

I HOMER Doing Comparative Cinema History CHAIR: Clara Pafort-Overduin	II HOMER Audiences & memory CHAIR: Philippe Meers	III HOMER Stars & Industry CHAIR: Daniel Biltereyst
1 André van der Velden, Utrecht University Cinema, Radio and the Dynamics of the Dutch Public Sphere	1 Annemone Ligensa, University of Cologne, Germany Do media make the man? Rethinking the anthropological models of audience research	1 Paul S. Moore, Ryerson University Unlocking Digital Archives of the Local Experience of Early Cinema, 1895-1907
2 Judith Thissen, Utrecht University Understanding Regional Patterns in Cinemagoing	2 Emmanuel Plasseraud, universit� Paris-Est, Marne-la-Vall�e Film reception as a collective phenomenon before WOII	2 Uli Jung & Martin Loiperdinger Importing Asta Nielsen – Presentation of new book and launch of database
3 Deb Verhoeven, Colin Arrowsmith, Bronwyn Coate and Alwyn Davidson - Deakin University, Australia, RMIT University, Australia Cinema Studies is Big (It's the pictures that got small)	3 Susanne Schmidt, University of Trier How Elder People Remember Cinemagoing in the 1930s and 1940s– Video Interviews with Eyewitnesses from the Saar Region	3 Virginia Luz�n, Quim Puig and Iliana Ferrer, Universitat Aut�noma de Barcelona Barcelona's Cinema History
4 Jeffrey Klenotic, University of New Hampshire Mapping the Transformation of Early Cinema in New Hampshire: A GIS Deep Map	4 Daniela Treveri Gennari, Oxford Brookes University & John Sedgwick, University of Utrecht Film exhibition and memories of audiences in 1950s Rome	4 Catherine Jurca, California Institute of Technology A Film without an Audience?: Marketing MAKE WAY FOR TOMORROW (1937)
5 Daniel Biltereyst, Ghent University, Jos� Carlos Lozano, A&M International University & Philippe Meers, University of Antwerp Comparative Cinema History Research	5 Mariagrazia Fanchi, Catholic University of Sacro Cuore (Milan) Pink-Spaces. The geography of women's cinema and audiovisual experience in Italy	

IV HOMER Contemporary Cinema: diversifying multiplexes CHAIR: Judith Thissen	V HOMER Wartime Cinemagoing and exhibition CHAIR: Daniela Treveri Gennari	VI HOMER Cinema Programming CHAIR: John Sedgwick
1 Jock Given, Swinburne Institute for Social Research, Melbourne Before and After the Multiplex: Blockbusters, Franchises and the Digital Turn	1 Leslie Midkiff-Debauche, University of Wisconsin Saving Ticket Stubs and Doing Their Bit: American Girls at the Movies 1914-1918	1 Lucie �s�lkov�, Masaryk University in Brno Long Live Film! Temporalities of Film Exhibition in Brno in the 1930s and 1940s
2 Karina Aveyard, University of East Anglia, Norwich Diversifying Screening Enterprises	2 Michael Hammond, University of Southampton Cinema-going in Southampton (UK) 1914-1918	2 Clara Pafort-Overduin, Utrecht University, Dept. Media and culture Studies Exhibition Strategies in Urban and Provincial Cinemas in the Netherlands 1934-1936: Language Matters
3 Lies Van de Vijver, Ghent University Cinema Located. A study on place, space and social experience of cinema in Ghent (1982-2012)	3 Leen Engelen, Leuven University Film exhibition in occupied Belgium, 1914-1918	3 Asa Jernudd, �rebro University Differences in Programming and Audience Address in Swedish Cinemas of the late 1930s
4 Su Anne Yeo, Goldsmiths, University of London The Cultural Geography of Live Cinema Events: Some Propositions About Space and "Place" in the Exhibition of Alternative Content	4 Pavel Skopal, Masaryk University, Brno Singing and Laughing with the Enemy. Reception of German movies during the Protectorate of Bohemia and Moravia in the memories of the cinemagoers of the cinemagoers	4 Karel Dibbets, The evergreens of film history
	5 Roel Vande Winkel, University College LUCA School of Arts Film Exhibition in occupied Belgium, 1940-1944	5 Joseph Garncarz, University of Cologne, Germany An excellent choice. Film selection in 1930s Europe from a comparative perspective

VII HOMER AusCinemas CHAIR: Daniel Biltereyst / Robert C. Allen	VIII HOMER Cinema in Scotland and England CHAIR: Lies Van de Vijver	IX HOMER New perspectives on Indian and Indonesian cinema CHAIR: Philippe Meers
1 Richard Maltby, Flinders University AusCinemas and Film Weekly: Sources and Structure	1 Mar�a A. V�lez-Serna, University of Glasgow Why study early cinema programming – and how	1 Adrian Athique, University of Waikato Solving the 'Problem' of Cinema: The Multiplex Versus the Crowd
2 Mike Walsh, Flinders University Entering the market: First run exhibition in Adelaide	2 Julia Bohlmann Early Cinema and the Young in Scotland, 1917-1927 – An Improving Relationship or Cause for Concern?	2 Akshaya Kumar, University of Glasgow The Unsolved 'Problem' of Cinema: 'Indecent' Crowds and Residual Voices
3 Dylan Walker, Flinders University Suburban Cinema Exhibition in South Australia during the Second World War: Clifford Theatres 1942-43	3 John Caughie, University of Glasgow Early Scottish cinema: the local, the rural and the public sphere	3 Stephen Hughes, University of London Social Sense and Embodied Sensibility: Towards a historical phenomenology of film going in colonial south India
4 Colin Arrowsmith, Deb Verhoeven, Alwyn Davidson - RMIT University, Australia / Deakin University, Australia Exhibiting the exhibitors: Spatial visualization for heterogeneous cinema data sets	4 Ian Goode, University of Glasgow The Church, Community and the Mobile Menace in the Highlands and Islands of Scotland (1946-70)	4 Dafna Ruppın, Research Institute for History and Culture, Utrecht University "Waa...h!" sounds rise from behind the screen": Early Cinema Spaces and Multiple Spectatorships in Colonial Indonesia
	5 Tim Snelson Where the Exceptional and the Everyday Meet: Exploring Cinema Culture in a British Seaside Town	

POSTER SESSION:

- 1 Mona Pedersen, Hedmark University College, Norway
Something different – cinema-going and moral concern in rural Norway

- 2 Annie Fee, PhD Candidate, Cinema and Media Studies Program, University of Washington, Seattle
The Rejection of the International Film Avant-Garde by French Audiences : 1918-1922

- 3 Talitha Ferraz, Universidade Nova de Lisboa - Portugal
Communication and sociability in station movie theaters, “film clubs” and multiplex complexes in the Leopoldina area of Rio de Janeiro

- 4 Karen Eifler
‘Cinemagoing’ before Cinema – Illustrated Lantern Lectures in British Poor Relief

- 5 Łukasz Biskupski, MA, Warsaw School of Social Sciences and Humanities
The Peripheries of Attractions. Early Film Exhibition (1907-1913) in Łódź in the Context of Modernity and Modernization

- 6 Ellie Goodwin & Dario Linares, Falmouth University, UK.
How Students View: Assessing and Enacting New Modes of Active