants and underground mine workers. In line with the understanding of the welfare state and the growing population in the region during the Republican Era, lodgings were built within the mining enterprises to meet the need for housing, schools were built for the children of employees, and events such as concerts and theater performances were organized for the socialization of families.

The most popular of these socializing venues is the cinema. The first cinema building in Ereğli was built in the first quarter of the twentieth century by the French, who have been active in the exploitation of the mines in the region since the late 1800s. In the 1960s, the number of movie theaters increased in Ereğli, as in Türkiye as a whole.

As in other areas, the rapidly increasing number of movie theaters is a place where social and class distinctions are keenly felt. In this study, it was observed that different classes and strata in Ereğli experienced cultural activities, including cinema, in different ways. For instance, sharp distinctions were observed in some issues such as the quality of the films shown in the cinemas built near the mine shafts in the region and referred to as workers' cinemas, the differences between the films shown in the cinemas located close to the white-collar housing of engineers and civil servants, the comfort of the movie theaters, and it was observed that events such as concerts, balls, theater screenings, and auctions organized for the sale of various household appliances were experienced or preferred in different ways by different social strata and classes. Based on all these differences, this study discusses the cinema experience of the actors of “above ground” and “below ground” in Ereğli, a mining town, in a class and social context.

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#### Bio

Mehtap ÖZSOY, is asst. prof. at Giresun University. Her PHD thesis is about new cinema history. Her academic interest is on cinema experience, social history and social transformation.

### **PANEL 16: Cinema across Borders**

*Chair: Thunnis Van Oort, Radboud University, the Netherlands*

#### Connecting cinema histories across Western Asia: Comparisons and entanglements

**Sigal Yona**, *Ghent University, Belgium*

This paper explores the potential for applying comparative frameworks to analyzing cinema cultures when research options are limited and divergent. I draw upon an interview I conducted as part of my research on Tel Aviv’s cinema-going history. The narrator, who immigrated from Tehran to Tel Aviv in 1970, described her experiences of cinema-going before and after immigration in terms of continuity: during her childhood, she and her siblings attended the neighborhood cinemas of both cities to watch Indian, Turkish, and Persian films, especially melodramas. Given the absence of systematically collated

data from both sites, I ask: how can a comparative approach still enhance the analysis?

First, I examine the interview in light of historical Iranian resources (statistical records and film magazines) and research pathways suggested in the literature. Daniel Biltereyst and Philippe Meers describe such a case as “multimethod/multiple site mode,” which can be “inspirational for identifying and recognizing patterns and conditions” (21). In this manner, the Iranian cinema-going statistics (Naficy 159-162) may offer insight into similar patterns in Tel Aviv during the period in question. Jonathan Petrychyn suggests a “relational mode of comparison” that focuses on entanglements, which may be studied by tracing the circulation of objects and signs (8). Accordingly, comparing film magazines and their aesthetics can explain how they both carried and constructed meaning.

Second, I suggest reconsidering the film text as an additional comparative tool. Therefore, I examine the similarities and influences of Indian, Turkish, and Persian films from the period as an indication of continuity among cinema cultures. Audiences who viewed these films in both cities can also be compared according to their tastes, expectations, and preferences.

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## Bio

Sigal Yona is a doctoral researcher at the Department of Communication Sciences and a member of the Centre for Cinema and Media Studies (CIMS) at Ghent University, Belgium. Her dissertation employs a mixed-method approach to study the histories of cinema-going, audiences, and exhibition in Tel Aviv-Jaffa.

## Regional Film Entanglements in times of Geopolitical Unrest and National Homogenisation. Distributing Turkish Cinema in Northern Greece (1947-1974)

**Mélisande Leventopoulos**, *University Paris 8 Vincennes Saint-Denis, France*

This paper will question the role of regional entanglements in cinema history by delving into the hybrid and minority cinema cultures emerging between two neighboring countries with highly conflicting geopolitics, Greece and Turkey.

The popular craze for Turkish cinema in postwar Greece remains an understudied phenomenon in academia despite its intriguing character at a national level. The attraction for Turkish films can be partly compared to the fad for Egyptian and Indian filmographies however it was much more embedded in the social experiences, linguistic backgrounds and popular cultures of the populations living in contemporary Greece. The reception of these films, that were mainly melodramas, was even more complex and multifactorial in the northern territories of the country. Dealing with several levels of scales, my talk will focus on the circulation of Turkish films in Greek Macedonia and Thrace. These areas that were part of

the Ottoman Empire before being incorporated into the modern Greek state in 1912 and 1920 respectively, hosted among others populations faithful to Islam (exclusively in Thrace) and/or still using the Turkish language. Moreover, the distribution of Turkish cinema threatened the hierarchical organization of the Greek film industry with Athens as its cardinal point and at the same time, it perturbed the consecrated order of runs. An unlikely peripheral distribution market emerged directly connecting Istanbul with Thessaloniki. In the latter, several cinema-theaters, part of them settled in Ottoman monuments, became almost specialized in the neighboring filmography. The same reels toured in popular cinemas and open-air venues of the cities of Macedonia and Thrace while travelling showmen often brought them to villages. This talk will provide a first overview of these local distribution circuits; it is the first step towards a wider study of the circulation of Turkish cinema in Northern Greece.

## References

It is difficult to propose a proper bibliography on this unstudied topic. However, I want to mention here two unpublished papers:

Gülşenem Gün and Ayşe Toy Par, "The Cinematographic Practices of Greeks on the Island of Imbros (Gökçeada) between 1950 and 1974", Paper presented at the Homer Conference, July 2022.

Ahmet Gürata, "In the Waves of Bosphorus: Cross-Cultural Reception of 1930s

Greco-Turkish Co-Productions", Paper presented at the "Community Building at the Cinema" Seminar Series, March 2023.

## Bio

Mélisande Leventopoulos is associate professor at the University of Paris 8. Her field of investigation is currently the cinema distribution, exhibition and reception in Macedonia and Thrace, between the Ottoman Empire and modern Greece. She runs with Morgan Corriou and Caroline Damiens the "Community Building at the Cinema" Project.

## Basusree: Configuring an Alternative Film Culture in Post-Partition Calcutta.

**Amrita Biswas**, *Goethe University, Germany*

This paper studies the historical context within which Basusree cinema hall gained momentum as an exhibition space and as a "cultural centre" in the city of Calcutta (now Kolkata, India) in the post-partition period (1950s). Undertaking archival research and discourse analysis, I map the consistent anxieties reflected in the Bengali-language cultural journals *Roop O Kotha* and *Roop O Moncho* to understand the discursive matrix within which the cinema hall anchored itself. A rhetoric of 'crisis' pervaded the dominant journals of the time that rued the lack of 'standard' and 'taste' in Bengali Cinema as well as the financial losses that the industry had to suffer as a consequence of the Partition of Bengal (India). The provincial concern, manifested across several editorial columns, emphasized how the Bengali film industry failed to cater to the taste of the urban intelligentsia. The journals constructed the urban elites as the ideal cinema audience, imagined to be the repositories of cultural 'taste.' The immigrants (part of which the city absorbed in the subsequent shock waves of Partition-induced migration) remained as the peripheral cinema audience in such elitist imaginaries. The journals therefore mobilized the demand for the creation of safe and 'respectable' cinema halls that could be frequented by the elites, thereby leading to the promotion of cinematic taste through the ritualized consumption of 'good' and globally renowned films. This rationale stimulated the functionality of Basusree that imagined and configured a specific elite and urban audience for cinema, with significant economic and cultural capital at their disposal. By hosting cultural events such as Poila Boishakh, classical music evenings and premieres of films made by the renowned director Satyajit Ray, Basusree

carved a unique space for itself in the cultural ecology of the city. This paper thus analyses how the provincial anxieties underlying the dominant critical discourses shaped the functionality of Basusree which emerged as the arbitrator of cultural taste within Calcutta's film exhibition culture.

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## Bio

Amrita Biswas is a PhD candidate in the "Configurations of Film" research collective at Goethe University, Frankfurt. She has contributed to "Pandemic Media: Notes Towards an Inventory" and "Who Owns the Images?" (Meson Press). Her articles have been published in the journals *Studies in South Asian Film and Media* and *Illuminace*. She was awarded the Erasmus Plus fellowship for conducting research in the department of Cultural Anthropology at Georg-August University, Göttingen, from October 2019 to March 2020.

## **PANEL 17: Geographical Patterns in Cultural and Economic Divides in Italian Film Exhibition**

*Chair: Daniela Treveri Gennari, Oxford Brookes University, UK*

### The Fascist management of movie theatres in 1930s rural Italy

**Virgil Darelli**, *Università Cattolica, Italy*

In the 1930s, the Italian Fascist state intervened massively to control the cinema industry. Other than trying to boost film production and propaganda, it also centralised the regulation of movie theatres, in alliance with the exhibitors' trade association. But the out-of-town cinema exhibitors were left behind and could hardly sustain their business. That allowed for non-commercial cinemas to thrive in those areas. The fascist leisure association (Opera Nazionale Dopolavoro - OND), aiming to engage the masses in the public and consumerist life (De Grazia 1981), especially took advantage of it. The venues it operated doubled from 1935 to 1942, mostly situated in small municipalities, totalling a quarter of all the Italian cinemas.

The paper will try to illustrate this still unknown part of fascist film culture. It will be based on documents produced not only by the political and administrative centre (party secretariat, periodicals, and brochures from the association) but also related to local sections of the OND (municipal archives). The aim is to understand how the institutions tried to model the consumers' experience and to reconstruct the specific conditions those movie theatres operated, combining thus a top-down and a bottom-up approach (Thissen 2019, 126). The local cases will be chosen from several municipalities in the Italian province of Brescia.

Different research questions will be addressed. 1. A methodological question: How to distinguish that kind of community cinemas (Velez-Serna 2020, 44), based on venues' typologies and exhibitors' purposes. 2. A cultural question: What was their cultural function (either stated or practiced), for

example in mediating national propaganda and international entertainment? 3. A historical question: How did Fascist state bodies take over previously established community associations and how did they end? 4. A geographical question: What role did OND play in providing access to cinema in out-of-town contexts?

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#### Bio

Virgil Darelli is a Phd candidate at Università Cattolica del Sacro Cuore, Milan. He has investigated mostly the history of national movie theatres, their regulations and forms of management, focusing especially on rural and small towns' exhibitors.

#### Cinema at the centre. Topography of the cinema exhibition in urban centres in two Italian cities

**Elena Mosconi**, *University of Pavia, Italy*

Urban space and the geographic conformation of city centres play a significant role in determining the structuring of cinema exhibition and cinema-going. As numerous scholars have pointed out, «the cinema-going experience is a spatial phenomenon and a non-isolated set of practices that involves social, cultural, economic, and political aspects» (Ravazzoli 2018). In this sense, the history of movie theatres strongly interacts not only with that of entertainment venues but, on a more general level, with the history and evolution of urban spaces.

The paper aims to examine a particular type of urban conformation, that of cities developing concentrically around a central area. The square and main street, places of convergence of inhabitants and tourists, often determine the development of entertainment activities as well. The concentration of traditional entertainment venues (breweries, café chantant, theatres) is often an incubator for the emergence of movie theatres. These are arranged in a close spatial area, which gives rise to a wide and varied offer that recalls the diffusion of theatres in the Broadway district.

However, in Italian cities, in the absence of large chains of movie theatres, each venue defines a precise identity – in terms of architecture, furnishings, programming, pricing policy and audience types. At the same time, it is the movie theatres district itself that defines and reshapes the image of the urban centre. Through a comparison between Milan's "little Broadway" (Corso Vittorio Emanuele) and the centre of a southern city such as Salerno, development patterns of downtown cinema exhibition will be identified in an extended period ranging from the first movie theatres up to the season of the great crisis and its consequences. At methodological level, the investigation favours a layered methodology that combines the history of movie theatres and movie going with urban planning and urban sociology.

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#### Bio

Elena Mosconi is Associate Professor of Film History at the Università degli Studi di Pavia. Her work focuses on cultural history and historiography. She has worked on early and silent film and its culture, intermedial relationships between cinema and music, and film exhibition and cinema audiences in Italy.

#### Urban/suburban dynamics of art house cinemas in Italy

**Paola Dalla Torre**, *Lumsa University* and **Alfonso Venturini**, *University of Florence, Italy*

The proposed presentation concerns the origin of art house cinemas in Italy. We will discuss how this designation is a way to target film audiences and how the cinemas that joined the circuit were divided between the urban centre, the suburb, and small towns.

An already existing geographical fracture existed that capitalized on a 'cultural' idea of cinema. Movie clubs, which arose in the first half of the 1950s, starting in university cities, can be defined as typically urban, (counter)cultural places, and points where young people gathered. This city phenomenon, however, had an equivalent in city suburbs and small towns through an extensive network of parish halls and after-work clubs. Parish halls obviously complied with the cultural and cinematographic directives of the Catholic church, while the after-work clubs were mostly recreational spaces managed by associations that, starting in the 1970s, had a left-wing political orientation close to the Italian Communist Party.

Already in the 1960s, some big-city cinemas were being defined as arthouses. However, these were sporadic and isolated cases. Arthouse cinema came into being and took on a generalized form starting in the early 1970s. Arthouse cinema can be defined as the industrial and commercial evolution of movie clubs, which captured the audience and management experience, institutionalizing and industrializing it. Our contribution focuses on the formation process of arthouse cinema in Italy and will reconstruct the implementation methods used in urban centres and the suburbs, identifying common characteristics and differences.

The research will be based on primary sources, i.e., on the consultation of state archives and trade organizations, and on press sources, with special attention to trade publications.

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M. Cucco, *Economia del film: industria, politiche, mercati*, Carocci 2020.

## Bios

Paola Dalla Torre is Associate Professor of Cinema, Photography, Television at LUMSA in Rome. Her research activity has developed along some guiding lines: the contribution of Catholics in Italian film culture; contemporary cinema, in particular the genre of science fiction; Italian cinema of modernity; the economic-cultural history of film exhibition.

### Shifting centres, moving margins. An urban anthropology of movie theatres and moviegoing in Venice

**Paolo Villa**, *University of Pavia, Italy*

In his pivotal 1960 book, Kevin Lynch argued through a sociological and anthropological approach to urbanism that the uses, meanings, and values citizens ascribe to their environment are positioned within a network of urban settings, cultural premises, economic and political structures, individual every-day strategies (Lynch, 1960). Moviegoing has been a relevant social and cultural practice that shaped urban geography and its experience throughout the 20th century, in connection with the actual presence and location of movie theatres.

A city that has always been related to cinema (Brunetta, Faccioli 2008), Venice represents an interesting yet still understudied case to examine the history of moviegoing as a force capable of influencing and configuring the social spheres of urban life. Due to its geographical conditions and historical development, the history of movie theatres and moviegoing practices in Venice was affected by some specific factors, including the presence of the annual film festival, responsible for temporarily reconfiguring the urban geography of film consumption.

As moviegoing research relies on “close, detailed studies of specific places [...] and on the juncture of several methodological and ideological issues” (Fuller-Seeley, Potamianos 2008), this paper aims to explore Venice’s movie theatres and moviegoing in the Fifties, a thriving time for the city and its festival, by integrating urban anthropology, festival studies (de Valck, Kredell, Loist 2016), and historical analysis of archival, film and press sources. I will try to cast a light on Venetian movie theatres and their urban location, as well as on movie consumption in different parts of the city (the historic centre, the Lido, the mainland quarters), as both reflected larger social processes, such as class divide, tourism fluxes, transport networks, periphery development.

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## Bio

Paolo Villa is postdoc researcher at the University of Pavia for the project CinEx. He completed his PhD in film studies at the University of Udine, where he teaches History of photography. He has authored *La Camera di Stendhal. Il film sull'arte in Italia* (2022).

## PANEL 18: Peripheral and Alternative Exhibition Contexts, Institutional Practices and Intermedial Relations

Chair: Morgan Corriou, Université Paris 8 Vincennes – Saint-Denis

Give us today our daily film (criticism): The influence of religious instruction on the institutionalisation of educational film

**Anushrut Ramakrishnan Agrwaal**, University of St. Andrews, UK

By 1906 the Salvation Army was procuring, producing, and exhibiting hundreds of films as part of their religious and social upliftment programme in Britain. The Army had a successful exhibition circuit and even shared a showroom with the film company Gaumont in Cecil Court (where many other film businesses also had their offices) suggesting the Army's influence on filmmaking. Yet, with the increase in purpose-built cinemas post-1906 and the growth of film as a commercial story-telling form, the Army disengaged from cinema activities and, alongside other religious organisations, became a prominent critic of the medium.

This paper comprehends the film criticism by the Salvation Army and other religious organisations as vital aspects of religious instruction. I argue that rather than being seen as a distancing from the institution of cinema, religiously-informed film criticism should be seen as an investment in shaping film production and film reception. Further, I show that even in discouraging filmgoing, religious bodies sought to promote their own alternative visual entertainments (like magic-lantern exhibitions) and attract people to their cause. Thus, their film criticism is imbricated with the educational impact of early cinema.

Focusing on religious film criticism makes a historiographic contribution by drawing attention to 'peripheral' aspects of the institutionalization of film i.e. beyond production, distribution, and exhibition. The paper here foregrounds the influence of educational cinema, in shaping theatrical and non-theatrical film consumption, and also visual media use beyond film. Further, the paper engages with the backdrop of secular education in Britain facilitated by the 1870 and 1902 Education Acts, that in turn compelled religious organisations to invest in visual media in seeking to reach the British youth with their ideas. Finally, the paper reflects on missionary and colonial sentiments in the language of film criticism to highlight the entwined nature of religious instruction and colonial propaganda.

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### Bio

Anushrut Ramakrishnan Agrwaal is a final year doctoral student looking at nineteenth and twentieth century British educational and visual culture, at the Department of Film Studies, University of St

Andrews. He currently studies the use of film in educational contexts in Britain during the early cinema period.

### Understanding a periphery film culture: the role of the Jesuit's Antonianum to moviegoing practices

**Steven Stergar**, *Università degli studi di Udine, Italy*

Once upon a time, in Padua, many people were used to gathering on the Jesuits' Antonianum Cineforum to watch, comment, and study features from countries worldwide. Among the audiences, a large majority were families and young students of all ages, others were critics or a bunch of cinephiles, and still, others were local politicians and movie-goer more generally. Since the postwar term and throughout the 1950s and 1960s, the venue became, on the one hand, an ideal point of reference for the emergence of city and periphery film culture and, on the other, an influential interlocutor at the national level. Nevertheless, its story remains fragmented, obscure, and primarily scattered in sporadic references. Considering this, someone may wonder how it can tell the story of this largely forgotten local institution and what significance this story might have for Italian Film History and its cultural studies.

The Jesuits' archives, and the data collected in them, are nowadays helpful for answers to these concerns. Pamphlets, diaries, correspondences, newspapers, film surveys, and screenings programs, constitute a (new) wide range of sources useful both to reconstruct the Antonianum's history and to question its role in local moviegoing.

Following these suggestions, the paper aims to shed further light on the story of Antonianum and its capacity to engage the film audience over time. Firstly, by cracking open its trends of film exhibitions, the recurring themes in their several film courses, and the audience reception to these initiatives. Secondly, by analyzing these quantitative and qualitative items, and comparing them from a glocal perspective. Focusing on the timeframe between the above decades, the diagnostic analysis, and its outcomes, allow us to point out the story of the cultural venue and its contribution to Film Culture.

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### Bio

Steven Stergar (University of Udin) is a Ph.D. candidate in Film and Media Studies. His research interests focus on Italian Film History and the emergence of film culture from a glocal perspective. He has shared his work at international conferences and published articles in academic journals.

### Moving Pictures as an aspect of Civilian Conservation Corps camp cultures

**Jeffrey Klenotic**, *University of New Hampshire, USA*

This paper will offer a preliminary investigation of the circulation and presentation of moving pictures within the context of the Civilian Conservation Corps (CCC) work relief program that ran in the United States from 1933 to 1942 as part of President Franklin D. Roosevelt's New Deal legislation. At its peak, the number of CCC camps reached nearly 3,000 with more than 500,000 men enrolled as participants. Established by the federal government in some of the remotest geographical locations in the country, CCC camp cultures mixed elements of central administration, steady turnover in enrollments, and peripheral liminality. While movies were never the primary form of recreation within camp cultures, they were an important part of the overall menu of entertainments afforded to CCC members. In a survey of 1,505 camps carried out by the Motion Picture Producers and Distributors of America (MPPDA) Copyright Protection Bureau, it was reported that of the 1,327 responding units, 171 (13%) exhibited 35mm films, 799 (60%) exhibited 16mm films, and 357 (27%) ran no film screenings at all. This paper hopes to contribute knowledge about the portability (Wasson) of cinema within camp cultures by exploring the nature (sourcing, oversight, sponsorship), range of uses and gauges, programs, and regulatory policing (by government agencies and the MPPDA) of these non-theatrical instantiations of multi-sited exhibition practices (Waller) within the CCC. In addition to camp exhibitions, the paper will also explore, if evidence permits, the theatrical moviegoing practices of CCC members while "on leave" during weekend visits to local small towns and rural villages. The ways in which gendered and racialized segregation practices may have shaped CCC camp cinema cultures will also be considered.

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### Bio

Dr. Jeffrey Klenotic is an Associate Professor in the Department of Communication Arts & Sciences at the University of New Hampshire. He is a founding member of the History of Moviegoing, Exhibition and Reception (HoMER) research network and the creator of Mapping Movies (<http://mappingmovies.unh.edu/maps>), an open-ended web-based Geographic Information System that provides historical data and GIS discovery tools for exploring cinema's social and spatial history.

### **PANEL 19: Female Impersonator Artist Performance; Women and Spectatorship**

*Chair: Thalita Ferraz, PPGCINE, Universidade Federal Fluminense, Brazil*

From one "good example" to another: cinematographic consumption and women's presence in urban

### space during Rio de Janeiro's Belle Époque

**Pedro Lapera**, *Fundação Biblioteca Nacional, Brazil*

This abstract is related to the article, From one “good example” to another: cinematographic consumption and women’s presence in urban space during Rio de Janeiro’s Belle Époque, published in *Cadernos Pagu* (Unicamp – Brazil) in November 2020. Under the command of Mayor Pereira Passos, Rio de Janeiro went through a broad reform in the early years of the twentieth century, deeply inspired by the Parisian model, with the aim of creating an urban space favorable to elites and the middle-class sectors (Sevcenko, 1983). In accord with this reform, cinematic entertainment gradually gained public and spaces for its exhibition. In 1907, after the opening of Cinema Parisiense, cinematographers began to occupy the urban landscape, drawing the attention of passers-by and potential viewers. In parallel, women were present on the public scene at Belle Époque, in a process permeated by tensions and ambiguities. On the circulation of women in the urban space, Caulfield (2000) argued that it was framed within the effort to modernize families. In the case of cinematographic consumption, we start from the hypothesis that there was a tension between the possibilities of enjoying urban space provided by cinematic entertainment and the need for control directed at women within the nuclear family project taken over by the republican regime (Caulfield, 2000). Over the survey carried out at Biblioteca Nacional (Brazil), we collected 61 sources – cartoons, chronicles, editorials, photographs, letters from readers, articles – in 15 reviews and newspapers. The profiles of these publications varied between newspapers with daily circulation (*Gazeta de Notícias*, *Correio da Manhã*, *O Paiz*), satire illustrated magazines (*O Malho*, *Careta*) and publications that circulated among specific groups (*Il Bersagliere*, newspaper aimed at the Italian community based in Rio de Janeiro).

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### Bio

Researcher at Fundação Biblioteca Nacional (Brazil) and Doctor in Communication at PPGCOM-UFF (Universidade Federal Fluminense)

### The circuit of Darwin, a female impersonator artist, in the cinemas of Rio de Janeiro in the 1920s

**Sancler Ebert**, *UFF/UNL/FMU-FIAAM, Brazil*

In the beginning of the twentieth century, the schedules for cinemas in Brazil comprised the exhibition of films and stage performances (FREIRE, 2022). There are still few works that investigate the relations between films and attractions in cinemas, given that research that follows the New Cinema History approach (MALTBY, 2011), even though they are growing in Brazilian Graduate Programs (CABRERA, BRANDÃO, EBERT, 2022), are still scarce. This paper aims to analyze the circuit of Darwin, a female impersonator artist, on the stages of the cinemas of Rio de Janeiro in the 1920s. We would like to understand how the artist circulated through the different regions of the city, interacting with different audiences, a varied range of exhibitors and if there was a logical explanation in the circuit performed. Darwin performed on stage with other curious attractions, such as acrobats, dancers, puppet men and

illusionists, in sessions accompanied by films. The artist was known for his perfect imitation of feminine mannerisms in shows that also combined the interpretation of songs of different nationalities and the presentation of luxurious costumes.

For the investigation, we created a database of the artist's circuit and schedule, from a collection of information in seventeen periodicals of Rio de Janeiro. Although the artist had performed in the 1910s and 1930s in Rio de Janeiro, the focus of this paper is on the 1920s, due to the greater presence of Darwin in theatres in this period.

In the analysis, we consider the number of days that the artist performed at each theatre; the capacity of each establishment; information about the owners of the establishments and the geographical location of the movie theaters and their proximity to electric tram and train lines. The artist's circuit is reconstituted, which is possible by using maps (KLENOTIC, 2011).

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## Bio

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## Female cinemagoing in Trabzon, 1950-1970

**Sibel Kaba**, *Trabzon University, Turkey*

The long growing concern over cinemagoing has found a voice in different ways beyond a traditional film history methodology and film exhibition has been understood as a dynamic social space for subjects marked by gender, race, class, national or regional identity, and age. This ongoing study focuses on female cinemagoing in the 1950s and the 1960s in Trabzon, a provincial city situated in the Black Sea region of Turkey. Cinema-going occupied an important place in the social history of Trabzon in these years and cinema admissions rose throughout that period and going to see a film came to be regarded as an integral part of everyday life for much of the population. Cinemagoing was particularly important to women. However, the discourse in the local newspapers about the threats to physical, mental, and moral health of women who go to the cinema is remarkable. The aim of the study is to explore how women experienced their moviegoing and how the appearance of women in the public space of the cinema and their changing role in modern society were reacted in a patriarchal society. In this vein, I employ works of contemporary historians and some local newspaper archives. I combine my

analysis of these resources with ethnographic research, drawing out an oral history of the meanings attached by the female cinemagoers to their own experiences of it in a socio-cultural context. Thus, the study tries to contribute to socio-cultural history with feminist perspective of cinemagoing in the context of Turkey, as well as to new cinema history studies in Turkey and around the world.

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## Bio

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## **WORKSHOP 2: Identifying, Describing and Linking Film Data**

***Julia Noordegraaf, Leon van Wissen, Ivan Kisjes, CREATE - University of Amsterdam and Daniela Treveri Gennari, Oxford Brookes***

At the HoMER 2022 conference in Rome we organized a workshop on Linked Open Data for cinema exhibition research. As a follow-up to that event, this workshop addresses two core topics: the creation of a shared cinema data vocabulary with a common exchange format, and the need to define a central location for linking identifiers for film titles.

## Cinema data vocabulary

This part of the workshop will give participants the opportunity to create, adapt and promote a common vocabulary for cinema data. Several projects are already doing this (e.g. Van Wissen et al. 2021 modeled their data using the schema.org vocabulary, and Heftberger & Duchesne 2020 use the Wikidata vocabulary and a custom Wikibase instance), but agreeing on the specificity of a common vocabulary for projects and datasets can facilitate collaborations across different research groups, reduce ambiguity among datasets and encourage interoperability and data reuse. The workshop can be a platform to exchange ideas and take inventory of the building blocks that must be part of such a common vocabulary.

## A Data Hub for Film Title Identification

During the Rome workshop, the importance of a central location or platform for film title identification data was emphasized. HoMER scholars work with a number of different reference databases for film titles, ranging from IMDb and Wikidata to more specialized databases such as the Early German Cinema Database, the Bollywood Movie Database, the Japanese Movie Database, the Grindhouse database and horreur.net (specializing in horror films). When collecting data on film programming at local cinema

theaters, scholars need such reference databases to identify which films are behind the advertised titles.

Currently, we lack one standard “data hub” that connects the various titles for the same film in one central place. This complicates comparative research across different local cinema databases, as people use different reference databases for identification numbers for one and the same film title without making the connection between those IDs. The more people use the same reference databases, the more powerful those IDs become. Ideally, we would agree on a central “data hub” that serves as a node for all separate reference database IDs.

In last year's workshop, we requested participants to supply either an IMDb or Wikidata id with their data, to be able to do cross-country analyses. However, a participant that sent in data on World War I screenings was unable to link his data to these two datasets since the films in his dataset were simply not available in IMDb or Wikidata. This was the Metz WWI dataset by Pierre Stotzky:

<https://uvacreate.gitlab.io/cinema-context/cinema-context-lod-workshop-homer-2022/results/>.

Instead, he supplied an identifier of the Early German Cinema Database: <https://earlycinema.dch.phil-fak.uni-koeln.de/>. This is of course a first step in film identification, disambiguation, and linking, but without a (intermediary) link to other datasets, cross-dataset analysis is still not possible.

In the second part of this year's workshop, we propose to experiment with Wikidata as a potential hub for connecting the IDs for film titles from different reference databases. We will start with a short **introduction**, outlining the purpose of the workshop and showing the way in which Wikidata lists the IDs from various reference databases for specific films (see Figure 1). Then, in the **hands-on part**, we will ask participants to check and/or add film IDs from specific databases to film titles on Wikidata, where not available. We will end with a brief **evaluation and discussion** of how to continue our work on this project. In the hands-on part, we can encounter the following situations:

- the film has not yet been registered in Wikidata: participants have to create Wikidata entries for that film first;
- the film is registered in Wikidata, and the reference database has its own “property” on Wikidata (i.e., there is a relation that links an entry of a film on Wikidata to the entry of the same film in another dataset), but the ID from the specific reference database in the scholar's dataset has not yet been connected to the entry for this film that already exists in Wikidata: participants have to add the reference database ID to this Wikidata film entry;
- If the database does not yet have a property on Wikidata, participants when adding a reference (“add statement” at the bottom of the list) can use the more generic linking property “P973: described at URL”, which allows you to link to any webpage with information on this item, thereby strengthening its inclusion in Wikidata. This option should only be used as long as there is no dedicated property available (which can be requested)

Questions to discuss:

- How to avoid adding things that are already registered on Wikidata? Or, how to merge duplicates?
- Manual vs. (semi-)automatic 'reconciliation', e.g. with OpenRefine.
- Asking 'the crowd' through citizen science

- Data ownership: are we allowed to add this to Wikidata? What is the minimum/maximum we need in terms of data? (This question also exists with using IMDb)

## Identifiers

Allcinema film ID	 12967  edit ▾ 0 references + add reference + add value
AllMovie title ID	 v25634  edit ▾ 0 references + add reference + add value
AlloCiné film ID	 27600  edit ▾ 0 references + add reference + add value
Ciné-Ressources film ID	 48679  edit ▾ 0 references + add reference + add value
cine.gr film ID	 712343  edit ▾ 0 references + add reference + add value
Cinema Context ID	 F007699  edit ▾ 0 references + add reference + add value

Figure 1. First six identifiers (of 26 in total) for J'accuse (Abel Gance, 1919) in Wikidata, <http://www.wikidata.org/entity/Q3156550> (accessed 24 February 2023).

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## Bios

Julia Noordegraaf is professor of digital heritage in the Department of Media Studies at the University of Amsterdam. She is editor-in-chief of the Cinema Context database and acts as board member for Media Studies in CLARIAH, the national infrastructure for digital humanities research.

Leon van Wissen is a data engineer at the Data Science Centre of the University of Amsterdam and is part of the CREATE research program and the GLOBALISE project. He works with historical databases and is concerned with collecting, modeling, and linking cultural heritage data as Linked Open Data.

Ivan Kisjes is an archaeologist and programmer at the CREATE research program at the University of Amsterdam, working on various projects within the humanities as computational research support.

Daniela Treveri Gennari is Professor of Cinema Studies at Oxford Brookes University. Her research on audiences, film exhibition and programming has been published in several journals and edited volumes. Daniela has led the AHRC-funded project, European Cinema Audiences: Entangled Histories and Shared Memories, in collaboration with Gent and De Montfort Universities. She is currently Co-Investigator of the AHRC-funded Women in Italian Film Production: Industrial Histories and Gendered labour, 1945-85.

## PANEL 20: Argentine Cinema

*Chair: Ana Rosas Mantecón, Universidad Autónoma Metropolitana Iztapalapa, Mexico City*

### The "Monster Programme" as a popular exhibition system in Argentina

**Clara Beatriz Kriger**, *Universidad de Buenos Aires*

In Argentina, around the mid-1930s, two exhibition systems were mixed. On the one hand, the so-called "continuous" exhibition system imposed by North American companies, according to which the same first-run film (sometimes accompanied by another regular film) was offered throughout the week to spectators who could enter the cinema at any time by paying a single ticket. On the other hand, the so-called "por secciones" system, which had previously become widespread in Argentine cinemas, was a direct heir to the popular theatre by sections (sainetes, zarzuelas, etc.). Silent cinema performances were arranged in three blocks (matinee, vermouth, evening) and viewers could choose to watch a single section, paying for that ticket, or a complete programme, paying for all the blocks. The films shown in these sections changed daily, which required a demand for material that was difficult to sustain because

it cut into the profitability of the distributors.

The mixture of these two systems was called the "monster programme". Most neighbourhood cinemas offered this type of programming, which consisted of showing three, four or even five films for a single ticket. This form of cinema-going promoted a strong spatial identity with the cinemas, as well as very particular social practices (including gastronomic ones) given that the screenings lasted between four and six hours.

This paper analyses the different perspectives and debates raised by this exhibition system, which lasted until the 1960s, and proposes a reading that links it to the popular tradition of the criollo circus.

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## Bio

Kruger is a PhD in History and Theory of the Arts from University of Buenos Aires, where she teaches and coordinates the Film and Audiovisual Area of the Institute of Performing Arts. She also teaches at the Universidad Torcuato Di Tella. She is director of the research "History of cinema audiences in Buenos Aires (1933-1955)" (PICT 02184).

## Circulation of Good Neighbor films in Argentina: nationalism, cosmopolitanism and cultural diplomacy **Alejandro Kelly-Hopfenblatt**, Tulane University, USA

During World War II, Hollywood produced many films set in Latin America aimed at Latin American audiences, which included from Carmen Miranda musicals to Walt Disney's anthologies. Produced within American Good Neighbor policies towards the region, they have become a milestone in the history of film exchange between the United States and Latin America.

Many scholars have studied them with a focus on topics that range from the representation of Latin stereotypes (Shaw) to their impact on local film production (Peredo Castro). However, little is known about their reception by the audiences they were aimed at. These films presented a tension between cosmopolitan and exotic imaginaries that clashed with local audiences' ideas of national and racial identities. A singular case can be found in Argentina, both because of its neutrality during the war and its thriving film industry. At the same time, Argentines were reluctant to consider themselves Latin American and, unlike Brazil or Mexico, didn't have a particular stereotype that could be easily put on screen. Hence, Argentina presented a clear challenge for Good Neighbor strategies.

This paper addresses the circulation of Good Neighbor films in Argentina in the 1940's with a focus on what its reception informs us on debates about Argentina's relations with the United States and with Latin identities. To this end I will contrast two different sources: Argentine critics' films reviews and

reports by US State Department's agents who oversaw the performance of these movies in the continent. I will consider firstly the tensions between nationalism and cosmopolitanism manifested in the discourses built around these films. Secondly, I will compare how local critics and American agents talked about Argentina in relation to Latin imaginaries. Lastly, I will analyze how Argentina's singularities impacted the American Good Neighbor continental strategies and led to more specific national ones.

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## Bio

Kelly-Hopfenblatt is Post-Doctoral Fellow at the Stone Center for Latin American Studies of Tulane University. Author of *Modernidad y teléfonos blancos: la comedia burguesa en el cine argentino de los años '40* (2019), and coeditor of *En la cartelera. Cine y culturas cinematográficas en América Latina, 1896-2020* (2022) with Nicolas Poppe.

## Argentina Cinematographic memory, territory and affections in Buenos Aires (1940-1950): The case of the northern neighborhoods of the city of Buenos Aires

**Cecilia Nuria Gil Mariño**, CONICET - Universidad de San Andrés and **Sonia Sasiain**, Instituto de Artes del Espectáculo, Universidad de Buenos Aires, Argentina

Internationally, studies on film memory indicate that viewers' memories tend to link spaces, maintained company and routines, in the context of a collective narrative that shows a practice closely linked to sociability, rather than the films themselves. In this direction, this work seeks to reflect on the ways of inhabiting the city and the configuration of affective cartographies of the memories of the experiences of film audiences in Buenos Aires in the 1940s and 1950s, from a work of audiovisual interviews to people who were children or adolescents in those years. These testimonies reveal imaginaries that are often based on binomials in tension as the center and the neighborhoods, the traditional and the modern, which in turn have geographical correlates, but at the same time propose less defined territories with more mobile membranes. These accounts reveal aspects of the process of the modernization and urbanization of the city in a more heterogeneous way than the homogeneous constructions of the notion of *barrio* of the literature and of the letters of tango of the period.

This allows us to think about how the experience of going to the cinema forged a subjectivity in which imaginaries and cosmopolitan practices coexisted in suburban or even rural areas. To do this, we will work with a corpus of interviews with people who lived in the north of the city of Buenos Aires.

Also, taking up the proposals of Daniela Treveri Gennari et al (2020) to explore in a story of the emotions of the experience of going to the cinema and that of Anette Khun (2021) of a "feeling memory", we addressed affective aspects of the interviews carried out and their importance in the configuration of a cinephilia in Buenos Aires.

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## Bio

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## The working class and cinema-going in Buenos Aires 1940/1950

**Marina Moguillansky**, CONICET and EIDAES-UNSAM

The history of movie-going in Argentina usually assumed that, during the classical period (1933-1955), the cinema was a popular entertainment and thus frequented by middle and working classes (Di Núbila, 1998). Nevertheless, in the last decades different empirical studies have shown that in different national contexts there were social, racial and gender related boundaries at the cinemas (Maltby, Biltereyst and Meers, 2011). In this paper, we explore the social class boundaries at movie-going in Buenos Aires, using oral history methods. We analyze twenty-five in-depth interviews with people born between 1920 and 1945 and who lived in the city of Buenos Aires or its surroundings. The interviewees were classified into two large groups: middle and working classes, controlling for gender parity. After transcribing verbatim all the interviews, we segmented and codified the transcriptions using Atlas.ti, with a combination of open and axial coding strategies.

Through the memories of subjects from working or middle-class families, we analyze the contrasts in movie-going habits, chosen film repertoires, and the emotions they remember as associated with the cinematographic experience. We work with the hypothesis that there were both material and symbolic class barriers to the attendance of workers at the cinemas. The price of the tickets, the distance to the cinemas and the clothes that they were expected to wear are some of the material barriers. But there was also a symbolic limit in the capacity to imagine (Appadurai) that one can be a spectator.

The paper is produced in the context of the research project "Historia de los públicos de cine en Buenos Aires: 1933-1955", directed by Dr. Clara Kriger and funded by the Agencia Nacional de Promoción Científica y Tecnológica (ANPCyT).

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#### Bio

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### **PANEL 21: Colonial Cinema Cultures**

*Chair: Mélisande Leventopoulos, University Paris 8 Vincennes Saint-Denis, France*

#### "Whoever controls distribution controls cinema"? The political economy of film trade in the French colonial Empire

**Morgan Corriou**, Université Paris 8 Vincennes – Saint-Denis, France

The phrase attributed to Tahar Cheriaa was repeated over and over again in Tunis, Ouagadougou and Algiers in the 1970s and 1980s: "Whoever controls distribution controls cinema." In the wake of Third World struggles, cultural imperialism was directly linked to the colonial heritage, yet without any real analysis of the implementation of a specific cinema economy during the French occupation. Surprisingly enough, the relationship between film trade in French North Africa, West Africa, Indochina or Polynesia (among the most important film markets) and a colonial economy remains widely overlooked by historians. This paper therefore proposes to examine the circulation of films in the French colonial Empire, in its singularity as well as in its ordinariness, the various networks of distribution and their evolutions from the 1910s to the late 1950s. As opposed to a canonical history of cinema positioning these film industries as provincial imitations irremediably marred by deficiency (the famous "First in the West, and then elsewhere" exposed by Dipesh Chakrabarty), I intend to reassess their insertion in the global film market and their active role in the construction of these flows – without minimizing the effects of domination. I will examine how distributors circumscribed their markets (according to language, local exhibition traditions, pre-existing economic relationships, geopolitical constraints, etc.) as well as the nodal points of these networks, focusing more especially on the tensions between a regional and an imperial scale. Particular emphasis will be placed on the distribution of non-Western cinema (especially Egyptian cinema), which provoked moral panic within the colony. My aim is to try to define what is (and is not) a colonial cinema economy and the evolution of its characteristics over time.

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## Bio

Morgan Corriou is an assistant professor in Media Studies at the University of Paris 8 Vincennes – Saint-Denis. Her research focuses on the economic and social history of cinema in colonial Maghreb as well as the correlation of cinephilia and Third World struggles in Africa. She edited the collective volume *Publics et spectacle cinématographique en situation coloniale* (Tunis, IRMC : CERES, 2012).

## Reassessing colonial relations? Film programming in Paramaribo during the interwar period

**Thunnis van Oort**, Radboud University, the Netherlands and **Jerome Egger**, Anton de Kom University, Suriname

Burns describes in his study “Cinema and Society in the British Empire 1895-1940” how cinema helped shape the ‘imperial experience for the colonizer and the colonized’. (p. 2) He shows the variation in how these newly emerging urban spaces were negotiated: in some parts of the British empire, they led to a – sometimes uneasy – mingling of social groups and in other places strict racial segregation created quite different social dynamics.

About the experience of cinema in the Dutch Atlantic colonies hardly any scholarly literature exists. Our paper is part of an attempt to set up a research agenda to explore the moviegoing history of Suriname, a Dutch colony in South America until it gained independence in 1975. How did the situation in this specific part of the Dutch colonial empire compare to its British counterparts in the Caribbean, as described by Burns?

In this paper, we focus on film programming in the capital Paramaribo. What was screened in the cinema in Suriname and what differences and similarities can we find with what was on offer on Dutch screens? We will compare two periods: the early 1910s, a period when fixed location cinemas started to emerge in Paramaribo (as well as in the Netherlands). Then, the early 1930s, when sound film was introduced in both countries. What can these analyses of film programming, complemented with archival and newspaper sources, tell us about the links between colony and colonizer, in terms of economic ties, such as distribution agreements, as well as in cultural terms: can we observe differences in perceived audience preference, and also taking into account the political dimension: to what extent and how did colonial authorities intervene in what could be shown on screen?

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## Bio

Thunnis van Oort is an historian interested in the use of digital sources and methods in humanities research. He currently works as post-doctoral researcher at Radboud University on the construction of a database of the population of Suriname between 1830 and 1950.

## Foreign affair: Neo-colonial logics in the transnational expansion of the Italian film industry (1940-1960)

**Paolo Noto**, Università di Bologna, Italy and **Francesco Di Chiara**, Università eCampus Novedrate, Italy

How does a formerly peripheral system become central in an interconnected international scenario? What are the strategies implemented by institutional and industrial stakeholders to achieve this? To what extent the international expansion of distribution networks followed a neo-colonial logic of resource exploitation? Italian cinema of post-war years is a telling example of a peripheral, if not

marginal, system that becomes increasingly relevant, often in relation with similar or more peripheral realities.

The study of transnational distribution strategies and networks can be useful not only to better understand this specific object of study, but also to shed light on a scenario – that of the years spanning from WW2 to the early 1960s – in which peripheral realities often dialogue with each other (or try to do so) without necessarily passing through the center of the system - that is, Hollywood - whose mode of production is undergoing an epochal crisis.

In this sense, our paper aims to reconstruct the networks of distribution of Italian films abroad, by taking into account three relevant geographical contexts: Yugoslavia, Spain, and Argentina. The process of internationalization will be investigated through the observation of three interconnected levels. Firstly, the institutional one, concerning the creation of exchange and co-production agreements; secondly, the industrial one, involving the establishment of foreign branches of Italian companies, as well as the process of exploitation of films abroad; finally, the professional one, reconstructed by mapping the circulation of stars, professionals, and film intellectuals. Sources such as the unpublished documents of the Italian producers' association, official reports, materials of the production companies Lux film, and trade journals will allow us to outline the strategies adopted by the Italian industry in order to expand its activities through dynamics of development and exploitation.

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#### Bios

Francesco Di Chiara is associate professor, Università eCampus (Novedrate, Italy). His research interests include film genres, European cinema and the history of the Italian film industry.

Paolo Noto is associate professor, Università di Bologna. His work is focused on genre theory, film criticism, and the history of the Italian film industry.

## Friday 7<sup>th</sup> July

**Artistic Exhibition:** Odeon VR – Sensing Dolce Vita: An Experiment in VR Storytelling

**Eleonora Roaro**, artist and researcher, lecturer in New Media Aesthetics, Sociology of New Media & Modern Art History at NABA, Milano

The virtual reality 8-minute experience shows the former Odeon cinema (1936-2002) in Udine as it was shortly after its inauguration. The evocative reconstruction of the movie theater, created using archival materials and oral testimonies, highlights the potentiality of digital and immersive media in preserving cinema heritage: in 2004, the Odeon cinema was declared of historical and artistic interest due to the prestige of its decorations and the architecture by Ettore Gilberti. Furthermore, the project is an

experiment in retro-spectatorship that evokes a historically situated spectator: with the headset, the user becomes the protagonist of a narrative set in a specific historical period, in this case, during the fascist regime in Italy.

In February 1939, a child goes to the Odeon cinema to watch Walt Disney's animated film "Snow White and the Seven Dwarfs" (dir. David Hand, 1937). She looks around and explores the surroundings: the outdoor area of the cinema and the foyer, then the auditorium and the first gallery. Two films from the Istituto Luce are screened while the oral testimonies of some key figures in the history of the movie-theatre accompany the experience: historical reconstruction and the realm of memory intertwine in an immersive narrative.

#### Credits

Artistic director: Eleonora Roaro

Scientific director: Andrea Mariani, Università degli Studi di Udine

Experience designer: Alessandro Passoni, Virtew s.r.l.s.

Sound designer: Emiliano Bagnato

Sound engineer: Giacomo Vidoni, Digital Storytelling Lab

#### Voices

Silvano Bearzi (projectionist), Neda Cainero (wife of projectionist Gigi Cainero), Giuseppe Cane (projectionist), Annamaria Condorelli (cashier), Giorgio Cruciatti (projectionist), Franco Picco (projectionist), Guido Zabai (former SAUTEC owner)

#### Funded by

Università degli Studi di Udine – DIUM Dipartimento di Studi Umanistici e del patrimonio culturale – Dipartimento di eccellenza, 2018-2022 MIUR;

Progetto HEaD – Higher Educational and Development – POR FSE 2014-2020, "Realtà aumentata e realtà virtuale per la valorizzazione del patrimonio artistico e culturale" 2019-2020;

MISTI – MIT-Friuli Venezia Giulia (FVG) Global Seed Fund, "Sensing Dolce Vita: An Experiment in VR Storytelling", 2020-2022.

In collaboration with Cinecittà – Archivio Storico Istituto Luce (Roma) and Digital Storytelling Lab, Università degli Studi di Udine

Thanks to Archivio Fotografico Brisighelli (Udine), C.E.C. (Udine), Fototeca – Civici Musei (Udine), Vittoria Malignani, Bernardino Pittino, Xenia Rilande, Claudia Rossi, Enrico Sello, Guido Zabai

Bio [linktr.ee/eleonoraroaro](https://linktr.ee/eleonoraroaro)

#### **PANEL 22: Cinema and Politics in the American South**

*Chair: Sancler Ebert, UFF/UNL/FMU-FIAAM, Brazil*

Early cinema and African-American audiences: the view from the American South

**James M. Burns**, *Clemson University, USA*

This presentation will be based on a student research seminar conducted at Clemson University in South Carolina. It maps the history of African-American cinema-going in the state from 1900 to 1945.

Scholars have argued that cinema-going was not a popular form of public leisure among African-Americans before the Second World War (while recognizing exceptions in some urban markets such as Chicago). However, data accumulated for this research seminar reveals that in South Carolina, a predominantly rural state that had a majority African-American population before the Second World War, there was a robust culture of cinema going among these communities. While the venues that catered to African-American audiences were largely invisible to Hollywood (as indicated by their relative absence from periodicals such as the *Film Daily Year Book*) painstaking examination of local city directories, maps, periodicals, and oral history projects has allowed us to identify and map many previously unknown early sites. It has also revealed the importance of non-traditional venues for these early audiences. The presentation will use ArcGIS to visualize its findings. The topic relates to several of the 2023 conference themes, including 'Gender, race and class perspectives in film exhibition and distribution' and 'GIS at the margins: Mapping alternative cinema histories.'

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#### Bio

James Burns is a Professor of History at Clemson University in South Carolina. He is the author of 'Cinema and Identity in Colonial Zimbabwe' (2002) and 'Cinema and Society in the British Empire 1895-1940' (2013). His current research project explores the circulation of Bollywood films throughout the South Asian Diaspora.

#### **A failure to “atone for their past misdeeds:” Florida’s role in perpetuating the cinematic lost cause** **David Morton, University of Central Florida, USA**

This paper will examine the contrasts in racial representations in films produced in North Florida at the cusp of the segregation era. These tensions will be examined through exploring how motion picture consumption factored into the politics of race in one of the largest cities in the New South during cinema's silent era. It will be accomplished by exploring how the marginalized and disenfranchised attempted to assert agency in public and private spaces despite living in an environment of white supremacy and social inequities. Through tracing the lived experiences of African American moviegoers in a Southern city at the onset of the Jim Crow Era, a broader comprehension of the early American film industry's dismissiveness of – and outright insensitivity toward – acts of political terror against African Americans can be better understood.

Ultimately, the political and geographic limitations that manifested in North Florida in the 1910s prevented the region from emerging as a viable motion picture production center in comparison with Southern California. Through this comparative case study, it is the goal of this paper to expand beyond the “spotlight theory” that traces the migration of filmmakers from New York to California during the

first decades of American film, and instead introduce an essential early production center that played a decisive role in shaping audience preferences in the United States toward essential early film genres and character archetypes. At the same time, this project sets out to demonstrate how the marginalized and disenfranchised used the moving image as a tool to assert agency in public and private spaces despite living in an environment of white supremacy and settler colonialism in the United States at the turn of the twentieth century.

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## Bio

David Morton is a Lecturer in the Film Department at the University of Central Florida, where he received his Ph.D. in Texts and Technology in 2019. *A Motion Picture Paradise: A History of the Florida Film and Television Industry* is currently under contract to UF Press and expected for publication in 2023.

## Configurations and reconfigurations of Southern censorship against Hollywood in Better Film Committees: the control of cinema as a female political weapon (1920-1945)

**Claire Dutriaux**, *Sorbonne Université, France*

When the Chicago decree authorizing the chief of police to ban or cut scenes from films was issued in 1907, local censorship committees multiplied throughout the United States to fight against representations that were considered contrary to decency and virtue. Despite the advent of the Production Code in 1933, which was supposed to empty these censorship boards of their substance, they continued to act, particularly in the Jim Crow South. The Southern censors used their status to fight against film representations that they considered likely to disturb public order, i.e. films highlighting African American claims or presenting episodes of racial violence (such as lynching) on screen. The control of Hollywood cinema became the place where the political opinions of the South were expressed – mostly those of white Southern women.

Censorship committees were organized within Women's Clubs, Parent-Teacher Associations, and Better Film Committees (BFC). From Florida to Alabama, the Better Film Committees allowed these women to occupy a space where their political voice could be expressed, opposing any representation they deemed "obscene." This paper will examine the shifting definition of obscenity in the American South, the radicalization of the Better Film Committees that initially promoted a form of positive censorship, and the ways in which women made their voices heard, through censorship, in the face of a male-dominated Hollywood industry and Code administration. Censorship of Hollywood films constituted another locus of politics for women in BFCs, even though they did not have access to the vote until the ratification of the 19<sup>th</sup> Amendment and were very little represented in political institutions. In the South, it was primarily racial issues and the representation of women's bodies that the women censors

sought to control. The research for this paper is based on archival material of the BFCs as well as on specialized and general press articles.

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Francis Couvares, *Movie Censorship and American Culture*, Smithsonian Institution Press, 1996.

## Bio

Claire Dutriaux is Associate Professor in American history and culture at Sorbonne Université. Her research interests include American cinema from the beginnings of the Hollywood industry to the contemporary era, focusing more specifically on issues of race and class in the movies, as well as local and national film censorship. She has published articles and co-organized conferences on various subjects ranging from Southern films to westerns and co-edited an issue of *LISA* (*Revue LISA/LISA e-journal*, vol. XVI-n°1 | 2018) on Westerns and Southern, as well as an issue of *InMedia* on the links between visual culture and consumer culture (*InMedia*, 7.1. | 2018). Her latest article (*Miranda journal*, 2022) examines the evolving concept of whiteness in Civil Rights films about the US South.

## **PANEL 23: Performing Cinema Music from the Silent Era to the Transition to Sound**

*Chair: Özde Çeliktemel-Thomen, Middle East Technical University, Turkey*

Silent cinema music remains an under-researched topic, despite a number of notable books and conferences in recent years that have to some extent addressed the previously marginal status of sound in historical research on so-called silent cinema. Even within research on sound in silent cinema, however, the work of musicians in cinemas of the 1900s to 1930s and the dynamics of live performance in the presence of an audience have not received the attention they deserve. The aural environment within which audiences experienced moving pictures almost always included some kind of music, most often produced by musicians who shared the same theatrical – or non-theatrical – space as the movie-goers. Although live music is ephemeral, the choice of accompaniment and the way in which it was performed contributed to audiences' interpretation of the images on screen. Furthermore, the identity of accompanists formed part of the meaning of the cinema event. Nevertheless, scholars have only occasionally focused on the role that gender played in the careers of silent cinema musicians, whether they were working in cinemas or in production contexts. Offering case studies from Britain, Turkey and Ireland, this panel seeks to ameliorate the peripherality of musical performance in research on silent cinema and during the transition to sound.

### Irish cinema music's "Hopeless Grooviness" in the 1920s

**Dennis Condon**, *Maynooth University, Ireland*

Writing in November 1923, the *Sunday Independent's* music critic HRW took the music he was hearing in Irish cinemas to be exemplary of a socially pervasive "hopeless grooviness." The 1910s had seen the music in cinemas develop from a peripheral part of a marginal entertainment to a key element in an increasingly dominant medium. For HRW, "even though the cinema orchestra is a new institution, it has become already a slave to convention," mirroring "how everything in life becomes automatically regulated by a system." This paper examines the systemizing of music in Irish cinemas during the

1920s, a decade during which the revolutionary changes of the 1910s had culminated in the establishing of the Irish Free State and Northern Ireland and were succeeded by consolidation and a dominant social conservatism. Drawing on newspapers, trade journals and other archive sources, it pays particular attention to the position of women and foreign-born musicians in cinema orchestras as an index for a grooviness that may not always have been hopeless.

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#### Bio

Denis Condon lectures on cinema at the Departments of English and Media Studies, Maynooth University, Ireland. His publications include *Early Irish Cinema, 1895-1921* (2008) and *Music and Visual Cultures: Threshold, Intermediality, Synchresis* (2021). His current projects are *The Explosion of Images: Ireland's First Cinemas* and the website *Irish Cinema Histories*.

#### Diversity of sound and music in silent film exhibitions in Istanbul

**Özge Özyılmaz**, *Ankara Science University, Turkey*

The exhibition strategies of early cinema have long been seen as uniform. This perception has been challenged with new findings and perspectives for a while. This presentation aims to contribute to these approaches by unveiling the diversity of soundscapes of silent film shows in Istanbul and discussing its possible causes and consequences. Istanbul silent film shows were a scene of a variety of venues differentiated on the social, cultural, ethnoreligious and spatial basis. They were at garden dinner parties and hotel balls or military museums, Ramadan festivities and open-air screenings while addressing variegated audiences from non-Muslims to Ottoman elites to Muslim women and children. In parallel with all this diversity of venues and film patrons, we encounter a diverse and hybrid musical accompaniment during the silent period. A rich panorama of musicians ranging from large symphonic orchestras to classical Turkish music ensembles, from mehteran (Ottoman Army Band) to kanto and duetto (genres popular in variety shows) performers accompanied silent screenings. It will argue that silent era musical accompaniment practices did not immediately disappear and even persisted in Istanbul's cinema scene after the transition to synchronised sound.

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#### Bio

Özge Özyılmaz is an Assistant Professor at Ankara Science University. She has written on cinema culture

in the 1930s and the transition to sound cinema in Turkey. She was awarded a British Academy Newton Mobility Grant to conduct research with Professor Sarah Neely. She has recently been awarded a Tübitak International Postdoctoral Research Fellowship for her project on music and sound practices in the silent cinema period and early sound films in Turkey, and continues her research at the Birkbeck, University of London.

#### Women, silent film music and the transition to sound cinema in Britain

**Laraine Porter**, *DeMontfort University, Leicester, UK*

Women musicians were central to providing silent cinema music and gained a foothold throughout the 1920s, particularly playing piano and strings. However, few made it to the status of Musical Director and women composers were largely overlooked by the classical and concert musical establishment which denigrated cinema music for its popular appeal and debasement of 'pure music'. Critical disparagement of further marginalised women's progression beyond the 'craft' of playing in cinemas. With the arrival of synchronised sound in 1929, it was the masculine cohort of established cinema MDs and composers like Muir Matheson, John Reynders and Louis Levy who made the transition into composing for talkies, forging the language and culture of British cinema music thereafter. Furthermore, from 1932 British producers employed a significant number of émigré male composers fleeing Nazi Germany. Women simply could not gain a foothold. Female composers did not appear until 1946 when Elisabeth Lutyens and Doreen Carwithen scored their first films. If women were excluded from creating film music off-screen then conversely, early British talkies utilised their talents as the makers of music – often as objectified singers and performers - on-screen, particularly in early musicals and melodramas.

Using biography data, Trades Union records and cinema trades and music press etc., this presentation will consider the ways in which women musicians were welcomed into the cinema industry when mass demand for live accompaniment needed their services, but largely ousted with the arrival of the talkies when cinema music became institutionalised in British film studios and their male bosses sought to forge a new and distinct language of British screen music which entirely excluded women or female agency.

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#### Bio

Laraine Porter is Reader in Cinema History at the Institute for British Cinema History at De Montfort University in Leicester, UK. She directed the British Silent Cinema Festival from 1998 and has researched widely on the transition to sound in Britain and is currently producing a monograph on this subject.

## PANEL 24: Presentations of Websites and Archives

*Chair: Julia Noordegraaf, University of Amsterdam, the Netherlands*

### The Bahamas Film Culture Project

**Monique Toppin**, *The University of The Bahamas* & **Erica Carter**, *King's College, London, UK*

This joint paper derives from an ongoing collaboration based on our related but methodologically varied research on cinema history in The Bahamas. Monique Toppin's 2019 PhD thesis uses methods from the new cinema history and memory studies to explore 1950s cinema and cultural memory in the archipelago. While Toppin draws on oral history to situate audience narratives within the broader contexts of cinemagoing as a social activity, Erica Carter melds oral history with autobiographical memory work and historical phenomenology to arrive at an account specifically of white colonial cinemagoing in early postwar segregated Nassau. A common obstacle to research in both contexts has been the dearth of historical research as well as the negligible public awareness of cinema and film history in The Bahamas. In 2020, we came together in a joint project to address that gap. Originally designed around a short-term research fellowship envisaged for Monique Toppin at King's College London, the project went online at the start of the pandemic. We have worked since then with a postdoctoral colleague, Sonal Kantaria, to develop The Bahamas Film Culture Project blog (BFCP). This online resource is designed in the first instance for undergraduate students in Media and Communications at the University of the Bahamas; but it is envisioned also as an electronic resource for the wider community of academic scholars, students and lay audiences who share an interest in The Bahamas and the Caribbean region. This paper introduces and critically surveys our work on the website since 2020; we explore lessons learned from adventures in digital history that were born out of the exigencies of the pandemic, and that came to fruition with the website launch in 2023.

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### Bios

Erica Carter is Professor of Film at King's College London. Selected publications include *Mapping the Sensible. Distribution, Inscription, Cinematic Thinking* (2022); the co-edited *Space and Place: Theories of Identity and Location* (1993); and essays on feminist and decolonial archive practice in *Screen; Feminist German Studies; L'Atalante. Revista de estudios cinematográficos*.

Monique Toppin is a Professor in Media and Communication at The University of The Bahamas, Nassau, Bahamas. She is Head of the Journalism and Communication department and where she teaches and develops a range of courses in communication and media. She has presented at conferences in Portugal, Germany and the UK at ECREA, NECS and HOMER on Cinema ratings and censorship, and cinema history, memory and culture in The Bahamas.

### An archive for the British Federation of Film Societies

**Matthew Jones**, *University of Exeter, UK* and **Jaq Chell**, *Cinema for All, UK*

The history of British film exhibition has largely focused on the major cinema chains, their independent competition, and the arthouse alternatives. The parallel history of non-theatrical, volunteer-led exhibition has, by comparison, been painted with relatively broad brushstrokes. Some individual film societies, notably the Film Society in London, have been the subject of historical research, but the sector has not been explored in the same level of detail as its commercial counterpart. The core reason for this is the lack of historical records. Individual film societies have tended to entrust documentation to individual members, and it is in their attics and forgotten desk drawers that much of it now resides. However, there is one source of extensive documentation that has not yet been organized by researchers. The British Federation of Film Societies (now called Cinema for All) was founded in 1932 as an umbrella organization to support the nascent film society movement in Britain. Its records, which contain fragments of not only its own history but also those of its member societies, have been kept by the organization (with greater or lesser meticulousness in different periods) for the last 91 years. The lack of scholarly interest in them to date results from the fact that they have never been catalogued, organized, or properly stored, and hence have not been available for consultation. Now, as the organization approaches its 100<sup>th</sup> anniversary, Dr Jones is working with Cinema for All to transform these materials into an operational archive. Opening in mid-2024 in Sheffield, the archive will enable the lost histories of volunteer-led, non-theatrical exhibition in the UK to be told. This paper reports on the initial phase of the project, outlining the scope of the archive, the materials it contains, and early plans for the launch and future of this exciting new resource.

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### Bio

Dr Jones recently became Senior Lecturer in Film Studies at the University of Exeter, having previously been Reader in Cinema Audiences and Reception at De Montfort University. His work has focused on mid-century British cinema memories, but recently turned to the history of volunteer-led, non-theatrical film exhibition in the UK. He is currently leading a British Academy/Leverhulme Trust-funded project entitled 'Archiving and Writing the History of the British Federation of Film Societies'. On this project he is collaborating with Cinema for All, formerly the British Federation of Film Societies, to catalogue and make accessible the contents of the Federation's archive.

Website “Histórias de cinemas”: a platform that reunites Brazilian research about cinematographic exhibition

**Lívia Cabrera, Ryan Brandão and Sancler Ebert, PPGCine-UFF, Brazil**

Our proposal for the conference is to present the website *histórias de cinemas* (<https://www.historiasdecinemas.com.br/>). This platform aims to bring together the research about movie theaters developed in stricto sensu graduate courses of public and private Higher Education Institutions of Brazil. In the first stage of the project, we gathered the research produced in the Southeastern Region of the country. Over the last few decades, the number of master theses and doctoral dissertations made on this subject has increased considerably in Brazil, which reinforces the idea that a field – named by João Luiz Vieira (2021) as stories of cinemas – is in the making. It is essential to write the terminology with lowercase letters and in the plural, as the purpose is to highlight the multiple trajectories of national cinematographic exhibition spaces. Thus, we can understand “stories of cinemas” as a Brazilian approach to what is proposed by the New Cinema History (MALTBY, 2011), as is “Historia de los públicos” in Argentina.

Despite the expressive growth of academic production about movie theaters in the country, the difficulty of accessing these studies – especially those that were carried out in the 20<sup>th</sup> century – means that important researches don’t circulate as they should. Often, the only way to obtain the only existing copies of the studies is to go to the libraries of the Higher Education Institutions in which they were developed. Therefore, the purpose of this site is to gather all these investigations in one place, which will facilitate their dissemination among those interested in the subject and will certainly stimulate new contributions to the field. After all, there are still many more stories of cinemas to be told in Brazil.

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#### Bios

Lívia Cabrera is a PhD candidate in the Graduate Program in Cinema and Audiovisual of the Fluminense Federal University (PPGCine-UFF). She is currently the manager of the Cine Arte UFF, a commercial and university profile movie theatre that is located in Niterói, Rio de Janeiro.

Ryan Brandão is currently doing a joint-PhD at Fluminense Federal University, Brazil (under the supervision of João Luiz Vieira) and at Ghent University, Belgium (under the supervision of Daniel Biltereyst). He recently co-edited *Histórias de cinemas de rua de Minas Gerais* (2021, with Alessandra Brum).

Sancler Ebert is a PhD candidate in the Graduate Program in Cinema and Audiovisual of the Fluminense

Federal University (PPGCine-UFF) with a sandwich doctorate at NOVA University Lisbon; professor at Centro Universitário FMU/FIAM-FAAM in São Paulo and executive secretary of Socine (Brazilian Society for Cinema and Audiovisual Studies).

## **Panel 25: Feminist Perspectives on Data and Digital Tools in Women's Media Histories**

*Chair: Julie K. Allen, Brigham Young University, USA*

### Decentering cinelubism as a way to decolonise and depatriarchalise cinema history

**Ainamar Clariana Rodagut**, *Open University of Catalonia*

Mainstream historiography has stated that women neither played a relevant role in the emergence of film clubs, nor did they take part in the rise of cinema theoretical knowledge. Nevertheless, women actively participated in the creation of the first film clubs in Iberoamerica as film critics, entertainers, advisors, organisers, and much more. This presentation, of which the aim is to decenter and depatriarchalise the history of cinema, focuses on three early Iberoamerican film clubs and the three women involved in them. The case studies will be the following: Cine club Mexicano (1931-1934) and Lola Álvarez Bravo, Cine club de Buenos Aires (1929-1931) and Victoria Ocampo, and Barcelona Film Club (1929) and María Luz Morales. On the one hand, the analysis of the proposed case studies will show some of the strategies used by women as ways of relating to the film medium that characterised their work in the cultural field. And on the other, focusing on Iberoamerican film clubs, instead of European film clubs, as typically done by most of the secondary literature, illustrates the creative role played by Iberoamerica in the emergence of artistic modernity, as well as in the avant-gardes of the first half of the twentieth century. The main hypothesis is that the transnational social networks built by these women had an impact in the rise of artistic modernity, thanks to the circulation of ideas, actors, theoretical knowledge, and/or films through the network. Meanwhile, these women mediators had their own ways of building and maintaining these networks alive. A database will be created in order to visualize the networks these women created and analyse the similar key roles they played in them. I will reflect upon the difficulties of finding data on the presented case studies and will propose some strategies to overcome those difficulties.

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### Bio

Ainamar Clariana-Rodagut is a postdoctoral research fellow and part of the ERC project 'Social Networks of the Past.' at Universitat Oberta de Catalunya (UOC). She is currently writing her second thesis project focusing on film clubs and women during the first half of the twentieth century in Iberoamerica.

Mapping transnational feminist filmmaking of the 1980s in the BFI National Television Archive.  
Reflections on an Exploratory Digital Humanities Project

**Dalila Missero**, *Lancaster University, UK*

In this presentation, I will make some methodological considerations stemming from the research project Broadcasting UK Feminist Video: Mapping Local Histories and Transnational Networks of the 1980s in the BFI Archive, which employs digital tools to reconstruct the collaborations of feminist and women filmmakers and producers with UK broadcasters (Channel 4; ITV) in the context of the United Nations Decade for Women (1975-1985). The investigation, funded by the FIAT/IFTA Media Studies Grant, analyses a selection of 23 programmes – mostly current events shows and documentaries, from the BFI National Television Archive, to produce data visualisations, such as maps and network analysis. These visual aids combine data from the analysis of the programmes with information on their production and circulation, to recuperate spatial and relational patterns of representation and collaboration which illuminate cross-border exchanges and recurring themes across the case studies.

The liminal status of these productions, which circulated beyond television especially in educational and activist circuits, challenges the possibility to trace back and harmonise the data about broadcasting with those concerning other modes of – alternative and non-theatrical - distribution. In addition to this, despite the undeniable advantages offered by digital tools to this research, the lengthy process of data collection and analysis made evident the limitations of spatial and gendered categories in mapping the diverse representational agendas of these productions. Indeed, the impossibility to retrieve information on crucial aspects of production and circulation made it difficult to tackle the uneven geographies of representation emerging in the programmes, calling for a broader assessment in further collaborative, cross-national investigations.

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Bio

Dalila Missero is Lecturer in Film Studies at Lancaster University. Her research interests include feminist cinema history, audience studies, popular and transnational cinema. She has published essays on gender, sexuality and film in the journals *Feminist Media Histories*, *About Gender*, and *The Italianist*, and has just published her first monograph "Women, Feminism and Italian Cinema. Archives from a Film Culture" for Edinburgh University Press (2022).

Is it feminist? Methodological challenges in the construction of a large dataset of Italian women film professionals 1964- 2020

**Rosa Barotsi**, *University of Modena and Reggio Emilia, Italy*

This presentation describes the ethical, political and methodological challenges a humanities scholar confronted in conducting a large-scale data-based research project on gender inequality in the Italian film industry, which took place between 2020 and 2022. Attempting to create "A cinematic archive for the future," after the project title, the main output was a database of all feature-length Italian films that received distribution between 1964 and 2020, with information on ten different professional roles and the gender balance within and across these professions. Discussing some of the main results of the data collection, the presentation pauses to reflect on some of the basic challenges and limits encountered whilst putting the dataset together. The results of the data analysis are undeniably crucial – for

instance, they trouble simplistic narratives of linear progress, while some of the case studies on “lost” women professionals that resurfaced in the database reveal how the interweaving dynamics of gender and nationality come up against questions of reliability of the archival trace. At the same time, the methodological conundrums regarding the collection of gender data clash against the amount of labour required to ensure they are as precise as possible and that they are in line with transfeminist ethics. With data feminist principles in mind, the project attempted to address, but often ended up having to circumvent, problems relating to the attribution of gender binary identities to film professionals. Questions of scale, and the quick turnover of academic funding schemes, were integral in making choices that evoked, rather than resolving, problems relating to the collection of gender data. The presentation will describe specific examples of these challenges and how we attempted to navigate them, for the benefit, it is hoped, of future projects on cinema histories that work within a data feminist perspective.

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#### Bio

Rosa Barotsi is researcher and lecturer at the University of Modena and Reggio Emilia. She recently concluded a Marie Skłodowska-Curie Action at the Catholic University of Milan with the project CineAF: Women’s Films in Italy. She received her PhD at the University of Cambridge in 2014. She was previously a postdoctoral fellow at the ICI Berlin.

### **PANEL 26: The Cultura de la Pantalla Network. New Cinema Histories in Latin America and Europe, Beyond Center and Peripheries**

*Chair: Jorge Oter, TecnoCampus Mataró-Maresme*

This panel of four papers (1. JC Lozano; 2. Ferrer, Luzón, Puig and Biltereyst; 3. Portillo and Repoll and 4. Rosas Mantecón, Blanco Lobaina and Meers), stems from an international Spanish language network, “Cultura de la Pantalla” in Latin America, the US and Europe, collaborating in an historical project on urban cinema cultures. Together we are writing ‘new cinema histories’ with a focus on exhibition, programming and audience experiences, aiming for triangulation and (inter)national comparison. Here we combine papers about Mexico, Cuba and Spain.

The overall scope of the panel questions center-periphery thinking on various levels and in diverse time frames: intra-national (as is the case in Cuba between Havana and Santiago de Cuba or in Mexico between North-Mexico and the capital Mexico-city); regional Latin American level (the inflow of Mexican cinema in Cuba for instance); international level (Hollywood films in both Mexico and Cuba); and intercontinental level (Hollywood and Latin American film in Spain and vice versa).

Each paper focusses on a specific dimension (or combination of), within its defined historical context.

From the political economy of distribution and exhibition in the first half of the 20th century, over large-scale programming analysis of a specific year, to a bottom-up history of audiences since the 1960s. Lozano studies the Rodríguez Circuit and its history controlling exhibition in North East Mexico. Ferrer et al. analyse film programming in Barcelona in 1942 at the verge of the golden age in Spanish cinema; Portillo and Repoll go into historical cinema culture in CDMX; while Rosas Mantecón et al. explore concrete historical audiences contextualised in highly diverse periods in Cuba since the Revolution.

This combination of papers will open up new perspectives for writing cinema histories from below.

Concentration of ownership and control of movie theaters in northeastern Mexico. The case of the Circuito Rodríguez: 1904-1947

**José Carlos Lozano**, *Texas A&M International University, USA*

This paper discusses the historical development of Circuito Rodríguez, a regional group based in the city of Monterrey, Nuevo León, which for more than 30 years controlled the distribution and exhibition of films in northeastern Mexico. The brothers Adolfo and Antonio Rodríguez, who got their start in vaudeville and artistic shows in 1904 in tents and saloons in Monterrey, would quickly expand into the neighboring states of Coahuila and Tamaulipas, buying, building or operating theaters and movie theaters both first-class or as a second run, until controlling most of them in the three states. Through exclusive contracts with US and national distributors located in the capital of the country, as well as a permanent cultivation of good relations with governors, mayors, and other politicians and public bodies, Circuito Rodríguez would manage to maintain a privileged hegemonic position, until In the late 1940s, the national chains controlled by William Jenkins, Manuel Espinosa Iglesias, and Gabriel Alarcón forced them to cede their dominance in showing films in the region. Through research of regional archives and digital and print collections of newspapers published in the three states, the chapter provides information on the strategic importance of regional distribution and exhibition groups such as Circuito Rodríguez, as well as the economic and political factors that influenced their creation, development and subsequent disappearance. The work is part of the Cultura de la Pantalla research network, Mexican chapter.

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## Bio

José Carlos Lozano is Professor and Chair of the Psychology and Communication Department at Texas A&M International University (Laredo, Texas). He got his M.A. in Communication Research from Leicester University, England and his Ph.D. in International Communication from the University of Texas at Austin. He is Co-Principal investigator of an international research project comparing the historical exhibition of films and cinema going in Latin America.

## Barcelona 1942: a programming analysis of the film exhibition scene in Barcelona after the Spanish Civil War

**Iliana Ferrer, Virginia Luzón and Quim Puig**, *Autonomous University of Barcelona*; **Daniel Biltereyst**, *Ghent University, Belgium*

In 1942, the film industry in Barcelona was still suffering the remnants of the Spanish Civil War (1936-1939), as well as the impact of the Second World War. The history of the film exhibition industry in Spain was not only affected by the wars, but also by the Franco government's measures implemented after the Civil War. This included the mandatory dubbing in Spanish of any film—whether its original version was a foreign language or other spoken state languages like Catalan, Basque or Galician—and the submission to a severe censorship commission in order to authorize the exhibition of an entire film or with specific cuts (Cebollada & Rubio Gil, 1996).

Inspired by the new cinema history perspective (Biltereyst & Meers, 2016; Maltby et al., 2011), this paper examines film exhibition and programming in Barcelona in the year 1942. For this study, we used a detailed quantitative analysis of the programming schedules published in local daily newspapers, in order to have a view upon the film exhibition strategies developed by Barcelona's film theaters.

The findings show a wide variety of differences across districts, along with a wide range of film genres offered in this period, especially comedy, drama, historical, and folkloric movies. The historical context of this programming analysis is that 1942 is often conceived to be the beginning of the golden age in Spanish cinema (de España, 2021).

This analysis of the film programming of 1942 in Barcelona also shows the recovery of the film exhibition scene in post-war Spain with the revitalization of film imports, the recycling of movie titles, and the revival of national film production. The analysis underlines the subsequent development of the Spanish film industry and its star system from 1942 onwards.

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## Bios

Iliana Ferrer, Virginia Luzón and Quim Puig are Professors at the Department of Audiovisual Communication and Advertising, Autonomous University of Barcelona, Spain. Daniel Biltereyst is Professor in Film and Media Studies at the Department of Communication Studies, Ghent University, Belgium.

### Faint memories of the film experience in Mexico City

**Jerónimo Repoll**, *Universidad Autónoma Metropolitana, Xochimilco, Mexico City*

Inscribed in the new history of cinema (Maltby et al, 2011), in this paper we present the results of the Screen Culture research project in Mexico City. The methodological strategy articulates the qualitative approaches with the quantitative ones. The inventory was carried out through documentary research. With this information we were able to build a cartography of the cinematographic exhibition infrastructure. The cinematographic offer was analyzed through a content analysis of the cinematographic billboard published in the newspaper *El Universal*, building a database with all the exhibitions announced every Saturday of the third year from the 1920s to the 1970s. The results of the analysis are interpreted from the perspective of critical political economy, at the same time that it is articulated with the results of the last phase of the investigation, which sought to reconstruct the experience of going to the movies through semi-structured interviews, although with tendencies to become open interviews, to viewers aged 60 and over, concentrating the largest number of interviews in the generation born in the 30s, 40s and 50s of the last century. The themed life stories that emerged from the interviews were put into dialogue with the results of the previous phases and, from there, we approached the collective memory of the cinematographic experience. As we approach consumption, we can see the emergence of the particularities that display a cartography of experiences conditioned by structural factors and family and neighborhood logic. For this generation, childhood/youth, cinema and the city are inseparable. With the movie theaters, then, not only a ritual disappears, but also the enclaves in which the faint and strong memories (Candau, 2008) of those whom we interview are based.

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### Bio

PhD in Journalism and Communication Sciences. Tenured research professor at the Autonomous Metropolitan University, Xochimilco (UAM-X). Coordinator of the Master's Degree in Communication and Politics (2018-2022) and the Bachelor's Degree in Social Communication (2022 to date). Author of more than thirty papers.

### Searching for "new" cinema audiences in Cuba. An exploratory study on lived cinema cultures since the Revolution

**Ana Rosas Mantecón**, *Universidad Autónoma Metropolitana Iztapalapa, Mexico City*; **Daylenis Blanco Lobaina**, *Universidad de Oriente, Cuba* and **Philippe Meers**, *University of Antwerp, Belgium*

In a first theoretical and contextual part, we go into the major conceptual issues that concern the study of cinema audiences in Latin America, inspired by studies on circulation and reception (Mantecón & Gonzalez 2019) and the 'new cinema history' approach (Biltereyst et al. 2019). The fascinating Cuban

context is crucial as well as it had a strong impact on its cinema culture(s). Since the revolution, Cuba deployed intense cinema literacy campaigns that sought to transform the inequalities in cultural access. Policies were put in place with the objective of decolonizing cinematic taste and forming audiences. More recently, the age of digital convergence has raised new issues for Cuban cinema.

This contextualisation raises various questions. What impact did these policies have on audiences and their relationship with films from Hollywood, Mexico, Cuba and other European and Latin American countries? How were old and new cinephiliacs transformed with the arrival of DVD and digitalization?

The canonical history of Cuban cinema has almost exclusively focused on Havana and ICAIC, apart from some recent notable exceptions (e.g. ENDAC) that open up to the rest of the country and to other dimensions than the films themselves. Studies of lived experiences and concrete audiences in Cuba are quite scarce. And due to its geographical position in the east, Santiago has always been heavily understudied, although being a vibrant center of audiovisual culture (Blanco et al. 2022). The paper thus aims at filling several gaps in Cuban cinema history.

In a second part, we present results from ongoing research projects in Havana and Santiago de Cuba. A combination of what Staiger calls an “historical materialist reception” approach to cinema culture - drawing the landscape of possible audience positions and discourses within a specific social, cultural, political context- with a media-anthropological interest on audiences delivers a rich panorama of diverse lived Cuban cinema cultures.

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## Bios

Ana Rosas Mantecón holds a PhD in Anthropology and is a research professor in the Department of Anthropology at the Universidad Autónoma Metropolitana Iztapalapa (Mexico City). She is a specialist in film, museum and heritage audiences, as well as in cultural access policies.

Daylenis Blanco Lobaina holds a Masters in Social Communication Sciences. As a VLIR UOS Joint PhD student in Social Communication Sciences at Universidad de Oriente, Santiago de Cuba, and ViDi at University of Antwerp, she writes on historical cinema culture in Santiago.

Philippe Meers is a professor in Film and Media Studies at the University of Antwerp, where he is director of ViDi. He publishes on historical and contemporary film cultures and chairs a Belgian-Cuban VLIR UOS project on cultural heritage in Santiago de Cuba.

## PRESENTATION: **Presentations of 3 interventions involving local moving image archives in Mataró**

*Chair: Maria Luna Rassa, TecnoCampus, Barcelona*

### Histories del Punt: Strategies for cataloging, conservation and dissemination of the national film heritage

**Carlota Frisón Fernández and Aina Fernandez Aragonès, TecnoCampus, Narrativas de la Resistencia**

#### Bio

Carlota Frisón Fernández holds a PhD in Performing Arts, associate professor at Tecnocampus-Universitat Pompeu Fabra. Film director and actress. Specialized in documentary and artistic creation.

### TV Mataró and Mataró Ràdio: Audiovisual archive and social cohesion

**Oriol Burgada Mascaró and Pep Andreu Buch**

Mataró Audiovisual EPE is the public media company of Mataró (Maresme), which manages tvmataró and mataró radio. Currently, tvmataró's prime time accumulates an audience of more than 40,000 people per week. This is equivalent to RCD Espanyol's field capacity. Public television is the successor of TVM, the second local TV in Catalonia's history. Next year, the city will celebrate the 40th anniversary of the first television in Mataró.

#### Bios

Oriol Burgada Mascaró holds a Teaching Degree (UB), Journalism Degree (URL) as well as a Political and Institutional Communication Master (URL). Currently, he is Manager of the public company Mataró Audiovisual and director of Mataró radio and tvmataró. He has been communication manager in the Justice and Climate Action, in the Catalanian Government (2016-2021), accounts executive in Strategycomm Agency (2012-2016) and editor-in-chief of Society at the Catalan News Agency (2008-2011).

Pep Andreu Buch. Humanities Studies (UOC) and a postgraduate degree in Socio-labor Journalism (UAB). Content Director of tvmataró and Mataró radio, as well as secretary of the Coordinator of Local Public Televisions of Catalonia. Founding member of Televisió de Mataró in 1984. Since, he has had a leading role in the different channels of the city (TVM, M1TV and tvmataró). He has accumulated several awards, such as Miramar awards (1988, 1992 and 2003) for television programs, an October Award (2000) and a Ciutat de Tarragona Award (2003). Author of the books "Reflexos de Mataró" (1996), "Camí de ferro" (1998) and "Modernisme al Maresme" (2009).

### Peiró42: reappropriating local memory

**Eloi Aymerich Casas**

Archival images, oral testimonies and fiction are intermingled to reappropriate local memory. The transmedia documentary project Peiró42 is produced on the occasion of the 75th anniversary of the execution of the anarcho-syndicalist and cooperative member Joan Peiró (1887-1942). The project is a proposal for a stage show and audiovisual documentary on Joan Peiró, Mataró and the values of anarcho-syndicalism, cooperativism and the Second Spanish Republic. Peiró42 is therefore a crossmedia project; a show that mixes theatre, music and audiovisual. A multidisciplinary proposal on the historical memory and values of one of the most outstanding born-in-Mataró of the 20th century.

An initiative that was developed with the impetus of the Citizen Commission to commemorate the 75th anniversary of the execution of Joan Peiró (1942-2017) and produced by the local production company Clack Audiovisual, SCCL.

#### Bio

Eloi Aymerich Casas is a cinema director, cultural producer, university professor and writer. International PhD in Communication from the Ramon Llull University with the thesis Culture, organization and media resistance. He has been invited professor at the Universitat Toulouse 2 (France), the Yaşar University of Izmir (Turkey) or the Wrexham Glyndwr University (Wales). He has completed the University master's degree in Cultural Production and Communication at the Ramon Llull University. He has been professor of cultural production and third sector (URL) and of Contemporary Television at the Tecnocampus (UPF). Member of the catalan cooperative Clack. He is part of the driving group of the CulturaCoop movement. He recently published the essay "Col·lectiva75" (Voliana Edicions) about city, digital culture and collective action. He has written at Nuvol.com about television and culture, to Enderrock magazine about cultural micro-industry or music television, or to Crític about cultural politics.



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