

# Visual Delights IV: Visual Empires

A collaboration between the National Fairground Archive, University of Sheffield  
and the Institute of Communications Studies, University of Leeds

July 3-5, 2009 University of Sheffield, UK

Paper subjects include: Imperial cinema, regional patriotic shows, circus and empire, silent film and identity, topographical empires, expedition films, the magic lantern and the empire, patriotism on the stage, sport as national identity, music hall and imperial sentiment, photography and otherness, colonial postcards, worlds fairs and ethnographic display, panoramic and dioramic empires, advertising and empire and the Boer War.

Rare screenings from Crazy Cinematograph Project - First World War Magic Lantern Show by Professor Mervyn Heard, live screenings with musical accompaniment by Stephen Horne and material from the BFI and the Nederland's Filmmuseum.

## Conference Registration Rates

**£95 Full registration:** inclusive of conference reception, performances and screenings  
**£60 Contributors registration:** inclusive of conference reception, performances and screenings  
**£35 Day registration:** does not include admission to reception/performances

Please complete the below booking form to register for this conference.

## Booking Form

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### Please send to:

Mrs Lesley Allen, Administrator, National Fairground Archive, Western Bank Library, Western Bank, University of Sheffield S10 2TN, UK  
Tel: 0114 222 7258 / Fax: 0114 222 7290 / Email: [l.a.allen@shef.ac.uk](mailto:l.a.allen@shef.ac.uk)

Information on travel and accommodation will be sent on request.

## Early Popular Visual Culture

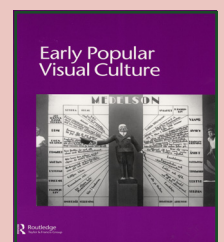
Editors: **Simon Poppo** - University of Leeds, UK and **Vanessa Toulmin** - University of Sheffield, UK

**Early Popular Visual Culture (EPVC)** is a peer-reviewed, academic journal dedicated to stimulating research and interdisciplinary studies in relation to all forms of popular visual culture before 1930.

**EPVC** examines the use and exploitation of a variety of popular cultural forms and is primarily concerned with the evolving social, technological and economic contexts which such popular cultural products inhabited and defined.

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