HOMER Network

History of Moviegoing, Exhibition and Reception



HOMER 2026 CONFERENCE

UNIVERSITY OF EXETER, UK

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

Session 1 (Room TS1) - Resistance, activism and counter-hegemonic movements - I	Session 2 (Room TS2) - Cinemas in neighbourhoods, small towns and rural areas - I	Session 3 (Room TS3) - Researching cinema communities with digital tools
Cultural Resistance, Film Societies and Amateur Cinema in Goiás during the Brazilian Dictatorship - **Lara Damiane de Oliveira Estevão** (Universidade Federal de Goiás)	Neighborhood Cinemas in Hong Kong and Changing Cinema-Going Practices - **Arne Böttger** (Freie Universität Berlin)	Cineclub Vrijheidsfilms and The Unknown Suriname: Disclosing Militant Audiovisual Heritage in the Media Suite - **Luna Hupperetz** (University of Amsterdam)
Times of Change (1965-1970) in Documentary Cinema in Turkey: The Cinematheque Association, Hisar Short Film Competition, and the Young Cinema Movement - **Sonay Ban** (docİstanbul - Center for Documentary Studies in Turkey)**; Can Candan** (docİstanbul - Center for Documentary Studies in Turkey)	Cinema exhibition networks in the Italian countryside: a comparative study (1940-1970) - **Sebastiano Pacchiarotti** (Università Cattolica del Sacro Cuore)	The Amsterdam Time Machine Data Index as a Hypothesis Generator for Cinema History - **Julia Noordegraaf** (University of Amsterdam)**;** **Leon van Wissen** (University of Amsterdam)
Networks of Care: Film Distribution and HIV/AIDS	Precarious pleasures: Single screens, good times and community in the independent cinema and cinema clubs of three coastal towns. - **Corinna Downing** (Canterbury Christ Church University)	Cinema Context after Twenty Years: Updating the Encyclopedia of Dutch Film Culture - **Thunnis van Oort** (Huygens Institute); **Leon van Wissen** (University of Amsterdam)
		HoMER Vocabulary: Towards a Shared Terminology for Movie-Going Research - **HoMER Vocabulary Working Group**

Activism in Germany, 1985-1994 - **Philipp Dominik Keidl** (Utrecht University)		(**Daniela Treveri Gennari, Adriana Meusch, Virgil Darelli, Leon van Wissen, Julia Noordegraaf, Clara Pafort-Overduin, Giuseppe Sampogna, Arianna Vietina, Denis Condon**, and others)

12.30 pm – 1.30 pm - Lunch

1.30 pm – 3 pm - General Sessions 2

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

3 pm – 3.45 pm – Refreshments

3.45 pm – 5.15 pm - General Sessions 3

Session 8 (Room TS1) - Cineclubs, screenings and spectatorship in alternative venues	**Session 9 (Room TS2) - Wartime and post-war contexts - II**	**Session 10 (Room TS3) - Collective practices in the reconfiguration of cinema culture**	**Session 11 (Room SR1) - Spheres of distinction, identity and belonging - I**
Beyond the Multiplex: The Rise of Community Film Exhibition in Puerto Rico's Cultural Ecosystem - **Harold Joel Leonard Navarro** (Universidad de Puerto Rico)	Box Office Politics: Film Circle Audiences and the Film Industry in Postwar Japan, 1950-1960 - **David Baasch** (Yale University)	Post-Screen Exhibition: Commentary Cultures and the Reconfiguration of Cinema Community - **Sevda Kaya Kitinur** (Izmir University of Economics)	Who Speaks for the Community? Film Development, Funding, and Indigenous Cinema - **Babsie Keulemans** (University of Reading)
Cineclubs and Cultural Policy: Assessing the Impact of Riofilme's Public Funding Initiatives in Rio de Janeiro - **Hadija Chalupe da Silva** (Universidade Federal Fluminense)	Leicester Film Society - A Post-war Case Study: cultural film programming and the rise of independent regional film exhibition - **Laraine Porter** (Exeter University)	Environmental Film Festivals as New Forms of Cinema Experience and Audience Community - **Karina Aveyard** (University of East Anglia)	"The Harlem of the South:" Richard Norman Studios and the Cinema of Resistance in the Jim Crow Era" - **David Morton** (University of Central Florida)
Near the Sea, Around the Screen: Local Histories of Cineclubism in Coastal Catalonia - **Maria Luna Rassa** (TecnoCampus - Pompeu Fabra University)	Film Liga 2.0: The Post-War Boom of Local Film Societies in the Netherlands - **Judith Thissen** (Utrecht University)	Online film communities and local grassroot cinephilia in Northern Spain: the case of Cineclube de Compostela - **Gabriel Doménech González** (Universidad Camilo José Cela)	The war of cinemas - **Francois Beaurain**
Alternative cinema infrastructures in Medellin, Colombia - **Maria A. Velez-Serna**			Irish female film communities in the 1920s and 1930s - **Veronica Johnson** (Independent Researcher)

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

Session 12 (Room TS1) - Imagined futures and innovative directions	Session 13 (Room TS2) - Cinemagoing practices and spaces of sociability	Session 14 (Room TS3) - Spheres of distinction, identity and belonging - II	Session 15 (Room SR1) - From ASIFA to local fields: Cold War animation between transnational exchange and regional formations
Unrealised Screens. The Imagined Futures of Cinema-Going in the 1970s–1980s - **Virgil Darelli** (Catholic University of the Sacred Heart)	Community-building in standardized theaters: how to study engagement in multiplexes - **Arianna Vietina** (Sapienza University of Rome)	A Real Platonic Experience: Cave Cinema as a Minor Public Sphere - **Olgu Yiğit** (Antwerp University, Galatasaray University)**; Daniël Biltereyst** (Ghent University)**; Philippe Meers** (University of Antwerp)**; Ayşe Toy Par** (Galatasaray University)	Possibilization: ASIFA Network and the Zagreb School of Animation - **Sanja Bahun** (University of Exeter)
Cinema-making and cinematic communing: wayfaring cinema and the journey towards a new terminology - **Christo Wallers** (Teesside University)	Sociality and cinemagoing in an era of personalisation and platformisation - **Sten Kauber** (Tallinn University)	Screening Settler National Cinema: Field Notes on Showing Australian Films in London - **Stephen Morgan** (King's College London)	The Thaw in Motion: Intra-Socialist Aesthetic Exchange at the Mamaia International Film Festival - **Andrei Voineag** (National University of Theatre and Film “I.L. Caragiale”)
MASBEDO's 'Videomobile' as Community Cinema: Reenacting Collective Spectatorship in Contemporary Art - **Eleonora Roaro** (University of Plymouth; NABA)	Going to the cinema in Buenos Aires, Argentina: Audiences, Modernity, and Urban Identities, 1928–1935 - **Sonia Sasiain** (Universidad de Buenos Aires)	Do audience development techniques build cinema communities? Youth Participation and Emancipation in Polish Children's and Youth Film Initiatives - **Agata Hofelmajer-Roś** (University of Silesia in Katowice)	Protocols of Exchange: ASIFA as a Transnational Infrastructure of Polish Animation (1952–1989) - **Ewa Ciszewska** (University of Lodz)
		The spatial distinction of the cinematic experience between the Ottoman Empire and the Turkish Republic:	Beyond the East–West Bridge: Japan in the ASIFA Network - **Yuuki Arai** (Kyoto University)

		Beyoğlu and Şehzadebaşi - **Asra Çira** (Istanbul Medipol University)	

11.30 am – 11.45 am - Refreshments

11.45 am – 1.15 pm - General Sessions 5

Session 16 (Room TS1) - Methodologies, mapping and databases - I	**Session 17 (Room TS2) - Film narratives, spectatorship and cinema reception**	**Session 18 (Room TS3) - Attracting the eye: sensation films and the (e)motional appeal of adventurous bodies**	**Session 19 (Room SR1) - Reimagining independent cinema through community ownership: a case study of The Ultimate Picture Palace Community Cinema, Oxford**
Mapping Open-Air Cinema Communities: Film Exhibition and Local Networks in the Metropolitan City of Milan (2015–2024) - **Valerio Moccia** (Università Cattolica del Sacro Cuore)	Deaf Spectatorship: technological exclusion, community practices, and alliances - **Magdalena Zdrodowska** (Jagiellonian University)	Screening the Impossible: Harry Piel's Sensational "Detective Brown" Films Hemma - **Marlene Prainsack** (University of Vienna)	Oxford's Dream Palace: A social history of the UPP Cinema and its communities - **Liz Woolley** (Freelance Local Historian)
'THE FIRST STEP' Towards a Narrative of the Rise and Decline of Cinemagoing as a Social Ritual in the City of Thessaloniki: 1944 – 2000 - **Paraskevas Mouratidis** (Aristotle University of Thessaloniki)**; Ioannis Bais** (Aristotle University of Thessaloniki)	The seed of a brilliant career: influences of the Calcutta Film Society in Satyajit Ray - **Lucas Henrique Gomes de Oliveira** (Federal University of Minas Gerais)	The Sisterhood of Female Silent Sensation-Film Actors - **Julie K. Allen** (Brigham Young University)	Towards a Toolkit for Community Ownership of Independent Cinema - **James Cateridge** (Oxford Brookes University)
United Artists Contract Registers, 1919-1951: Microfilmed, Scanned, and Opened for Analysis - **Eric Hoyt** (University of Wisconsin-Madison)	Cinema Communities in British Mandate Palestine: challenges and changing audiences for German-language pictures - **Kajsa Philippa Niehusen**	Taking the Leap: Luciano Albertini's Sensational Star Body in Weimar Cinema - **Anna Ragni** (University of Udine)	Managing a Community-owned Independent Cinema: a discussion between James Cateridge and Micaela Tuckwell, MD of the Ultimate Picture Palace Community Cinema Ltd. - **Micaela Tuckwell** (Managing Director of the Ultimate Picture Palace Community Cinema Ltd.)
Film Societies in The Bill Douglas Cinema Museum Collection - **Phil Wickham** (University of Exeter)			

1.15 pm – 2.15 pm - Lunch

2.15 pm – 3.45 pm - General Session 6

Session 20 (Room TS1) - Resistance, activism and counter-hegemonic movements - II	**Session 21 (Room TS2) - Cinemas in neighbourhoods, small towns and rural areas - II**	**Session 22 (Room TS3) - Shared screens, shared worlds: Hollywood memories and global audience communities**
Gauging Residents' Views on Cinema Closures and Reuse in Rome - **Edward Bowen** (University of Kansas)	Between Continuity and Contingency: Local Film Exhibition Practices in Hopa and Fındıklı - **Sibel Kaba** (Trabzon University)	Blockbuster Mentality: Building Identity and Community in US Video Rental Stores - **Tina Pahnke** (Leibniz University Hannover)
The Politics of Keeping a Cinema Open: Beyoğlu Cinema and Urban Cultural Resistance in Istanbul - **Sena Öndün Sivas** (Istanbul Bilgi University)	Cinema Without Theatres? Film Societies, Amateur Networks, and Community Exhibition in Kairouan - **Enes Akdağ** (Üsküdar University)	Screams, Sequels, and Social Bonds: Horror Audiences in Mexico - **Alejandra Bulla**; **Kathleen Loock** (Leibniz University Hannover)
Sites of Vision, Sites of Protest: Film Exhibition, Communities and Youth Contestation in Parma - **Lorenzo Carlo Tore** (Università degli studi di Parma)	Community Cinema and the Weaving of Representations: An Analysis of the Revealing Brazil Project - **Dafne Reis Pedroso da Silva** (Federal University of Santa Maria)	Young Chinese Audience Communities of Hollywood Fantasy Blockbusters - **Yining Zhang** (Leibniz University Hannover)
	A Cinema of Distinctive Attractions: People, Place, and Power at the Latchis Theatre - **Paul T. Klein** (University of Michigan)	

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

Session 23 (Room TS1) - Migration and diaspora contexts	Session 24 (Room TS2) - Caribbean cinema and community-building	Session 25 (Room TS3) - Postwar French film culture: challenging gender hierarchies, rethinking cultural heritage
A Community Within the Community: Asian American Cinemagoing and Family Labor at Seattle's Kokusai Theater, 1960-1982 - **Lisa Dombrowski** (Wesleyan University)	CARIWOOD: Building a Sustainable Caribbean Film Industry - **Alpha Obika The** (University of the West Indies, Mona)	The Ciné-Club and the Cinémathèque française: Challenging the Centrality of Parisian Cinephilia - **Kelley Conway** (University of Wisconsin)
Island Deserts: "Cinema Deserts" on the Big Island of Hawaii and the Disintegration of Communal Moviegoing and Moviegoing Communities – **Ross Melnick** (University of California Santa Barbara)	Indigenous Creole Cinema: Engaging with Community in the Caribbean - **Mary Leonard** (University of Cincinnati)	From Film societies to Film Museums: Cinephilia and Film Heritage in France in the 50's and 60's - **Stéphanie E. Louis** (Centre Jean Mabillon, École nationale des chartes - PSL)
Mobile Galician Identity: The role of the Galician Film Forum and Transcultural Cinematic Practice - **Adriana Páramo Pérez** (Royal Holloway University)	The Evolution of Community Cinema in The Bahamas - **Monique Toppin** (University of The Bahamas)	The Many Women of the Cinémathèque française, or How Gender Shaped French Film Culture - **Aurore Spiers** (Texas A&M University)

11.30 am – 11.45 am – Refreshments

11.45 am – 1.15 pm - General Sessions 8

Session 26 (Room TS1) - Methodologies, mapping and databases - II	Session 27 (Room TS2) - Cinema culture and diasporas: India and Malaysia in context	Session 28 (Room TS3) – Migrant audiences and memory: experiencing the cultural breach (Project Workshop)
When Film Becomes Method: Documentary Practice and the Production of Caribbean New Cinema Histories - **Rae-ann Smith** (The University of the West Indies, Mona)	Malaysian Indians and Memories of Moviegoing: From Rubber Plantations to Tamil Cinemas - **Agata Frymus**	Theoretical Grounding - **Åsa Jernudd** (Orebro University); **Clara Pafort-Overduin** (Utrecht University)

Using Oral History to Study Italy's Cinema–Television Communities - **Giuseppe Sampogna** (Sapienza University of Rome) "Salas y butacas" and "Nuestros cines ya no están" projects as mediators and collaborative archives - **Claudia Bossay** (Universidad de Chile) Histories in Motion: Curating Cinema History and Affective Memory beyond Academia - **María Paz Peirano** (Universidad de Chile)	The diasporic experience of Tamil cinema in France: a sense of community? - **Shakila Zamboulingame** (Université de Montpellier Paul-Valéry, CESAH – EHESS) Watching the (end of) the empire: cinema and diasporic memories amongst British Bengali East Londoners - **Clelia Clini** (London Metropolitan University) Trouble in paradise—Indian cinema's controversial debut in British Fiji, 1927-1940 - **James Burns** (Clemson University)	Methodology & Practical dimensions - **Daniela Treveri Gennari** (Oxford Brooks University); **Pierluigi Ercole** (De Montfort University) Workshop-style Discussion (Collaborative format)

1.15 pm – 2.30 pm - Lunch

2.30 pm – 4 pm - General Sessions 9

Session 29 (Room TS1) - Film magazines, paratexts and cinema consumption	**Session 30 (Room TS2) - Censorship, morality and regulatory policies**	**Session 31 (Room TS3) - Pedagogical communities and slow spectatorship: rethinking cinema as a shared learning practice (Workshop)**
The British Film Society Movement in its Own Words: Film Magazine, 1952-1972 - **Matthew Rule-Jones** Viewing community, reading community: letters to the editor of Les deux écrans magazine and the development of Algerian cinefilia - **Maïssa Koudri** The Last Days of a Fleapit: Exploitation Cinema Goes to Hull and Back - **Neil Jackson** What Happened to Jeanne, Mag, Wallace, and Gina? Star Biographies and Their Uses in Popular Publishing in Interwar France - **Nataliya Puchenkina**	Scripting Racial Visions: Screen Cultures of Modern Police Training - **Christina Aushana** The Little Man in a Small Space: Towards a Brief Historiography of Chaplin in the Indian Public Sphere (1910s-1920s) - **Ayan Dawn** "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 - **Sancler Ebert** The Dromcolliher Burning: Centenary of Disaster at an Irish Community Cinema Event - **Denis Condon**	**Part 1.** Collective framing circle **Part 2.** "Slow viewing agreements" **Part 3.** Screening **Part 4.** Post-screening activities Workshop led by: **İpek Çelik Rappas** (Koç University)**;** **Aslı Ildır** (İstinye University); **Özge Özyılmaz** (Istanbul Kent University); **Olgu Yiğit** (Galatasaray University, Ghent University, University of Antwerp); **İrem İnceoğlu** (Kadir Has University); **Hasan Akbulut** (İstanbul University); **Ayşe Toy** (Galatasaray University)

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)

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.

Offical Dinner of the 2026 HoMER Conference (8 July):

Rockfish
9 Piazza Terracina, Exeter.
*At the Exeter Quays.