

Anglia Research Centre in Media & Culture Seminar Series 2017-18

Eylem Atakav (University of East Anglia)
Growing up Married: A Documentary about Forced Marriages in Turkey

Friday 1 December 2017, 12:00
Lord Ashcroft Building (LAB) 003
Anglia Ruskin University, Cambridge



Join us for a special screening and Q & A with Dr Eylem Atakav, director of *Growing up Married: A Documentary about Forced Marriages in Turkey*. *Growing up Married* focuses on the stories of child brides from Turkey, recollecting their memories as adults. It explores the consequences of forced marriage by focusing on the stories of four women, and making their experiences visible, while contributing to debates about this significant, complex and emotionally charged human rights issue, which has often been discursively silenced.

Dr Eylem Atakav is a Senior Lecturer in Film & Television Studies at the University of East Anglia where she teaches courses on women and film; women, Islam and media; and Middle Eastern Media. She is the author of *Women and Turkish Cinema: Gender Politics, Cultural Identity and Representation* (2012), and frequently writes on issues around gender and culture for the Huffington Post. She has recently contributed to a House of Lords report on Religion and Belief in British Public Life.

Sarah Atkinson, (Kings College London)
**'From Film Practice to Data Process: The Transitional People,
Tools and Labour of Digital Film Production'**

Friday 2 February 2018, 4:00pm
Lord Ashcroft Building (LAB) 027
Anglia Ruskin University, Cambridge

2012 was a key transitional moment in the history of filmmaking, where both the film industry and film production practices were poised between the two distinct medium polarities of film and digital. In this talk I draw on a wealth of first hand research materials including visual and aural records of interviews with professionals across the entire spectrum of feature film production which were gathered through an intensive period of embedded engagement and privileged access. Through a close examination of the production of Sally Potter's *Ginger & Rosa* during 2012, I reveal how film and analogue motifs and nomenclature were inscribed and sustained throughout the entire production process.

Through the examination of embodied practices, onset processes and protocols, including hardware design, software and interface aesthetics, I trace the origins of the often-perplexing skeuomorphic vestiges of traditional film and celluloid materials and practices. I consider the reasons for their persistence which at once appear to seek to mask the use of the digital medium whilst simultaneously attempting to erase all traces of the analogue.

Dr Sarah Atkinson is Senior Lecturer in Digital Cultures at King's College London and coeditor of *Convergence: The International Journal of Research into New Media*

Technologies. Sarah has published three books and numerous articles on the impacts of digital and networked technologies on film & cinema audiences and film production practices. These include her recently published monograph 'From Film Practice to Data Process: Production Aesthetics and Representational Practices of a Film Industry in Transition' (Edinburgh University Press 2018) from which this presentation draws its material.

Emma Pett, (University of East Anglia)
**'Experiencing Cinema: Immersive Media and the Experience Economy
in Metropolitan and Rural Contexts'**

Thursday 26 April 5:00pm
Helmore Building (Hel) 251
Anglia Ruskin University, Cambridge

Since the inception of Secret Cinema in 2007, immersive film events have become an increasingly popular form of entertainment in the UK, often attracting a diverse, intergenerational range of participants. From early-adopter urban hipsters to DIY rural communities, the growing demand for experiential media can be understood within wider discussions circulating around audience mobility, the de-centring of the film text and what has been described as a "post-moviegoing age" (Allen, 2011). However, as with studies of film audiences more broadly, recent empirical work on immersive cinema has been predominantly focused on metropolitan film-going cultures and practices. From analyses of the ambitious productions of Secret Cinema (Atkinson and Kennedy 2015, 2016; Pett, 2016) to investigations of more exclusive cult screenings at cinemas such as the Prince Charles in London (Crisp and McCulloch, 2016), these studies have explored issues such as production design, branding, and shifting forms of subcultural capital. Furthermore, audience research conducted in this area rarely offers a broader perspective on the experience economy; instead, studies tend to focus on specific productions or locations, such as those offered in Atkinson and Kennedy's forthcoming edited collection on *Live Cinema* (2017). Drawing on a range of sources, including qualitative audience data, industry reports and newspaper articles, this paper investigates the expanding experience economy within the UK and maps out the diverse and often contradictory characteristics of the participants it attracts. Using original empirical data gathered across a four year period, I examine the ways in which immersive and participatory cinema has intersected with many of the distinctive characteristics more commonly associated with rural cinema-going, such as resourcefulness, co-operation and an anti-commercial sentiment (Aveyard, 2015).

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