

<p>Institution: King's College London</p> <p>Unit of Assessment: UoA35b</p> <p>a. Overview</p> <p>The deliberate focus of the Film Studies Department at King's College London on the study of the history and theory of film rather than a blend of theory and practice or film and television/media studies constitutes our uniqueness among other departments in the capital. Film Studies at King's has more than doubled its size since the first submission of its research to RAE2008, strategically building on its strengths in film history and theory. It was established as a programme in 2001, and achieved departmental status in July 2007. In the short period of time that the department has been in existence and since its already excellent ranking in RAE2008, it has consolidated its leading presence in the discipline on the national and the world stage. The department now includes for this REF2014 return fifteen full-time equivalent staff: fourteen full-time category A staff: Professor Berry, Dr Betz, Dr Cooper, Dr Galt and Dr Shiel (Readers), Dr Choi, Dr Vidal, and Dr Pierson (Senior Lecturers), Dr Balsom, Dr Brown, Dr Fan, Dr Hamad, Dr Napper, and Dr Wheatley (Lecturers) (Balsom and Fan are early career researchers). It also includes two part-time category A staff: Professor Dyer and Professor Vincendeau. Specialisms range across European cinema, North American cinema, and Asian cinema, and our approaches fall within cultural history, critical theory, and their interaction. All members of staff contribute to the research culture of the department, which influences all other areas of departmental life (most notably, research-led teaching, acknowledged through top rankings in the Guardian University Guide 2012 and 2013, and in the Sunday Times 2013), and which is enhanced further by our cohort of research students. Our doctoral programme has produced junior scholars who have gone into full-time and part-time employment at universities across Europe, America, and Asia, testifying to the richness of our research environment and our collective commitment to the future of the discipline.</p> <p>b. Research strategy</p> <p>Research Strategy 2008-2014</p> <p>Our strategy in this cycle and continuing into the next has been to pursue cutting-edge research into the history and theory of film, and to develop this in new areas, in the light of expansion. We have expanded the three research clusters outlined in RAE5a in RAE2008, and added to these in a manner that retains a coherent strategy while taking into account the inevitable diversity that comes with a wider range of staff.</p> <p>Our research clusters 2001-2008 were: (i) European Cinema; (ii) Cultural history; (iii) Critical theory. The expansion strategy for the recruitment of our new staff has played to departmental strengths. Appointments in European cinema have been made with a view to the sustainability of this work when the most senior colleagues in this area retire (the appointments of Vidal (2008) and Wheatley (2011) ensure this through their research into the theory and history of film, and both are specialists in European cinema; the appointment of Galt (2013) consolidates leadership in the area of film theory in particular but also adds to European cinema strengths). The appointment of Napper in 2010 to a full-time post added British cinema to our coverage in European cinema, as well as a key specialism in the history of silent cinema.</p> <p>The appointment of Choi (2011), Berry (2012), and Fan (2013) added Asian cinema to our three existing research clusters, complementing Betz's on-going research interests in this area. The appointment of Brown (2012) and Hamad (2013) reinforces a cluster of research in North American cinema, while Balsom (appointed in 2013) complements Pierson's interests in the avant-garde while broadening research into film and new media, a growth area of the discipline. In addition to these major axes, the new appointments create further clusters of interest within the department, forging further links between colleagues across the department: in city studies (Berry in addition to Shiel); in star and celebrities studies (Hamad in addition to Dyer, Napper, and Vincendeau); in film and philosophy (Wheatley, Choi, and Fan in addition to Cooper and Pierson).</p>

The department retained and strengthened its profile as a specialist unit in the study of **European cinema** in two main ways:

- (i) we maintained our distinctive approach to *popular* European cinema with work on popular film genres and forms, stars, and history (Dyer/Rota, Vincendeau/all outputs, Vidal/Heritage, Napper/British middlebrow);
- (ii) we expanded our work on European auteur and art house cinema with publications on key filmmakers as well as work within new philosophically-informed approaches (Betz/Beyond the Subtitle, Cooper/Marker, Wheatley/Haneke).

The strand on **North American cinema** has developed within this cycle through publication in the following three areas:

- (i) publications that bridge Hollywood and European cinema through a focus on film aesthetics (Brown/all outputs);
- (ii) new approaches to Hollywood cinema (Hamad/Post-feminism, Shiel/Los Angeles);
- (iii) research on avant-garde, experimental, and artists' film (Pierson/Ken Jacobs, Balsom/Exhibiting Cinema).

Work on **Asian cinema** has flourished in two main directions:

- (i) research on Korean film (Choi/South Korean film);
- (ii) further research into different areas of Chinese film and new Chinese documentary (Berry/all outputs), and Chinese cinema and the Hong Kong circuit (Fan).

Cultural history and **Critical theory** intersect in much of our work rather than constituting wholly separate approaches, and this meeting of theory and history is also what distinguishes us as a department:

- (i) film theory is approached from an historical perspective in the work of Berry, Betz, Brown, Cooper, Dyer, Fan, and Pierson;
- (ii) film theory is used in the practice of cultural film history by Berry, Betz, Brown, Choi, Cooper, Dyer, Galt, Pierson, Shiel, Vidal, and Vincendeau.

Across all areas of specialism, our research has been awarded, or been nominated for, prizes:

- (i) Choi/South Korean film won Korea Foundation Publication Award 2009;
- (ii) Galt/Pretty won BAFTSS Award for Best Film Studies Monograph of 2011 and Choice Magazine Outstanding Title of 2011 in 2012;
- (iii) Pierson/Jacobs won SCMS honourable mention for Best Edited Collection 2012;
- (iv) Wheatley/Haneke was shortlisted for Willy Haas Award 2009 and And/Or prize 2010;
- (v) Vincendeau/Bardot was nominated for SCMS Kovacs Book Award (results announced in January 2014).

Research Strategy 2014-2019

With the completion of the current phase of departmental expansion, the plans and aspirations for the development of research over the next five years are driven by the new profile of the department outlined above. The sustainability of the department and the subject area in the wider academic environment are assured through the appointment of early career lecturers. Staff development and support structures (outlined in more detail below) allow for career progression through promotion mechanisms and the provision of time to complete research through a generous system of sabbatical leave. The research interests of the department's doctoral students already reflect our expanded profile, with a wealth of projects underway on Chinese cinemas, Korean cinema, Hollywood cinema, in addition to European cinema, film theory, and film history. The department has a strategy in place for research grant capture (approved May 2012), which functions through a system of annual rotation and which requires all colleagues to put in at least one major grant application within a two-/three-year period.

Within the next cycle, it is our aim to build on our reputation across the clusters that were apparent in 2001-2008 and across those that have emerged as a result of our growth 2008-13. The strategic

direction of future research in the department is founded in bringing to fruition the historical and theoretical work that is in progress across the different research clusters firmly established in the current REF period, and from which we hope will emerge work of the highest calibre. The main contracted and commissioned research that forms the basis of our strategic development over the next five years is as follows:

European cinema: **Betz:** a monograph on Antonioni for the BFI; **Dyer:** completing monographs on European serial killer films and on *La dolce vita* (both contracted with BFI/Palgrave); **Galt:** completing articles on Denis and British cinema and Chinoiserie for *SubStance* and Edinburgh University Press; **Napper:** contracted monograph on *British Cinema and the First World War: Before the Journey's End* (Palgrave), to be completed in 2014; **Vidal:** completing a contracted article for *Journal of Spanish Cultural Studies* (2014) which informs her next book project on Cinephilia and Spanish cinema; **Vincendeau:** a contracted monograph on *Popular French Cinema* (I. B. Tauris) and an edited collection on *Paris in the cinema* (BFI/Palgrave); Vincendeau, with Napper, Hamad, and Erica Carter (German): collaborative project on the reception of stardom across Europe, the basis of a major AHRC bid to be submitted in January 2014.

North American cinema: **Balsom:** article accepted for *Cinema Journal* which paves the way towards a monograph on new forms of image distribution and circulation made possible by digitization; **Pierson:** completing a monograph on the accessibility of the avant-garde which she will send to Columbia in 2014; **Hamad:** articles on post-feminism for a Palgrave edited volume and for Duke University Press; **Shiel:** an edited book *Architectures of Revolt: The Cinematic City circa 1968* (contracted with Temple University Press).

Asian cinema: **Berry:** a co-edited collection on Chinese film festival studies (funded by AHRC networking grant, detailed below), and articles on the histories and legacies of socialism in the cinemas of East Asia, leading to a co-edited volume (with Kim Soyong) on Sino-Korean Film Connections, supported by Korean grants; **Choi:** completing contracted articles with Hong Kong University Press and BFI/Palgrave and laying the foundations for a monograph on cinema and sensibility.

Touching on all three research clusters but founded in **European** specialisms: **Brown** and **Vidal:** co-editing the collection *The Biopic in Contemporary Film Culture* (Routledge, AFI, forthcoming 2014); **Wheatley:** completing commissioned articles for I. B. Tauris and Routledge (forthcoming 2014) that form the basis for research on a monograph on post 9/11 film and Christianity.

Combining the **European** and **Asian** strands with a focus on film theory: **Fan:** completing a monograph *Approaching Reality: In Search of New Ontology in Chinese Film Theory* (Minnesota, forthcoming 2015); **Cooper:** working with **Fan** and to involve Berry, Choi, and Wheatley in a departmental project on global early film theory, forming the basis of a major AHRC bid in September 2014.

c. People, including:

i. Staffing strategy and staff development

The School of Arts and Humanities and the College have demonstrated their commitment to the discipline of Film Studies through investment in expansion to support the departmental research strategy, resulting in ten new appointments 2008-13. Members of Film Studies staff are supported through a range of departmental, School, and College structures devoted to encouraging productive and high quality research:

Induction All new colleagues are inducted into the department by the Head of Department and have reduced teaching allocations and light administrative duties in their first year. It has been standard departmental practice since the appointment of Vidal in 2008 for new junior lecturers normally to teach one module in their first semester and two in their second to facilitate progress with research from the outset of their careers at King's.

Equal opportunities There is a firm commitment to equal opportunities within the department: nine members of staff are women and seven are men, and we are culturally diverse, with staff from Canada, Hong Kong, Korea, Australia, France, Ireland, Spain, as well as Britain, appointed at all levels of the scale, from early career researcher to senior professor. Questions of equality lie at the heart of research student admissions policy and our body of research students reflects and complements the cultural diversity of our staff. One member of staff and one research student have taken maternity leave during the period and have been supported by the department in line with College policy.

Mentoring All new junior colleagues are assigned a mentor who advises on career progression, with particular emphasis on research. Mentoring continues formally until the member of staff reaches the end of probation, and continues informally thereafter.

Appraisal This is carried out annually by the Head of Department between April and July each year. Progress with the placing of grant applications is monitored through this process, as are research and other career achievements. Appraisal feeds forwards towards promotion applications and performance recognition. Promotion criteria are set by the College. Within the current assessment period the following promotions have occurred: from Senior Lecturer to Reader: Cooper 2010, Betz 2012, Shiel 2013; from Lecturer to Senior Lecturer: Pierson 2011, Choi 2013, Vidal 2013.

Training These needs are also monitored through the annual appraisal process and mentoring. School of Arts and Humanities and College support exists for colleagues who are undertaking PhD supervision. Peer support of teaching allows colleagues to show one another how they feed their research into their teaching and supports the overall research-led teaching culture of the department. Research students who undertake teaching (as part of the Graduate Teaching Assistant scheme, referred to below) within the department are part of the peer support scheme and also receive separate training run by King's Learning Institute (KLI), in addition to being mentored by full-time members of staff. KLI also offers a range of training courses for members of staff, including the accredited Postgraduate Certificate in Academic Practice (PGCAP).

Financial Support Each member of staff has an annual departmental research allowance. Additionally, the School of Arts and Humanities runs a small grant award scheme, and the Arts and Humanities Research Institute also has funds available for the organisation of research trips and conferences. Collaborations with the Global Institutes in the College (notably the China Institute to date) have led to funding applications for the support of joint events with the department.

Research Leave There is a policy for research leave normally every sixth semester after the first three years in post.

ii. Research students

The graduate community within the Film Studies Department at King's has grown in line with departmental staff expansion. Numbers for the MA Film Studies are buoyant, and our programme was augmented in 2012-13 with the inception of the Film and Philosophy pathway, which builds on teaching specialisms that emerge from the theory cluster of the department's research strengths. Our MA programme is one of the main feeders of our PhD programme, which, despite its youthful status, has already accrued markers of success. Currently thirty-six doctoral students are registered with the department. Eighteen doctoral students (one jointly supervised with another department, making seventeen and a half completions) have completed their theses successfully between 2008 and 2013. Most have worked with senior members of the department, but all junior members of staff have also attracted doctoral students. Fourteen of the department's completed research students are now employed as university lecturers in film. Eight have secured full-time posts: Maurizio Cinquegrani, University of Kent; Jonathan Driskell, Monash University, Malaysia; Markos Hadjioannou, Duke University; Mariana Liz, University of Leeds; Tijana Mamula, John Cabot University, Rome; Ryan Powell, Indiana University; Davina Quinlivan, Kingston University; Keith Wagner, Hongik University, South Korea. Four are currently in part-time posts in the UK:

Louis Bayman, Oxford Brookes; Olga Kourelou, University of Sussex; Julie Lobalzo-Wright, London Metropolitan University; and Ruth McPhee, Anglia Ruskin. Two have fixed-term contracts: Lawrence Webb, University of Gothenburg, 2013-14; Ben Tyrer, University of York, 2012-13 and King's, 2013-14.

Research Support, Training, and Career Development

Training opportunities The Graduate School within the College offers a suite of training opportunities for doctoral students and their supervisors. The School also offers Training and Research Skills for Graduates, along with Research Methodologies workshops. Skills training sessions specific to Film Studies and offered within the department include guidance on defining film-specific methodology, visual illustration for theses, writing the literature review, and visual illustration for presentations. Such training will soon be enhanced with the inception of the AHRC-funded London Arts and Humanities partnership (LAHP). This brings together three leading UK research organisations: King's College London, the School of Advanced Study, and University College London. The LAHP AHRC Doctoral Training Partnership will fund and train approximately 400 AHRC-funded postgraduate students over five annual cohorts, and LAHP's training programme will deliver a training environment open to approximately 1,300 research students across the consortium's three partners. LAHP's training framework and studentship allocation mechanism is based around the AHRC's four interdisciplinary Panel areas: History, Thought, and Belief; Creative and Performing Arts; Cultures and Heritage; Languages and Literature. Led by Professor Jo Wolff (University College), the LAHP Director, Clare Lees (King's), and Deputy Director, Claire Warwick (University College), together with academic Panel Leads, LAHP will be instrumental in creating an integrated doctoral training environment which will combine excellence in traditional subjects with interdisciplinary themes and emerging areas and methodologies. The first intake of students will be October 2014. LAHP will sustain our ability to deliver outstanding doctoral supervision and research training.

Research Seminars and Meetings All graduate students are expected to attend the programme of research seminars and graduate student presentations within the department, since this is an important element of their training. Research students also meet regularly for screenings, reading groups, and discussions related to research topics.

Research Listings Information on research events within the College and beyond is circulated through weekly listings to students to ensure that they are informed not only about relevant activities in the School and College research context, but also outside of King's.

Financial Support Students planning to apply to external funding bodies receive supportive guidance from the department in the form of feedback on draft applications from their supervisor; the School of Arts and Humanities offers studentships in an annual competition for doctoral researchers; the department created a bursary scheme from 2010 onwards to support conference attendance and organisation.

Career Development Students are advised by relevant staff about submitting abstracts for conferences and publishing articles; research students also have the opportunity to apply for the Graduate Teaching Assistant scheme within the department, which is an annual application process established to permit students to gain teaching experience while still a research student. Research Students in their second year are given priority, with the approval of their supervisor.

Quality assurance

The College's infrastructure for the support and monitoring of research students (the Core Code of Practice for Research Degrees) secures quality assurance. There are additional mechanisms in place at School and departmental level:

Training This is offered to supervisors at School and College level.

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Reporting Research students and supervisors report on progress twice a year through a College 'Individual Progress Report' form, which also serves as a career and research record.

Supervision All students have a secondary supervisor, and sometimes a joint supervisor, both of whom report to the convenor of graduate studies (research) within the department.

Departmental Work-in-Progress Conference A departmental work-in-progress conference was inaugurated in 2010 at which doctoral students, prior to their upgrade viva, present their work to their peers, along with MA students and staff. An external senior Film Studies academic is invited as a guest speaker to this conference and comments on the students' work.

Staff-Student Liaison A postgraduate research student staff-student liaison committee exists for discussion of issues related to research student life within the department.

First year research student social Inaugurated in 2011-12, this involves group meetings between first year students and the convenor of graduate studies (research) within the department, which brings them together socially in order to discuss shared issues. This complements attendance at research seminars.

d. Income, infrastructure and facilities

Film Studies staff have generated an income of £29,416.05 within the period and have been proactive in securing small grants for funding to support research trips to archives and conferences, which include funding from the School of Arts and Humanities (Betz, 2010 £750; Vidal, 2010, £500; Vincendeau, 2010, £500; Shiel, 2008 £600 and 2011 £600); BA small grants (Shiel £5315; Vidal £2000); Carnegie Trust for the Universities of Scotland grant (Vidal £2500). As mentioned above, the department has also established a rota for research grant capture for major external bids. While the full fruits of expansion in terms of research funding will not be realized until the next period, nevertheless this has already improved since 2008. Berry (PI) has been awarded an AHRC network grant (£44,893, 2013) in collaboration with Nottingham University on Chinese Film Festivals. Current bids in progress are AHRC networking grants on digital modelling and mapping of Los Angeles Film Studios (led by Shiel: this has already been awarded School seed funding of £2250); a major AHRC bid on stardom across Europe (involving Vincendeau (PI), Napper, and Hamad: this has been awarded School seed funding of £2000); a major AHRC bid for work on global early film theory (involving Cooper PI and Fan Co-I); and an application for an AHRC early career fellowship on film and religion (Wheatley).

King's has a robust scholarly infrastructure to support research, through holdings at the Maughan Library, as well as proximity to the BFI library, now at BFI Southbank, and to University of London library resources, including Senate House library and the British Library.

The College has invested in the upgrade of audio-visual facilities and IT provision. The projection facilities in the main auditorium space (Arthur and Paula Lucas Lecture Theatre) on the Strand campus were upgraded in 2010, 16mm projection facilities were maintained through investment in the projector, as were 35mm projection facilities, and the audio-visual department also acquired a Betacam SP player for screenings of avant-garde film in the future. The theatre is well equipped with state-of-art digital projection facilities. Purpose-built teaching rooms were updated in 2012, for VHS, DVD, blu-ray, and data projection, and have also been future-proofed to accommodate technological advancements in years to come.

Since 2008, the department has continued to build up its collection of print, electronic, and audio-visual resources (held at the Maughan Library, Chancery Lane), which facilitates specialist research for Film Studies staff and research students. A special facility for research students to order according to their needs now also exists through the department library ordering structure.

The School of Arts and Humanities funds 16mm and 35mm screenings two nights per week on an annual basis during term time, which are open to all members of the College and members of the

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University of London. The department is committed to showing students – from the first undergraduate year through to the final-year PhD student – the entire gamut of film projection, from different celluloid forms through video to DVD and blu-ray, and to preserve the look and feel of the materiality of film even in the digital era.

The department provides shared office space, with IT facilities, for research students and for visiting research fellows. Research students also have access to newly refurbished study space in the main building of the Strand campus and to desks in the tower of the Maughan library.

e. Collaboration or contribution to the discipline or research base

All Film Studies staff have contributed regularly and enthusiastically to national and international conferences and events within the period 2008-13:

Balsom (2008: SCMS Philadelphia; 2010: SCMS Los Angeles; 2011: Cambridge; Ontario; SCMS New Orleans; LUX London; 2012: Carleton; SCMS Boston; Waterloo, Canada; Mexico Film Festival; 2013: Yale; SCMS Chicago; Light Industry, Brooklyn NY; Visible Evidence Stockholm; LUX London; Paris Sorbonne Nouvelle); **Berry** (all keynotes: 2008: Mexico; 2009: Hong Kong Baptist University; 2011: London; 2012: Glasgow; 2013: Wolfsberg; over thirty invited talks 2008-13); **Betz** (2008: Sussex; JNU, New Delhi [keynote]; 2009: UEA [keynote]; London International Documentary Festival; BFI Southbank; 2010: SCMS Los Angeles; Concordia [keynote]; Sussex; 2011: JNU, New Delhi; SCMS New Orleans; Bristol [keynote]; Manitoba [keynote]; Glasgow (Screen) [keynote]; 2012: SCMS Boston; Kent [keynote]; Roehampton; Sussex [plenary panel]; 2013: SCMS Chicago; Institut français, London; University of Pennsylvania [plenary]; Lund, Sweden); **Brown** (2008: De Montfort; Warwick; Glasgow; Reading; 2009: Glasgow; 2010: Glasgow; 2011: McGill; 2013: Institute of Education, London); **Choi** (all invited papers unless otherwise specified: 2008: Vassar, Rhode Island; 2009: London; 2010: Berkeley; BFI Southbank; SOAS; 2011: London Korean Film Festival; Portugal; 2012: Berkeley; Coventry [keynote]; SOAS; 2013: Warwick; Cambridge; Aberystwyth; Glasgow [plenary]); **Cooper** (2008: Washington; Kent; IGRS; Birkbeck; Aarhus, Denmark; Antwerp; 2009: Cambridge; Institut français, London; Sussex [keynote]; Sussex; Brussels [plenary panel]; 2010: Warwick [keynote]; Oxford; Leeds; 2011: SOAS; St Andrews [keynote]; Kent; 2013: Middlesex [keynote]); **Dyer** (all keynotes: 2008: Sunderland; 2009: Syracuse; 2010: Manchester; Warwick; Stockholm; 2011: Santa Barbara; Newcastle; Stirling; 2013: Vienna; Edinburgh; over twenty invited talks 2008-13); **Fan** (2008: American Comparative Literature Association [ACLA]; 2009: Yale; 2010: McGill; 2011: SCMS New Orleans; McGill; Permanent Seminar on Histories of Film Theories; 2013: SCMS Chicago; Cardiff; Bader International Study Centre [keynote]) **Galt** (2009: King's College London [keynote]; 2010: Exeter [keynote]; 2011: Galway [plenary]; 2012: NUI Galway [keynote]; Chateau de la Bretesche [plenary]; University of Ferrara [plenary]; Royal College of Art [plenary]; Exeter [plenary]; 2013: St Andrews [keynote]; Manchester [plenary]; BFI [plenary]; fourteen invited talks, 2008-13); **Hamad** (2008: SCMS Philadelphia; Norwich; 2009: Glasgow (Screen); 2010: Adelaide; Otago [invited paper]; 2011: SCMS New Orleans; Oxford; Adelaide; Auckland; 2012: SCMS Boston; Melbourne; Wellington [invited paper]; 2013: SCMS Chicago; Warwick; Leicester; Dublin [invited paper]); **Napper** (2008: Nottingham; London [invited papers]; Glasgow (Screen); 2009: UCL; York; 2010: Glasgow; 2012: Sussex; Sheffield Hallam; Exeter; Museum of London; 2013: Warwick); **Pierson** (2008: Iowa; 2010: Queen Mary; SCMS Los Angeles; Visible Evidence Istanbul; Film-Philosophy Warwick; 2011: University of the Arts; SCMS New Orleans; 2012: International Short Film Festival Oberhausen; SCMS Boston; 2013: Birmingham; Goldsmiths; Birkbeck); **Shiel** (2008: Paris [keynote]; Warwick; Pennsylvania; 2009: Dublin [keynote]; 2010: Cambridge; Warwick; 2011: Cambridge [keynote]; SCMS New Orleans; 2012: SCMS Boston; Los Angeles [keynote] 2013: SCMS Chicago; Cambridge); **Wheatley** (2008: ICA London; Tallinn Film Festival Estonia; IGRS; 2009: Anglia Ruskin; NECS Lund; Strasbourg [plenary]; 2010: SCMS Los Angeles; NECS Istanbul; De Montfort; Film-Philosophy Warwick; Bristol Watershed; 2011: Film-Philosophy IV [plenary]; 2012: Natural History Museum; BFI Southbank); **Vidal** (2009: Glasgow; 2010: York; Glasgow; 2011: McGill; New York; 2012: SCMS Boston; Madrid; Warwick [keynote]; 2013: Leeds [invited panellist]); **Vincendeau**: (all keynotes: 2008: Institut français, London; Warwick; Bordeaux 3; 2009: Rutgers; NECS Sweden; 2010: Manchester; IGRS; 2011: Institut National de l'Histoire de l'Art

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Paris; Birkbeck; 2012: BFI Southbank; Paris-Est; Budleigh Salterton Literary Festival; 2013: Toulouse 2; Bordeaux 3; Frankfurt; Louvain; over twenty invited talks).

Staff have also organised successful conferences in the period from a King's base: **Vincendeau**: 'The New Wave: Fifty Years On', 2009, French Institute, London; 'Sonic Futures' NECS, King's/Birkbeck (Dorota Ostrowska), June 2011; 'Paris au cinéma', Institut National de l'Histoire de l'Art, Paris, December 2012; **Betz**: 'Bollywood and Beyond', King's/JNU (New Delhi)/SOAS, March 2010; **Wheatley** and **Cooper**: Film-Philosophy V (with Kingston and Queen Mary), September 2012; **Wheatley**: 'Powers of the False', French Institute, London, co-organised with UEL, May 2012; **Napper**: British Silent Cinema Conference, King's, April 2013.

Staff have also served as external PhD examiners across the globe: **Berry**: Nottingham (2008); York (2008); SOAS (2008); Melbourne (2008); Melbourne (2009); Hong Kong (2009); Westminster (2009); Southampton (2009); Cardiff (2009); Melbourne (2009) Melbourne (2010); Sydney (2011); Loughborough (2011); NYU (2011); NYU (2012); Sussex (2013); Exeter (2013); SOAS (2013); **Betz**: UCL (2010); Queen Mary (2011); Glasgow (2011); **Choi**: Exeter (2011); Goldsmiths (2012); **Cooper**: Cambridge (2009); St Andrews (2011); Nottingham (2012); Birkbeck (2012); Queen Mary (2012); Goldsmiths (2013) Birkbeck (2013); **Galt**: Iowa (2008, 2009, 2011, 2012); Warwick (2013); **Napper**: Birkbeck (2013); **Pierson**: Oslo (2009); Goldsmiths (2009); University of New South Wales (2011); **Shiel**: Warwick (2009); Exeter (2011); Melbourne (2012); Cambridge (2012); **Vincendeau**: Lyon 3 (2008); Nottingham (2009); Birkbeck (2009); Warwick (2011); Bordeaux 3 (2012); Amsterdam; Paris 3; Paris 10; UCL; Lyon 2 (2013).

All members of the department review for international journals and presses in their fields. Staff are also involved in a wide range of editorial work, among which: **Balsom**: *Moving Image Review and Art Journal* (co-editor of features section); **Berry**: editorial and advisory boards of over fifteen journals, and editorial boards of Cultural Studies Series, Shanghai Education Press, and East Asian Film monograph series Edinburgh University Press; co-editor for two book series for Hong Kong University Press; **Betz**: editorial board *Cinema Journal* (2008-12); advisory board *The Velvet Light Trap*; *Intensities: The Journal of Cult Media*; and 'Contemporary Cinema' book series with Rodopi; **Choi**: editorial board: *Mihak* (aesthetics journal, Seoul, South Korea); editorial board 'Thinking Cinema' Bloomsbury book series; **Cooper**: editorial board online journal *Film-Philosophy* and co-editor (with David Martin-Jones, Glasgow) of the 'Thinking Cinema' book series with Bloomsbury Press; **Fan**: editorial board *positions: asia critique*; **Galt**: editorial boards: *Cinema Journal* (2013-18); *REFRAME*; *Transnational Cinemas*; advisory board: *World Picture*; **Pierson**: advisory board: *Moving Image Review & Art Journal*; editorial board 'Thinking Cinema' Bloomsbury book series; **Vincendeau**: editorial board *Quarterly Review of Film and Video* until 2011; the Conseil scientifique of *Théorème* and *Communication*; and series editor of 'Cinefiles' books at I. B. Tauris; **Wheatley**: editorial board online journal *Film-Philosophy*.

Further key indicators of esteem include: **Balsom**: co-chair Experimental Film and Media scholarly interest group (SCMS, 2012-15); **Berry**: member AHRC peer review College (2010-14); Hong Kong Research Grants Council, Humanities, Social Science and Business Panel 2007-12, Main Council, 2009-12; Australian Research Council assessor (since 2010); **Dyer**: Fellow of the British Academy (2012); RAE2008 panel membership; **Galt**: member of SCMS professional development committee (2012-15); **Napper**: member of and contributor to AHRC-funded 'Middlebrow' network and 'Women in Film and Television History Network'; member of 'Interwar Studies Group' (Oxford and UWE); Advisor on The Projection Project (Warwick); **Shiel**: founder member of Urban Studies Scholarly Interest Group (SIG) at SCMS, elected co-chair in March 2012; member of SCMS programme committee 2013-14; **Vincendeau**: RAE2008 panel membership; member of Fondation Maison des Sciences de L'Homme (Paris) – currently involved in the 'La Ville au cinéma' research network; Cine-Pop Research Network (with Bordeaux 3 and Paris 3 universities); member of Kraszna-Krausz prize for 2012; AERES panellist 2013 (French equivalent of RAE/REF). The department also has an affiliation to The Permanent Seminar on Histories of Film Theories co-ordinated by Jane Gaines (Columbia) and Francesco Casetti (Yale and Milan) (**Berry** serves on its scientific board).