



**HOMER 2026 CONFERENCE**  
**UNIVERSITY OF EXETER, UK**

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**FINAL SCHEDULE**

**Preconference**

**7 July**

**Devon and Exeter Institution – Blue Room**

**12 pm** - Welcome and refreshments

**12.30 pm – 1.45 pm** - Preconference Workshop 1 – Bill Douglas Cinema Museum

**1.45 pm – 2 pm** - Refreshments

**2 pm – 3.15 pm** - Preconference Workshop 2 – Mapping Working Group

**3.15 pm – 3.45 pm** - Refreshments

**3.45 pm – 5 pm** - Preconference Workshop 3 - TBC

**5 pm – 5.30 pm** – Tours of the Devon and Exeter Institution

**6 pm** - Dinner and HoMER2026 pub quiz at the White Hart Inn

## Day 1

8 July

### Roborough Building

**8.30 am – 9.15 am** - Registration, refreshments

**9.15 am – 9.30 am** - Welcome

**9.30 am – 11 am** - Bill Douglas Cinema Museum tours

**10.45 am** - Taxi from outside Roborough Building to Alexander Building for delegates who requested this. Booked under the name 'HoMER'.

### Alexander Building

**11 am – 12.30 pm** - General Sessions 1

<u>Session 1 (Room TS1) -</u> <u>Reclaiming the screen: social mobilization and political agency</u> Chair:	<u>Session 2 (Room TS2) -</u> <u>Cinemas in neighbourhoods, small towns and rural areas - I</u> Chair:	<u>Session 3 (Room TS3) -</u> <u>Researching cinema communities with digital tools</u> Chair:
<p>"The Harlem of the South:" Richard Norman Studios and the Cinema of Resistance in the Jim Crow Era" - <b>David Morton</b> (University of Central Florida)</p>	<p>Neighborhood Cinemas in Hong Kong and Changing Cinema-Going Practices - <b>Arne Böttger</b> (Freie Universität Berlin)</p>	<p>Cineclub Vrijheidsfilms and The Unknown Suriname: Disclosing Militant Audiovisual Heritage in the Media Suite - <b>Luna Hupperetz</b> (University of Amsterdam)</p>
<p>Times of Change (1965-1970) in Documentary Cinema in Turkey: The Cinematheque Association, Hisar Short Film Competition, and the Young Cinema Movement - <b>Sonay Ban</b> (Istanbul Kent University &amp; docİstanbul - Center for Documentary Studies in Turkey)</p>	<p>Cinema exhibition networks in the Italian countryside: a comparative study (1940-1970) - <b>Sebastiano Pacchiarotti</b> (Università Cattolica del Sacro Cuore)</p>	<p>The Amsterdam Time Machine Data Index as a Hypothesis Generator for Cinema History - <b>Julia Noordegraaf</b> (University of Amsterdam); <b>Leon van Wissen</b> (University of Amsterdam)</p>
<p>Networks of Care: Film Distribution and HIV/AIDS Activism in Germany, 1985-1994 - <b>Philipp Dominik Keidl</b> (Utrecht University)</p>	<p>Precarious pleasures: Single screens, good times and community in the independent cinema and cinema clubs of three coastal towns. - <b>Corinna Downing</b> (Canterbury Christ Church University)</p>	<p>Cinema Context after Twenty Years: Updating the Encyclopedia of Dutch Film Culture - <b>Thunnis van Oort</b> (Huygens Institute); <b>Leon van Wissen</b> (University of Amsterdam)</p>
		<p>HoMER Vocabulary: Towards a Shared Terminology for Movie-Going Research - <b>HoMER Vocabulary Working Group</b> (<b>Daniela Treveri Gennari, Adriana Meusch, Virgil Darelli, Leon van</b></p>

		<b>Wissen, Julia Noordegraaf, Clara Pafort-Overduin, Arianna Vietina, Denis Condon, and others)</b>
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**12.30 pm – 1.30 pm** - Lunch

**1.30 pm – 3 pm** - General Sessions 2

<p><b><u>Session 4 (Room TS1) - Art house cinemas, cult film events and their audiences</u></b> Chair:</p> <p>Between Town and Gown: Film Culture in Cambridge - <b>Henry Miller</b> (Anglia Ruskin University)</p> <p>Lookalikes contests and community celebrations at Cinema Estação: audience engagement for the vitality of “sidewalk cinemas” and the reception of Brazilian films - <b>Talitha Ferraz</b> (Universidade Federal Fluminense); <b>Helena Zimbrão</b> (Universidade Federal Fluminense)</p> <p>From Alternative Rebellious Space to Landmark Art-House Cinema: A Case Study of Studio Skoop (1970–2025), Ghent, Belgium - <b>Daniël Biltreyst</b> (Ghent University)</p>	<p><b><u>Session 5 (Room TS2) - Community cinemas as educational and pedagogical tools</u></b> Chair:</p> <p>Children’s Cinema as a Symbolic Community: Matinée Practices in Early Twentieth-Century Sweden - <b>Taichi Niibori</b> (Stockholm University)</p> <p>The ‘Educational Dispositifs’ of Community Cinemas: Exhibition, Education, and the case of the Art Film Tour in post-war Britain - <b>Katerina Loukopoulou</b> (Middlesex University London)</p> <p>A Learned Society Pursuing the Study of the Worlds Films’ - <b>Sue Porter</b> (De Montfort University)</p> <p>“Light and life where there was monotony and darkness”: Educational Mobile Cinema and Community Building in Jamaica 1938-1958. - <b>Rachel Moseley-Wood</b> (The University of the West Indies, Mona)</p>	<p><b><u>Session 6 (Room TS3) - Wartime and post-war contexts - I</u></b> Chair:</p> <p>Home Movies as Sites of Community in Nazi Germany - <b>Aleksandra Miljković</b> (Film University Babelsberg)</p> <p>Unravelling cinema-going experiences in Stafford during the Second World War - <b>Linda Pike</b> (Independent Researcher)</p> <p>Export of Soviet Cinema to Israel after the Second World War - <b>Kristina Tanis</b> (HSE University)</p>	<p><b><u>Session 7 (Room SR1) - Film exhibition and reception around the 1929 International Expositions, between Sevilla and Barcelona</u></b> Chair:</p> <p>Forty Cinemas and a Dream: Mapping the CINAES Network in and beyond Barcelona - <b>Manuel Garin</b> (Universitat Pompeu Fabra)</p> <p>Cosmopolitan Trends, Colonial Imaginaries: Film Culture and Sevilla’s Iberoamerican Exposition - <b>Elena Cordero-Hoyo</b> (Universidad Rey Juan Carlos)</p> <p>Commercial Modernity in Conservative Pavilions: Film Programs in the 1929 Barcelona International Exposition - <b>Albert Elduque</b> (Universitat Pompeu Fabra)</p> <p>Movie Postcards Arriving Too Late: Galicia Film Promotion for the Sevilla Ibero-American Exposition - <b>María Soliña Barreiro</b> (Universidade de Santiago de Compostela)</p>
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**3 pm – 3.45 pm** – Refreshments

### 3.45 pm – 5.15 pm - General Sessions 3

<p><b><u>Session 8 (Room TS1)</u></b>  <b>- Cineclubs, screenings and spectatorship in alternative venues</b>  Chair:</p> <p>Beyond the Multiplex: The Rise of Community Film Exhibition in Puerto Rico's Cultural Ecosystem - <b>Harold Joel Leonard Navarro</b> (Universidad de Puerto Rico)</p> <p>Cineclubs and Cultural Policy: Assessing the Impact of Riofilme's Public Funding Initiatives in Rio de Janeiro - <b>Hadija Chalupeda Silva</b> (Universidade Federal Fluminense)</p> <p>Near the Sea, Around the Screen: Local Histories of Cineclubism in Coastal Catalonia - <b>Maria Luna Rassa</b> (TecnoCampus - Pompeu Fabra University)</p> <p>Alternative cinema infrastructures in Medellin, Colombia - <b>Maria A. Velez-Serna</b></p>	<p><b><u>Session 9 (Room TS2)</u></b>  <b>- Wartime and post-war contexts - II</b>  Chair:</p> <p>Box Office Politics: Film Circle Audiences and the Film Industry in Postwar Japan, 1950-1960 - <b>David Baasch</b> (Yale University)</p> <p>Leicester Film Society - A Post-war Case Study: cultural film programming and the rise of independent regional film exhibition - <b>Laraine Porter</b> (Exeter University)</p> <p>Film Liga 2.0: The Post-War Boom of Local Film Societies in the Netherlands - <b>Judith Thissen</b> (Utrecht University)</p>	<p><b><u>Session 10 (Room TS3)</u></b>  <b>- Collective practices in the reconfiguration of cinema culture</b>  Chair:</p> <p>Post-Screen Exhibition: Commentary Cultures and the Reconfiguration of Cinema Community - <b>Sevda Kaya Kitinur</b> (Izmir University of Economics)</p> <p>Environmental Film Festivals as New Forms of Cinema Experience and Audience Community - <b>Karina Aveyard</b> (University of East Anglia)</p> <p>Online film communities and local grassroots cinephilia in Northern Spain: the case of Cineclub de Compostela - <b>Gabriel Doménech González</b> (Universidad Camilo José Cela)</p>	<p><b><u>Session 11 (Room SR1)</u></b>  <b>- Spheres of distinction, identity and belonging - I</b>  Chair:</p> <p>Irish female film communities in the 1920s and 1930s - <b>Veronica Johnson</b> (Independent Researcher)</p> <p>Going to the cinema in Buenos Aires, Argentina: Audiences, Modernity, and Urban Identities, 1928–1935 - <b>Sonia Sasiain</b> (Universidad de Buenos Aires)</p> <p>The spatial distinction of the cinematic experience between the Ottoman Empire and the Turkish Republic: Beyoğlu and Şehzadebaşı - <b>Asra Çıra</b> (Istanbul Medipol University)</p>
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**5.30 pm** - Coaches from outside Alexander Building to Dartington Hall's Barn Cinema for a screening of Cinema for All's short documentary on the first 100 years of community cinema in the UK, *Rebels with Projectors* (2025), Q&A, project launches, dinner and drinks.

**9 pm** - Coaches back to Alexander Building.

## Day 2

9 July

### Alexander Building

10 am – 11.30 am - General Sessions 4

<p><u>Session 12 (Room TS1) - Imagined futures and innovative directions</u> Chair:</p> <p>Unrealised Screens. The Imagined Futures of Cinema-Going in the 1970s–1980s - <b>Virgil Darelli</b> (Catholic University of the Sacred Heart); <b>Giancarlo Grossi</b> (Catholic University of the Sacred Heart)</p> <p>Cinema-making and cinematic communing: wayfaring cinema and the journey towards a new terminology - <b>Christo Wallers</b> (Teesside University)</p> <p>MASBEDO's 'Videomobile' as Community Cinema: Reenacting Collective Spectatorship in Contemporary Art - <b>Eleonora Roaro</b> (University of Plymouth; NABA)</p>	<p><u>Session 13 (Room TS2) - Cinemagoing practices and spaces of sociability</u> Chair:</p> <p>Community-building in standardized theaters: how to study engagement in multiplexes - <b>Arianna Vietina</b> (Sapienza University of Rome)</p> <p>Sociality and cinemagoing in an era of personalisation and platformisation - <b>Sten Kauber</b> (Tallinn University)</p> <p>Deaf Spectatorship: technological exclusion, community practices, and alliances - <b>Magdalena Zdrodowska</b> (Jagiellonian University)</p>	<p><u>Session 14 (Room TS3) - Spheres of distinction, identity and belonging - II</u> Chair:</p> <p>A Real Platonic Experience: Cave Cinema as a Minor Public Sphere - <b>Olgu Yiğit</b> (Antwerp University, Galatasaray University); <b>Daniël Biltereyst</b> (Ghent University); <b>Philippe Meers</b> (University of Antwerp)</p> <p>Screening Settler National Cinema: Field Notes on Showing Australian Films in London - <b>Stephen Morgan</b> (King's College London)</p> <p>Indigenous Creole Cinema: Engaging with Community in the Caribbean – <b>Mary Leonard</b> (University of Cincinnati)</p>	<p><u>Session 15 (Room SR1) - From ASIFA to local fields: Cold War animation between transnational exchange and regional formations</u> Chair:</p> <p>Possibilization: ASIFA Network and the Zagreb School of Animation - <b>Sanja Bahun</b> (Royal College of Art)</p> <p>The Thaw in Motion: Intra-Socialist Aesthetic Exchange at the Mamaia International Film Festival - <b>Andrei Voineag</b> (National University of Theatre and Film “I.L. Caragiale”)</p> <p>Protocols of Exchange: ASIFA as a Transnational Infrastructure of Polish Animation (1952–1989) - <b>Ewa Ciszewska</b> (University of Lodz)</p> <p>Beyond the East–West Bridge: Japan in the ASIFA Network - <b>Yuuki Arai</b> (Kyoto University)</p>
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11.30 am – 11.45 am – Refreshments

## 11.45 am – 1.15 pm - General Sessions 5

<p><b><u>Session 16 (Room TS1) - Methodologies, mapping and databases</u></b> Chair:</p> <p>'THE FIRST STEP' Towards a Narrative of the Rise and Decline of Cinemagoing as a Social Ritual in the City of Thessaloniki: 1944 – 2000 - <b>Paraskevas Mouratidis</b> (Aristotle University of Thessaloniki); <b>Ioannis Bais</b> (Aristotle University of Thessaloniki)</p> <p>United Artists Contract Registers, 1919-1951: Microfilmed, Scanned, and Opened for Analysis - <b>Eric Hoyt</b> (University of Wisconsin-Madison)</p> <p>Film Societies in The Bill Douglas Cinema Museum Collection - <b>Phil Wickham</b> (University of Exeter)</p>	<p><b><u>Session 17 (Room TS2) - Attracting the eye: sensation films and the (e)motional appeal of adventurous bodies</u></b> Chair:</p> <p>Screening the Impossible: Harry Piel's Sensational "Detective Brown" Films - <b>Hemma Marlene Prainsack</b> (University of Vienna)</p> <p>The Sisterhood of Female Silent Sensation-Film Actors - <b>Julie K. Allen</b> (Brigham Young University)</p> <p>Taking the Leap: Luciano Albertini's Sensational Star Body in Weimar Cinema - <b>Anna Ragni</b> (University of Udine)</p>	<p><b><u>Session 18 (Room TS3) - Reimagining independent cinema through community ownership: a case study of The Ultimate Picture Palace Community Cinema, Oxford</u></b> Chair:</p> <p>Oxford's Dream Palace: A social history of the UPP Cinema and its communities - <b>Liz Woolley</b> (Freelance Local Historian)</p> <p>Towards a Toolkit for Community Ownership of Independent Cinema - <b>James Cateridge</b> (Oxford Brookes University)</p> <p>Managing a Community-owned Independent Cinema: a discussion between James Cateridge and Micaela Tuckwell, MD of the Ultimate Picture Palace Community Cinema Ltd. - <b>Micaela Tuckwell</b> (Managing Director of the Ultimate Picture Palace Community Cinema Ltd.)</p>
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## 1.15 pm – 2.15 pm - Lunch

## 2.15 pm – 3.45 pm - General Session 6

<p><b><u>Session 19 (Room TS1) – Resistance, activism and cinema venues</u></b> Chair: Talitha Ferraz</p> <p>Gauging Residents' Views on Cinema Closures and Reuse in Rome - <b>Edward Bowen</b> (University of Kansas)</p> <p>The Politics of Keeping a Cinema Open: Beyoğlu Cinema and Urban Cultural Resistance in Istanbul - <b>Sena Öndün Sivas</b> (Istanbul Kadir Has University)</p> <p>Sites of Vision, Sites of Protest: Film Exhibition, Communities</p>	<p><b><u>Session 20 (Room TS2) - Cinemas in neighbourhoods, small towns and rural areas - II</u></b> Chair:</p> <p>Between Continuity and Contingency: Local Film Exhibition Practices in Hopa and Findıklı - <b>Sibel Kaba</b> (Trabzon University)</p> <p>Cinema Without Theatres? Film Societies, Amateur Networks, and Community Exhibition in Kairouan - <b>Enes Akdağ</b> (Üsküdar University)</p> <p>Community Cinema and the Weaving of Representations: An Analysis of the Revealing Brazil</p>	<p><b><u>Session 21 (Room TS3) - Shared screens, shared worlds: Hollywood memories and global audience communities</u></b> Chair:</p> <p>Blockbuster Mentality: Building Identity and Community in US Video Rental Stores - <b>Tina Pahnke</b> (Leibniz University Hannover)</p> <p>Screams, Sequels, and Social Bonds: Horror Audiences in Mexico - <b>Kathleen Lock</b> (Leibniz University Hannover)</p>
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<p>and Youth Contestation in Parma - <b>Lorenzo Carlo Tore</b> (Università degli studi di Parma)</p>	<p>Project - <b>Dafne Reis Pedroso da Silva</b> (Federal University of Santa Maria)</p> <p>A Cinema of Distinctive Attractions: People, Place, and Power at the Latchis Theatre - <b>Paul T. Klein</b> (University of Michigan)</p>	<p>Young Chinese Audience Communities of Hollywood Fantasy Blockbusters - <b>Yining Zhang</b> (Leibniz University Hannover)</p>
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**3.45pm** - Taxi from outside Alexander Building to Roborough Building for delegates who requested this. Booked under the name 'HoMER'.

### **Roborough Building**

**4 pm – 5.30 pm** - Keynote address by Cinema for All and the UK Community Cinema movement.

**7 pm** - Conference dinner at Rockfish, Exeter Quays.

## Day 3

10 July

### Alexander Building

10 am – 11.30 am - General Sessions 7

<p><b><u>Session 22 (Room TS1) - Migration and diaspora contexts</u></b> Chair:</p> <p>A Community Within the Community: Asian American Cinemagoing and Family Labor at Seattle's Kokusai Theater, 1960-1982 - <b>Lisa Dombrowski</b> (Wesleyan University)</p> <p>Island Deserts: "Cinema Deserts" on the Big Island of Hawaii and the Disintegration of Communal Moviegoing and Moviegoing Communities – <b>Ross Melnick</b> (University of California Santa Barbara)</p> <p>Mobile Galician Identity: The role of the Galician Film Forum and Transcultural Cinematic Practice - <b>Adriana Páramo Pérez</b> (Royal Holloway University)</p>	<p><b><u>Session 23 (Room TS2) - Collaborations in community-driven cinema experiences</u></b> Chair:</p> <p>The Evolution of Community Cinema in The Bahamas - <b>Monique Toppin</b> (University of The Bahamas)</p> <p>"Salas y butacas" and "Nuestros cines ya no están" projects as mediators and collaborative archives - <b>Claudia Bossay</b> (Universidad de Chile)</p> <p>Histories in Motion: Curating Cinema History and Affective Memory beyond Academia - <b>María Paz Peirano</b> (Universidad de Chile)</p>	<p><b><u>Session 24 (Room TS3) - Postwar French film culture: challenging gender hierarchies, rethinking cultural heritage</u></b> Chair:</p> <p>The Ciné-Club and the Cinémathèque française: Challenging the Centrality of Parisian Cinephilia - <b>Kelley Conway</b> (University of Wisconsin)</p> <p>From Film societies to Film Museums: Cinephilia and Film Heritage in France in the 50's and 60's - <b>Stéphanie E. Louis</b> (Centre Jean Mabillon, École nationale des chartes - PSL)</p> <p>The Many Women of the Cinémathèque française, or How Gender Shaped French Film Culture - <b>Aurore Spiers</b> (Texas A&amp;M University)</p>
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11.30 am – 11.45 am – Refreshments

11.45 am – 1.15 pm - General Sessions 8

<p><b><u>Session 25 (Room TS1) - Cinema culture and diasporas: India and Malaysia in context</u></b> Chair:</p> <p>Malaysian Indians and Memories of Moviegoing: From Rubber Plantations to Tamil Cinemas - <b>Agata Frymus</b></p>	<p><b><u>Session 26 (Room TS2) - Film magazines, paratexts and cinema consumption</u></b> Chair:</p> <p>The British Film Society Movement in its Own Words: Film Magazine, 1952-1972 - <b>Matthew Rule-Jones</b></p>	<p><b><u>Session 27 (Room TS3) – Censorship, morality and regulatory policies</u></b> Chair:</p> <p>The Little Man in a Small Space: Towards a Brief Historiography of Chaplin in the Indian Public Sphere (1910s-1920s) - <b>Ayan Dawn</b></p>
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<p>The diasporic experience of Tamil cinema in France: a sense of community? - <b>Shakila Zamboulingame</b> (Université de Montpellier Paul-Valéry, CESAH – EHESS)</p>	<p>Viewing community, reading community: letters to the editor of Les deux écrans magazine and the development of Algerian cinefilia - <b>Maïssa Koudri</b></p>	<p>“Only Attend the Parish Cinema!”: Film Screenings at the Catholic Cinema of the Church of the Sacred Heart of Jesus (Rio de Janeiro) in the 1920s - <b>Sancler Ebert</b></p>
<p>Watching the (end of) the empire: cinema and diasporic memories amongst British Bengali East Londoners - <b>Clelia Clini</b> (London Metropolitan University)</p>	<p>The Last Days of a Fleapit: Exploitation Cinema Goes to Hull and Back - <b>Neil Jackson</b></p>	<p>The Dromcolliher Burning: Centenary of Disaster at an Irish Community Cinema Event - <b>Denis Condon</b></p>
<p>Trouble in paradise—Indian cinema’s controversial debut in British Fiji, 1927-1940 - <b>James Burns</b> (Clemson University)</p>	<p>What Happened to Jeanne, Mag, Wallace, and Gina? Star Biographies and Their Uses in Popular Publishing in Interwar France - <b>Nataliya Puchenkina</b></p>	

**1.15 pm – 2.30 pm** - Lunch

**2.30 pm – 4 pm** - General Sessions 9

<p><b>Session 28 (Room TS1) - Migrant audiences and memory: experiencing the cultural breach (Project Workshop)</b></p>	<p><b>Session 29 (Room TS2) - Pedagogical communities and slow spectatorship: rethinking cinema as a shared learning practice (Workshop)</b></p>
<p>Theoretical Grounding - <b>Åsa Jernudd</b> (Orebro University); <b>Clara Pafort-Overduin</b> (Utrecht University)</p>	<p><b>Part 1.</b> Collective framing circle</p>
<p>Methodology &amp; Practical dimensions - <b>Daniela Treveri Gennari</b> (Oxford Brooks University)</p>	<p><b>Part 2.</b> “Slow viewing agreements”</p>
<p>Workshop-style Discussion (Collaborative format)</p>	<p><b>Part 3.</b> Screening</p>
	<p><b>Part 4.</b> Post-screening activities</p>
	<p>Workshop led by: <b>İpek Çelik Rappas</b> (Koç University); <b>Aslı Ildır</b> (İstinye University); <b>Özge Özyılmaz</b> (Istanbul Kent University); <b>Olgu Yiğit</b> (Galatasaray University, Ghent University, University of Antwerp)</p>

**4 pm – 4.30 pm** - Refreshments

**4.15 pm** - Taxi from outside Alexander Building to Roborough Building for delegates who requested this. Booked under the name ‘HoMER’.

## Roborough Building

**4.30 pm – 6 pm** - HoMER 2026 AGM

**6 pm** - Well-earned pub (Informal farewell get-together)

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## **Addresses of the official venues for the 2026 HoMER Conference:**

### **Pre-Conference Workshops (7 July):**

**University of Exeter - Devon and Exeter Institution - Blue Room**

**7 Cathedral Close, Exeter.**

\*Next to Exeter Cathedral.

### **Pre-conference Dinner and HoMER2026 pub quiz (7 July):**

**White Hart Inn**

**66 South Street, Exeter.**

\*Ask at the bar for the Georgian Rooms and the staff will show you where to go. Attendees at the pre-conference workshops at the Devon and Exeter Institution can walk over together with the conference organisers.

### **Welcome, Keynote Address, AGM and Refreshments (8 - 10 July):**

**Roborough Building, University of Exeter**

**Prince of Wales Road, Exeter.**

\*Opposite the Bill Douglas Cinema Museum.

### **Conference Sessions (8 - 10 July):**

**Alexander Building, Thornlea, University of Exeter**

**New North Road, Exeter.**

**7 Cathedral Close, Exeter.**

\*Opposite the Imperial pub.

### **Bill Douglas Cinema Museum Tour (8 July):**

**Bill Douglas Cinema Museum**

**Prince of Wales Road, Exeter.**

\*The museum is on the University of Exeter campus, opposite the Roborough Building.

### **Official Dinner of the 2026 HoMER Conference (8 July):**

**Rockfish**

**9 Piazza Terracina, Exeter.**

\*At the Exeter Quays.