

NECS

June 25-29

IZMIR

2024

Emergencies

Schedule at a glance

Tues, June 25th *Pre-conference Event*
10.45 – 17.0 Workshop: Digital Methodologies in Film History (DOYeşilçam)

Wed, June 26th *Graduate Day*
09.00 – 10.00 Registration
10.00 – 11.15 Keynote Lecture | Melis Behlil: Positioning the Spectator in Cinematic Virtual Reality
11.30 – 12.45 Panel 1
12.45 – 13.45 Lunch
13.45 – 15.15 Panel 2
15.30 – 16.45 Panel 3

Conference

Thursday, June 27th
08.00 – 09.00 Registration
09.00 – 10.45 Panels A
11:00 – 12.45 Panels B
12.45 – 14.00 Lunch + European Research Council (ERC) Info Session + Workgroup meetings
14.00 – 15.45 Panels C
16.00 – 17.30 Open Scholarship Workshop
17.45 – 19.15 Keynote Lecture | Joanna Zylińska: Algorithmic audiences in the state of emergency
19.30 – 21.30 Opening Reception

Friday, June 28th
09.00 – 10.45 Panels D
11:00 – 12.45 NECS General Meeting
12.45 – 14.00 Lunch + European Audiovisual Observatory Info Session + Workgroup meetings
14.00 – 15.45 Panels E
16.00 – 17.00 Workshop | 30th Anniversary of Film Culture in Transition (Amsterdam University Press)
17.15 – 18.45 Keynote Lecture | William Uricchio and Kat Cizek: Co-Creating Media with Communities, across Disciplines and with AI

Sat, June 29th
09.00 – 10.45 Panels F
11:00 – 12.45 Panels G
12.45 – 14.00 Lunch
14.00 – 15.45 Panels H
16.00 – 17.45 Panels I
18.00 – 19.30 Keynote Lecture | Deniz Göktürk: Frame Adjustments in Times of Extinction
20.00 – 00.00 Closing Party

Letter from Local Organizers

Dear 2024 NECS Conference Participants,
We are delighted to welcome you to the NECS 2024 conference organized by the Faculty of Communication at Izmir University of Economics. In our call for papers, we asked you to consider the theme “emergencies” in its many facets and manifestations. We received numerous proposals from all over the world, focusing on diverse topics ranging from the role of artificial intelligence in transforming film studies to teaching films on emergencies, from gender-related emergencies to emergency ethics, from the emergent archives of public memory to cinematic reactions to environmental emergencies. We are excited that this year’s NECS in Izmir will enrich our understanding of emergencies and give all participants intellectual inspiration.

This year, we start on the 25th of June with the pre-conference workshop “Digital Methodologies in Film History” organized by Serkan Şavk, professor at IEU and the principal investigator of the research project DOYeşilçam funded by Scientific and Technological Research Council of Türkiye (TÜBİTAK). The workshop is followed by the graduate day themed “Exploring Post-Cinema” with a keynote by Melis Behlil. The conference hosts three stimulating and inspiring days of panels, workshops, and workgroup meetings, with keynotes by Joanna Zylinska, William Uricchio and Kat Cizek, Deniz Göktürk.

In addition to the intellectual exchange, we invite you to immerse yourselves in Izmir's cultural landscape. From the historical inner city to the idyllic suburban coast, from ancient sites to the Aegean cuisine, Izmir offers a myriad of experiences. We encourage you to take full advantage of your time here, not only by connecting with colleagues, engaging in stimulating conversations, but also by forging new friendships and making lasting memories.

As the local organizing committee, we extend our deepest gratitude to all participants for your invaluable contributions to the advancement of scholarship in cinema and media studies. We are thankful for the support we have received from colleagues at the Faculty of Communication, the Rector’s Office and various administrative units at Izmir University of Economics. We also would like to thank the NECS steering committee for their unwavering support and advice. We thank the Scientific and Technological Research Council of Türkiye (TÜBİTAK) and the General Directorate of Cinema, Turkish Ministry of Culture and Tourism for their support in sponsoring this event. Our local partners, Izmir Chamber of Commerce and Izmir Metropolitan Municipality generously supported some of our side events. We are very pleased to work with Serkan Şavk, who kindly organized NECS Izmir’s pre-conference workshop. Our deepest thanks go to our student assistants, without whom this event would never have been a pleasant one. Thanks for their dedication, persistence, patience and resourcefulness.

We very much hope that you enjoy NECS 2024 and your time in Izmir. Should you require any assistance or have any inquiries during your stay, please do not hesitate to reach out to our team, who will be more than happy to assist you.

Warm regards,

**The Local Organizing Committee,
İzmir University of Economics,
Faculty of Communication**

Open Scholarship Committee Letter

The Open Scholarship Committee would like to invite all NECS members to the fourth annual NECS Open Scholarship workshop on Thursday, June 27th, 4 pm at CDM Loft in K-Block ground floor (Room K102). Focusing on the concepts of emergencies, the workshop seeks to explore the networks of support that sustain the very existence of Diamond Open Access journals, and the shifts that are currently happening in the field. Following on an overview of the challenges and opportunities currently faced by diamond open access models, the workshop will then invite the representatives of the journals Apparatus and NECSUS to answer a series of questions about their experiences as members of the Editorial Board of two well-established diamond open access journals. Speakers include the OS Committee (Bregt Lameris, Jeroen Sondervan, Victoria Pastor-Gonzales, Tereza Dvorakova, Miriam De Rosa), Irina Schulzki (Apparatus), and members of the NECSUS board.

Letter from the Steering Committee

Dear 2024 NECS Conference delegates,

The NECS Steering Committee wishes to warmly welcome you to our 17th annual conference. This year's host, the İzmir University of Economics, invited us all to visit their wonderful campus in the Balçova district of the beautiful city of Izmir on the Aegean Sea. One more year, we are delighted to have the opportunity to meet in person, listen to many presentations and keynote lectures, participate in different events, network and finally enjoy the time together.

Nevertheless, the topic of this edition “Emergencies: Media in an Unpredictable World” does remind us of the various ongoing conflicts, wars, disasters and threats faced by populations and their environments around the world. Unfortunately, while the war in Ukraine set off by Russia is still ongoing, this year a new conflict erupted in the Israeli-Palestine territory. This adds to global conflicts, climate crisis and natural catastrophes, such as the earthquake faced by Turkey one year ago, and from which many families are still trying to recover. Meanwhile, extractive practices and the exploitation of humans, other animals and their ecosystems continue to grow. We want to express our absolute rejection of all violent acts against living beings and their environments and vindicate the importance of monitoring and researching the role of media practices in this context.

We would like to thank the Izmir team for putting together this wonderful event. Words of gratitude go to Ahmet Gürata, Tuncer Mert Aydın, Derya Özkan, and the colleagues at the Faculty of Communication, Izmir University of Economics; as well as the organisers of the Graduate Workshop Hazal Bayar and Tuncer Mert Aydın, which this year is devoted to “Emerging Media: Exploring Post Cinema.”

As it was in previous years, the Conference Committee was faced with a challenging task of choosing from 200 individual paper proposals, 44 pre-constituted panel proposals and 14 workshop proposals submitted by the NECS members. The final program, prepared jointly with the Izmir team, comprises 91 panels and workshops, covering many different areas of our expertise, disciplinary theoretical and methodological perspectives, and scholarly interests.

This year, we are honored to present our keynote speakers, who include Melis Behlil, film critic and professor at Kadir Has University; Joanna Zylinska, writer, artist, curator and professor at King's College; William Uricchio, Professor Emeritus of Comparative Media History at Utrecht University; Kat Cizek, documentarian, research scientist, and artistic director of the Co-Creation Studio at MIT Open Documentary Lab; and Deniz Göktürk, Cultural and Media Studies professor at the University of California Berkeley. Please, also note the accompanying events: The workshop celebrating 30th anniversary of Amsterdam University Press' Film Cultures in Transition series, Open Scholarship Workshop, the NECS workgroup meetings, the European Research Council (ERC) and the European Audiovisual Observatory/Lumiere Database Info Sessions. And of course, do not miss our reception and closing party!

You are also welcome to join us during the NECS annual General Meeting. The program of the GM was distributed a month in advance with the May newsletter. Please, check it to get all the details. It is a particularly important moment for our association, so please be sure to pencil it in your conference agenda. Thank you for continuously supporting NECS and looking forward to a great 2024 conference in Izmir!

The NECS Steering Committee:

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NECS 2024 Visual Identity

Ali Kızmaz, Saba Çevik

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About NECSUS

Promoting innovative research in media studies

NECSUS: European Journal of Media Studies is an international peer-reviewed open-access journal initiated and published by the European Network for Cinema and Media Studies (NECS). The editorial approach at NECSUS is transdisciplinary and brings together scholarship from across the humanities and social sciences. Since the first issue in 2012, NECSUS has become one of the leading journals in the field of media studies and a platform for both early career and established researchers.

Each issue features a special thematic section (edited by the editorial board or guest editors), feature articles, interviews, and review sections on books, festivals and exhibitions. The book review section focuses on bringing recent publications into a dialogue with each other. The festival review section critically reflects one or more thematic issues that are relevant to the professional field and/or for media studies. The exhibition review section opens up a discussion space between essayistic and artistic perspectives. NECSUS also features an audiovisual essay section, edited by a different guest editor each issue. In 2023, the journal launched a section on data papers that not only makes the data available, but also adds a critical discussion and reflection on the specificities of the data set.

Focusing on cinema, television, and new media

NECSUS focuses on cinema, television, and new media studies. The journal particularly welcomes comparative and pan-European studies. We invite submissions on all aspects of media including textual, representational, and cinema-philosophical issues. Manuscripts may also cover media production and institutions as well as media technologies, networks, audiences, and uses. These aspects may be studied separately or in conjunction and situated in their cultural and historical contexts. NECSUS welcomes contributions from different research traditions including but not limited to **cinema and television studies, cultural studies, game studies, network studies, and media history**. The journal aims to promote innovative research presenting new approaches and insights and to publish work that makes a substantial contribution to the field, be it on a theoretical, methodological, empirical, or analytical level. We encourage the inclusion of links to digital archives, and we support the integration of audio-visual data and material into academic arguments.

NECSUS is a **peer reviewed journal** – this applies to the review sections as well. All book, festival and exhibition reviews as well as the data papers and audiovisual essays are peer reviewed by the section editors and the editorial board.

Open Access

NECSUS aims to publish research that matters and that improves the understanding of media and culture inside and outside the academic community. All content is free and accessible to the public, without any form of article processing fees. As a diamond open-access journal, NECSUS has been running with very little structural funding – and depends on the continued support from NECS as well as other academic institutions across Europe.

Editorial Team

Editorial Board: Martine Beugnet, Greg de Cuir Jr, Judith Keilbach, Skadi Loist, Toni Pape, Belén Vidal, Maria Velez Serna & Andrea Virginás

Festival reviews: Marijke de Valck, Antoine Damiens & Diane Burgess

Exhibition reviews: Miriam de Rosa & Annet Dekker

Book reviews: Victoria Pastor-González & Patricia Nogueira

Data Papers: Alexandra Schneider & Malte Hagener

Editorial assistant: Linda Kopitz

If you are interested in publishing, guest editing or peer reviewing, or have suggestions for the future of the journal, feel free to get in touch with us either at the conference or via [**necsus.info@gmail.com**](mailto:necsus.info@gmail.com)

E4 Family Emergencies on the Eastern European Screen

Room D-313

Chair László Strausz (ELTE, Budapest)

György Kalmár (University of Debrecen) Social crises and family emergencies on the Hungarian screen: The case of Wild Roots (Hajni Kis, 2021)

Eszter Ureczky (University of Debrecen) Emergencies of Parental Care and Gender Roles in Six Weeks (Noémi Veronika Szakonyi, 2023) and High Rescue (András Fésős, 2023)

Lóránt Stóhr (University of Theatre and Film Arts Budapest [SZFE]) The crisis of families in the post-communist autocracy in Szabolcs Hajdu's films

Andrea Pócsik (Budapest Metropolitan University) Documenting emergencies: The weight of involvement and the burden of responsibility

E5 Mediations of Queer Perspectives

Room D-314

Chair Thomas Keogh (Izmir University of Economics)

Robert Mills (University of Southampton) Surfacing Despair: Gregg Araki's Nowhere (1997) and the Politics of Reduction

Darien Sanchez-Nicolas (John Abbott College) Cruising Dystopia: @joh_wayne7, @la_pajarita_oficial and the (bio)(necro)political mediations of Caribbean queer and trans identities.

Bjarke Liboriussen (University of Nottingham Ningbo China) Alice of Resident Evil as the Anthropocene's ecoqueer, non-playable avatar

Murat Akser (Ulster University), Dikmen Yakalı (Izmir Institute of Technology) Failed Love as Counter-Narrative: A Cinematic Exploration of "Queer" Affection in Bergen and Bihter

E6 Emergent Media and Storytelling

Room D-315

Chair Burak Doğu (Izmir University of Economics)

Kate Erskine (Northwestern University) "In My #Sadgirl Era": The Aesthetics of Feminized Trauma on TikTok

Ondřej Zach (Palacký University, Olomouc) Between an emergency and an opportunity. Learning from the discourse of the transiting Czechoslovak film industry of the 1990s

Güler Canbulat (Istanbul Gelisim University) ICTs-mediated Practices and Counter Strategies Developed by African Migrants in Times of Emergencies

E7 Film Industry and Cinemagoing

Room D-316

Chair Ayça Çiftçi (Bilgi University)

Lydia Papadimitriou (Liverpool John Moores University),

Petar Mitric (University of Copenhagen) The value of film academics for the (European) audiovisual industry: Methodological considerations

Adnan Şahin (Bilkent University) Women Directors in Turkish Film Industry: Government Funding, Distribution and Exhibition

Aydın Çam (Çukurova University), Çiğdem Aksu Çam (Adana Alparslan Türkeş Science and Technology University) - Evaluation of the Current Status of Adana Cinema Heritage Inventory and Development of Policy Recommendations for the Protection After the 6 February 2023 Earthquakes

Barçın Boğaç (Eastern Mediterranean University) - Reconsidering Cinema as an Emergency Peacebuilding: Overlooked Potential of Cinemagoing in Cyprus Conflict

Sponsored by the Screen Industries Workgroup

Evaluation of the Current Status of Adana Cinema Heritage Inventory and Development of Policy Recommendations for the Protection After the 6 February 2023 Earthquakes

Aydın am & iğdem Aksu am

The socio-cultural life of Adana has mostly been shaped around cinema venues from the 1940s up until 1980s. Most of the 125 cinema venues operating in the city since the 1960s were open-air cinemas, and there were also more than 90 film distribution companies. The Southern Distribution Region, with Adana as its center, was powerful enough to support the national film industry in the 1960s-1970s. During this period, cinema-going was the most important cultural activity for city dwellers of different classes. However, parallel to Adana's economic decline, the city's film industry also weakened, and the sector suffered a major collapse in the 1980s. The city also went through a sharp spatial transformation, and consequently, many cinema venues were abolished from the urban space and memory. Today, only 20 of these venues are partially standing. On the other hand, only three cinema complexes are operating in Adana after the COVID-19 pandemic, the February 6th earthquakes, and the economic crisis.

This paper presents the findings of a TÜBİTAK funded research project designed to develop policy recommendations to protect the remaining structures of Adana's cinema heritage. The research argues such cinema venues have architectural and/or cultural heritage values. Pursuing this argument, as an emergency action plan after the February 6th earthquakes, the study first identifies the current status of the remaining venues of Adana cinema heritage, records the current status of this inventory, develops an evaluation scale, and assesses this inventory in the context of architectural or cultural heritage values. The study concludes by presenting local-level policy recommendations that have been developed as a result of a field conducted with relevant stakeholders in Adana, such as central and local governmental agents, conservation boards, practitioners, academics, NGOs, the audience/users, professional chambers, and media representatives specialized in heritage conservation.

Keywords: Adana Cinema Heritage, City and Cinema, Cinema Venues, Cultural Heritage, Policy Making

Acknowledgment

This research was conducted within the scope of the project titled "Evaluation of the Current Status of Adana Cinema Heritage Inventory and Development of Policy Recommendations for the Protection of this Heritage After the February 6th Earthquakes (123K734)" supported by TÜBİTAK 1002 - Quick Support Program. The project team would like to thank TÜBİTAK for their contribution.

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