

<p>Institution: Birkbeck, University of London</p> <p>Unit of Assessment: 34 Art and Design: History, Practice and Theory</p> <p>a. Overview Birkbeck's REF 2014 Art and Design submission outlines a period of lively activity, individual and collaborative research in the forms of publications and events, as well as creative new institutional developments. History of Art at Birkbeck has traditionally been based in 'early' (medieval and renaissance) and 'modern' (eighteenth century to the present) periods. By the time of RAE 2008, the Department had extended its research and teaching activities to incorporate a wide spectrum of visual culture: museum studies, colonial and post-colonial culture, design, digital art and technology, film, television, moving image and photography.</p> <p>Since the last research exercise, Birkbeck has undertaken a series of institutional changes which have played an important role in enhancing these areas of research. Our research activities now benefit from the infrastructure provided by the School of Arts, established in 2009. The School promotes intellectual dialogue and ensures administrative coherence across its five departments, since 2010 housed together in Gordon Square, Bloomsbury. Birkbeck's Art and Design submission comprises researchers from two of the School's departments, History of Art (HoA) and Film, Media and Cultural Studies (FMACS). The School has proved a productive means of helping to realise the future aims specified in our RAE 2008 submission: to develop and strengthen well-established research in the more 'traditional' periods of art history, while also promoting innovative cross-period, interdisciplinary and intermedial research.</p> <p>Recent initiatives by our staff include the founding of the Birkbeck Institute for the Moving Image (2012) and the History and Theory of Photography Research Centre (2012). A further indication of our evolving research culture is the introduction of popular new postgraduate programmes. The 'MA Museum Cultures' and the 'History and Theory of Photography' MA pathway are both the product of growing areas of staff research. There has been an increase in research students in these subjects as well as in practice-based research projects.</p> <p>REF5 documents how Birkbeck UoA 34 arts, media and visual culture researchers at all stages of their career have benefitted from a stimulating research environment and supportive institutional structures, at departmental, School and College level.</p> <p>b. Research strategy We promote a broad-based research culture, in terms of period, medium and approach. Studies of painting take place alongside research into photography, film, television and the moving image. There is innovative research on memory and memorialisation in cultures both within and beyond the parameters of western Europe and North America (with particular strengths in research on the Middle East and Africa). Research activities extend from studies of medieval and renaissance churches to digital dome projection; from medieval pilgrimages and healing rituals to surgical reconstructions on World War I casualties. Our research strategy does not recognise an opposition between historical period-based research and the study of new technologies; we advocate approaches which explore the 'long history of new media'.</p> <p>College supports this strategy at School and departmental level. We benefit from a research environment that embraces new projects and innovation at all levels, from the post-graduate community to senior leadership staff. This structure has contributed to an inclusive culture of research. The sustainability of this commitment is underwritten by the College Research Strategy, which also emphasises the principles of inclusion, democracy and support for a wide range of research. Despite increasingly challenging funding conditions, we expect every member of staff to be research active and support them with internal sabbatical leave and an individual research allowance. We have achieved 81%+ inclusion of staff for REF 2014. Focused developmental research support has helped to achieve this goal. Unless research funding is radically changed, this remains the aim for REF 2020.</p>

Research strategy is directed by departmental research committees, which nurture staff development of individual colleagues and by annual research-focussed Away Days. There is an annual programme of seminars at which staff present their current research for discussion with colleagues. Departmental research committees are supported by the School of Arts Research Committee, led by an Assistant Dean who has an annual budget to provide seed funding for research activities (currently c. £20,000). Birkbeck's overall research strategy is directed by a Pro-Vice Master, who updates the College Research Strategy in a five-year cycle in response to changes in national research funding and policy. The College administrative centre provides assistance through the Research Grants Office, with specialists dedicated to support applications to arts research councils and schemes. There has been a commitment to encouraging staff to submit at least one research grant application per research assessment cycle. The School of Arts is supported in its post-graduate and early career strategy by Higher Education Innovation Fund and Generic Skills Fund grants from College. An Impact and Knowledge Exchange officer, funded by HEIF, consolidated the impact and exchange strategy. Since 2010, the College has its own electronic repository, Birkbeck Institutional Repository Online (BIROn), with a clear commitment to encourage open access, where possible, to Birkbeck's research through the 'green' OA route.

In RAE 2008, under 'Future Work' we identified commitments to promoting our cross-period and intermedial research and to consolidating our position as a leading international centre for graduate research across a broad spectrum of visual culture. The diversity of staff and student research since 2008, in both publications and activities, demonstrate the fulfilment of these aims. The aspirations cited in 2008 received vital support from the institutional restructuring involved with the creation of the School of Arts in 2009. The geographical base of our research in refitted rooms in Gordon Square, once the intellectual centre of the Bloomsbury Group, has facilitated dynamic intra- and cross-departmental dialogues. This new constellation has already generated further interdisciplinary collaborations, fostering research clusters which combine aspects of museums, curating, film, journalism and media with history of art. School facilities at Gordon Square now include the **Forum for the Arts**, which opened in 2012, incorporating an exhibition space (the Peltz Gallery), a performance studio, a new café, and refurbished Keynes Library meeting room. The Forum for the Arts, which also includes the award-winning Gordon Square Cinema (2007-), promotes an active research programme throughout the year.

FUTURE PLANS. We are aware that funding for the arts and humanities may be put under severe pressure in future years. Birkbeck's unique mission as London's evening university also faces particular challenges. We are aware of the need to be flexible in a fast-changing environment, reacting to government and funding-council developments. Birkbeck is pioneering attempts to develop opportunities for the College to interact with London's public sphere and with private businesses. The strategic role of the Impact and Knowledge Exchange Officer will shift away from REF 2014 duties towards a proactive programme of helping to secure new partners and collaborations. Development, partnership and knowledge exchange are now strategic portfolios overseen at School of Arts level. In our Unit of Assessment, **Film and television** colleagues are now brought together in the department of **Film Media and Cultural Studies** [further details under **c. People, i. Staffing strategy**], with the aim of facilitating new research interactions and initiatives. The **History of Art Department** has targeted digital culture; museum and heritage studies; and photography as subjects for future research development. In recent planning discussions, we have identified the following key areas for **strategic focus** over the coming years:

External collaborations. Given the remit of our research areas, we are fortunate in having established numerous contacts with public arts institutions in this country and abroad. Over the past assessment period, our staff have worked with museums, galleries and heritage organisations as consultants, as well as in planning exhibitions, events, and in writing for exhibition publications. Film and television colleagues have been active in organising screening programmes and related events. There have also been PhD supervision collaborations with non-HE institutions: Gabriel Koureas in co-supervision with Sandhurst Military Academy and Kate Retford's AHRC-funded collaborative doctoral partnership with the National Gallery London on 'Longford Castle Art Collections during the long 18th Century. These are forms of research collaboration which we aim to extend.

Birkbeck Research Centres and Institutes. While many such collaborations will continue to take place at the level of the individual researcher, we see Birkbeck's research centres and institutes becoming increasingly important in sustaining research activities, as well as in forming research partnerships nationally and internationally. Birkbeck has evolved a rich culture of research centres at both College and School level, which encourage and facilitate interdisciplinary research initiatives. At College level, the Birkbeck Institute for the Humanities (directed by Professors Costas Douzinas and Slavoj Zizek) is now internationally recognised. Over the past assessment period, staff in our unit of assessment have also benefitted from the intellectual cross-fertilisation afforded by research networks within the School of Arts. They have been involved in establishing and running Eighteenth Century Studies, the Centre for Nineteenth Century Studies and the Material Texts Network. These have proved a fruitful means of engagement with colleagues across the School of Arts and with other Schools in the College. We aim now to extend the activities of the following research centres, set up and directed by staff in our Unit of Assessment:

The **Vasari Research Centre (VRC)** was founded in 1989, by History of Art colleagues researching relationships of digital media to the visual arts. Numerous digital projects are currently in discussion for future development. These include a collaboration with the Warburg Institute and a joint EU funding application in conjunction with Hamburg City Council and museums and universities in Hamburg.

The **Centre for Media, Culture and Creative Practice (MCCP)**. (2010-) established by colleagues in FMACS, it promotes research on the creative industries and on Japanese studies. The Centre hosts visiting fellows, and aims to foster further links with HEIs and non-academic partners in this country and overseas.

History and Theory of Photography Research Centre (PRC). Founded 2012. Plans include a conference on 'Photography, Law and the Forensic Gaze' (2014), a student-curated exhibition on Peter Kennard's *Haywain with Cruise Missiles* (1980) and an event centred on Birkbeck's Jo Spence Memorial Library. Discussions are underway with Tate Britain and the National Portrait Gallery about joint grant applications and other collaborations.

Birkbeck Institute for the Moving Image. BIMI, founded 2012. The Institute plans to carry out its mission to further collaborations with practitioners, professionals and film organisations. Joint projects with the BFI are established and growing. BIMI aims to build on its partnership with the University of Pittsburgh and the journal *Afterall*, in planning joint research projects and events.

We recognise the strategic potential of developing **research clusters** around shared individual research interests, as an initial stage of planning wider joint research projects (including funding applications and national/international partnerships). Discussions have begun concerning possibilities for funding further collaborative PhD studentships in designated areas of research and supervision strength: Renaissance studies; cities; memorial practices; collections and display; health/HIV/AIDS; impairment and disfigurement; colonial/postcolonial cultures; violence, terrorism and representation. Here too we see the VRC, BIMI and Photography Research Centre as important means of intellectual engagement with departments across the School of Arts and College. We intend to capitalise on the facilities afforded by the Forum for the Arts in offering a professional practice dimension to funded research studentships.

c. People, including:

i. Staffing strategy and staff development

Birkbeck remains resolutely non-hierarchical. It is expected that all research active staff, from the most junior to the most senior, participate fully in the teaching, administration and research of the departments. All staff, regardless of length of service, have their teaching peer reviewed. We remain committed to these democratic principles.

The staff development strategy addresses all those with a research active career, from our doctoral students (for their supervision and any work they undertake as teaching assistants) up through our research staff, early career researchers and senior staff. Birkbeck follows the key

principles of the *Concordat to Support the Career Development of Researchers*. Birkbeck's own strategy 2010-13 also outlines commitment to support all research careers with equal opportunity. All recruitment panels must attend equality and diversity training and the College conforms to legal principles on flexible working, caring responsibilities, maternity leave and disability rights. Sabbatical leave policy is uniform throughout the School of Arts: 1 term for every 9 full-time terms served (adjusted proportionately for fractional appointments). Staff are encouraged to apply for external funding when their project will most benefit; replacement teaching is provided and administration funds are costed. Within the departments, all research staff can claim up to £500 p.a. for research expenses and bid for support from the School of Arts' £20,000 research budget. Staff are offered the chance of formal annual appraisal through the College Professional Development Review, which addresses the balance between teaching, administration and research, and which can raise issues and flag the need for further training. The success of these policies is reflected in internal promotions of our staff since 2008, with 6 colleagues promoted to Senior Lecturer (Robert Maniura, Mike Allen, Fiona Candlin, Kate Retford, Patrizia di Bello, Zoe Opacic) and 1 to Reader (Michael Temple).

The restructuring involved with the Creation of the School of Arts in 2009 initiated an ongoing process of reorganisation, aimed at maximising the research and teaching potential of staff in the context of new and existing departments. The department of Media and Cultural Studies brought together staff in film and media, arts policy and management, dance and Japanese cultural studies. It incorporates research in arts organisations, screen writing, journalism, web design and new media management. Michael Temple, a film specialist, joined MACS in 2009, along with further film colleagues (Mike Allen, Ian Christie, Laura Mulvey and Dorota Ostrowska) in the autumn of 2013. This is the youngest department in the School of Arts, both in terms of its date of inception and its number of young and junior staff. In this assessment period, what is now **Film, Media and Cultural Studies** saw the appointment of six junior posts: Ben Cranfield, Sophie Hope, Lorraine Lim, Scott Rodgers, Joel McKim and Janet McCabe. In 2013 Dr. Sarah Thomas joined **History of Art** in Oct. 2013 on a nine-month .8 research grant funded contract.

New staff are given a (trained) mentor who introduces them to the research culture in the College and helps forge links with staff in cognate research areas. They are inserted into the College sabbatical system. Probation for early career staff lasts three years; annual interviews are conducted with the mentor, producing an agreed document seen by the head of department and Dean of Arts and signed off by a College committee. Those new to HE are expected to complete a PGCHE course, run by the Learning and Professional Development Team, and to become fellows of the HEA.

We are fortunate to be supported by the presence of eminent Emeritus staff: Emeritus Professors of History of Art Francis Ames-Lewis and William Vaughan and Emeritus Professor of European Cinema Mary Wood. Peter Draper is a Visiting Professor in the History of Architecture and a Life Member of the College.

ii. Research students

We are proud of our commitment to training postgraduate researchers, reflected in our growing student body, currently totalling 89 (70 History of Art, 19 Film, Media and Cultural Studies) registered MPhil/PhD students. Between 2008 and 2013, 43.33 students completed their PhDs. During this period, many of our students have gone on to academic and other professional posts in museums, galleries and film organisations.

We have developed a range of support structures and skills training for research students. Each PhD student is given a primary and secondary supervisor to ensure continuity (staff on sabbatical are expected to continue with doctoral supervision). Students can apply to the School of Arts for a maximum sum of £300 p.a. to attend conferences where they are giving papers. All new research students must attend departmental Research Skills Seminars. Those in History of Art also attend the University of London ReSKIN (Research Skills Intercollegiate Network) seminars in the autumn and spring term. Film and media students participate in the University of London Screen Studies Group training event. Any student wishing to teach at Birkbeck must attend the School's 10-week 'Teaching the Arts in British Higher Education' course. The School is also developing other support programmes in recognition of growing levels of interdisciplinary and practice-led research work. The training is backed up at College level by the award of

generic skills funding and tailored courses provided by the College Graduate School, and our Learning and Professional Development team on 'Fundamentals of Teaching'. In our subject areas, we also benefit from proximity to a number of University of London Institutes (such as the Institute for Historical Research), as well as other public institutions including the British Library, which offer relevant research training.

Students' research activity is supported by the School of Arts e-journal and information hub *Dandelion*, established with AHRC Student-Led Initiative funding (a bid compiled by the students themselves). It publishes essays, gives editorial experience to interns, and creates hubs (it currently has 52 separate reading or discussion groups). Students are encouraged to be proactive in organising groups and events. The Centre for Media, Culture and Creative Practice runs an annual Post-Graduate Competition (funding up to £200) in order to give students the opportunity to host an event (seminar, symposium, exhibition). The School provides a dedicated Research Student Room, which can be booked by students for such activities.

Students are offered regular opportunities to present their research to their peers and to members of staff for discussion and feedback. First-year research students present the subject of their dissertation at an autumn term Research Student Forum; at the spring term Forum, second-year students are asked to outline how their research has developed since registration. The summer-term Forum, involving students at all stages of their research, takes a variety of forms, including student-conceived and organised 'mini-conferences'. The HoA department also runs two 'Writing Groups' per term, at which a member of staff chairs one or two student 'work-in-progress' papers. Students find these valuable, particularly prior to presenting conference papers or near the time of their PhD viva. Research students have the opportunity to hear invited scholars in the field discuss their work in progress at the Postgraduate Seminars, which take place twice a term. Film and Media students attend the Film, Visual Media and Television Postgraduate Research Seminars', which offer further opportunities for students to discuss their research.

Research student progress is monitored by departmental research committees. Students and their supervisors are required to undertake an annual monitoring process in the summer term, which is reviewed and discussed at the summer term meeting of the department's research committee. The School of Arts Assistant Dean for Postgraduates runs a termly staff-student exchange meeting, to discuss issues raised by students concerning their experiences of research at Birkbeck. These are attended by designated research student representatives from each department. All students are expected to upgrade from MPhil to PhD by submitting written material and participating in an upgrade seminar.

d. Income, infrastructure and facilities

The international standing of our research has been recognised over the past assessment period by the award of UK Research Council, charity and industry grant funding totalling £1,456,142 [£678,943 spend].

Awards have extended across the whole range of our work, from Maniura's project on 'Praying with Images in the Renaissance' and Jacobus's work on 'The Afterlife of the Arena Chapel' to Di Bello's work on 'The Photobook' and Temple on 'Jean-Luc Godard'. Major highlights include: **Biernoff**, Wellcome Trust History of Medicine Research Leave Award (07-10); **Candlin**, Leverhulme Research Fellowship (12-13), **Coombes**, AHRC Major Collaborative Research Grant (08-11), **Janes**, AHRC Fellowship (11-12) and British Academy Mid-Career Fellowship (13-14), **Gronberg and Shaw-Miller (with Aynsley, RCA)**, AHRC Project Grant (06-09), **Lambert**, AHRC Resource Enhancement Project (07-10), **Nead**, Leverhulme Trust (13-15), **Retford**, Paul Mellon Senior Research Fellowship (13-14), **Topp (with Blackshaw, Plymouth University)**, AHRC Project Grant (04-08). International funding has included **Oyama**, Great Britain Sasakawa Foundation (08-13) and Japan Foundation International Exchange Programme Grant (11, 12).

Grant applications are encouraged, and administrative support is provided by a dedicated Assistant School Manager along with the Birkbeck Research Grants Office, which includes a specialist in arts funding. The Impact Officer writes or advises on 'Impact Pathway' statements.

Environment template (REF5)

The School of Arts has compiled a database of successful applications and conducts internal peer review as part of our demand management of grants at School level.

We recognised the intense competition for external grants and use internal funds to seed-fund projects to ensure that everyone has access to fund their research activity. Successful applicants to the School of Arts Research Committee during this period included: Candlin (11), Gronberg, jointly with Opacic and Topp (11), Hope (12, 13), Jacobus (08), Janes (twice, check dates), Lim (13), McCabe (11), McKim (13), Nead (13), Opacic (10, 11), Ostrowska (11), Oyama (11), Temple (08, 11, 12), Topp (13).

Infrastructure supporting research

The School's new **Forum for the Arts** (2012) in Gordon Square was built on a substantial private donation and matched by £100,000 HEIF money. The Forum, which includes the Peltz Gallery exhibition space, a performance studio and new café, has substantially extended our existing arts and media research facilities such as the Vasari Research Centre (1989-) and the Gordon Square Cinema (2007-).

Vasari Research Centre (VRC). Dr. Robert Maniura (director), Dr. Nick Lambert (academic project leader), Liz J. Drew (research and development manager, arts media). Established in 1989, the VRC based in Gordon Square fulfils different roles: it holds several archives and it also provides School-wide support for individual and group research activities requiring digital resources. For some years the VRC has been involved in the digitisation of historic collections of glass slides, which form part of its archival collections.

Since RAE 2008, it has been our policy to extend the remit of the VRC beyond its original mission of digitising resources through high-profile research collaborations with museums and other public institutions. As outlined in our UoA 34 Impact Case Study on 'Computer Arts,' the Centre has increasingly addressed issues of digital arts and culture more widely. More recently it has also been at the forefront of research on dome projection and immersive experience. In line with the Vasari nomenclature, the aim is to locate 'new' media and modes of communication in a broad historical and cultural context.

The formation of the School of Arts in 2009 provided further impetus to expand the interdisciplinary work of the VRC through a public programme of research events. (The Centre receives an annual events budget of £1000 from College and has also benefitted from private financial support of c. £30,000+.) Recent VRC symposia have addressed debates on digital arts and culture, as well as issues to do with museums and galleries. The Centre supports the **Architecture, Space and Society Network** (2011-), set up by Drs. Tag Gronberg, Zoe Opacic and Leslie Topp. Termly ASSN events have included an interdisciplinary workshop with Occupy London, 'Architecture and Museums', 'Domes: Past, Present and Future' and 'Screen Architecture'.

The Peltz Gallery. Opened in 2013 with funding from College and Daniel and Elizabeth Peltz, this is a flexible exhibition space for digital and material displays, small-scale performances, lectures and meetings. It is a valuable resource in establishing research collaborations with other institutions. Exhibitions have included: 'Stolen Gazes: Images of People from Peruvian Amazon and Colombia', 'Snow Star: Artwork by Sephira Salazar', 'Intellectual Tactility: An Exhibition of the Text Art Archive'. 'Touching the Book: Embossed Literature for Blind People in the 19th Century'.

Jo Spence Memorial Library. A collection of books, pamphlets, journals and other materials donated to the Birkbeck History and Theory of Photography Research Centre (see below) by Terry Dennett. Collected by Jo Spence and Terry Dennett, two photography artists, the collection gives a unique insight into the wide range of photography publications from the 1970s to the 1990s.

The Derek Jarman Lab. Launched in 2013, the Lab provides postgraduate students with basic skills of audiovisual production. It aims to assist students in thinking with sound and image in order to make essay films, exploring the potential to take research into the medium of moving image.

Investment in organisational infrastructure, research clusters

Birkbeck has long supported the principle of interdisciplinary research centres. Recently, colleagues in our Unit of Assessment have established new research centres and institutes as a means of furthering our research strategies. The Centres draw together researchers from across the College. Film and photography research, for example, now also exists in departments across the School of Arts (English and Humanities; European Cultures and Languages; Iberian and Latin American Studies) as well as in the Schools of Social Sciences, History & Philosophy and Law.

The **Centre for Media, Culture and Creative Practice (MCCP)**, established 2010, under the directorship of Drs. Lorraine Lim and Janet McCabe brings together interdisciplinary research in film, public art and cultural heritage. The Centre organises film screenings, most recently on Japanese and Italian cinema. Recent symposia include 'Japanese Body Cultures and the Human Condition' (2013).

Birkbeck Institute for the Moving Image (BIMI). Launched in 2012 under the direction of Professor Laura Mulvey, BIMI was founded in response to growing College interest in film and the moving image. It is funded by three Birkbeck Schools: Arts; Law; Social Sciences, History and Philosophy. Working closely with the Gordon Square Cinema, BIMI programmes research seminars, public screenings and special events. In its first year it presented two events as part of the successful annual 'Arts Week' (run by the School of Arts): 'Mark Lewis and David Company in Conversation' and a double screening of films about Hackney. There have been sessions on 'The City and its Moving Images' and Zoe Beloff's 'The Days of the Commune' as well as a '3D' symposium and related film showings. BIMI has established productive links with the journal *Afterall* (based at Central St. Martin's) and its film programme and overseas, with the University of Pittsburgh.

History and Theory of Photography Research Centre (PRC). Established in 2012 in the School of Arts, and led by Professor Lynn Nead and Dr. Patrizia di Bello. The launch in December 2012 included a lecture by Professor Mark Durden (USW) and a display drawn from Birkbeck's Jo Spence Memorial Library in the newly opened Peltz Gallery. The Centre aims to showcase existing and new interdisciplinary research and to facilitate exchange with the wider photographic community, including practitioners and industries, in this country and overseas. It is committed to working collaboratively and with a range of outputs. It plans to form links with museums and galleries and to establish a scheme of Honorary Research Fellows.

e. Collaboration or contribution to the discipline or research base

The different components of our research strategy and infrastructure encourage (and support) staff in participating widely in research activities that sustain the vitality of our discipline. The contribution of colleagues' research has been recognised nationally and internationally through the award of honorary degrees, visiting fellowships, and invitations to speak.

Partnerships, networks, joint research projects.

Many of our colleagues are committed to working collaboratively. They have initiated and been involved with a range of joint research projects, several of which have been awarded research council funding, for example: **Coombes**, AHRC Research Network collaborator and participant 'Utopian Archives' with UCL, UEA, University of Stirling (13), **Di Bello**, AHRC Network Grant 'The Photobook' with King's College London, University of Kent, et. al.; **Koureas**, AHRC Network Grants for 'Terrorist Transgressions' (11-12) and 'Ottoman Pasts, Present Cities' with University of Leeds, et. al. (13-14).

Colleagues invited to **Membership of Research Council and similar national/international committees** include: **Christie**, the British Academy (2008-) and the Phillip Leverhulme Fellowship Award Panel (2010-); **Mulvey**, British Academy Mid-Career Fellowships (2011-14); **Nead**, Leverhulme Trust Research Awards Advisory Committee (2005-12); **Opacic**, member of the Council of the British Archaeological Association (2012-15).

University research advisory panels or review boards.

Christie has served on appointments panels at the Universities of Glasgow and Oxford; **Gronberg**

at the Courtauld Institute of Art. **Coombes** was involved with a review of programmes at University of Cape Town (2010) and the Professorial Promotions Panel, University of Nigeria (2013).

Koureas is a Steering Committee Member for the Institute for Modern Languages Research, School of Advanced Studies, University of London.

Editorial positions.

During this assessment period, colleagues have been extensively involved in editorial boards for academic journals spanning the spectrum of our research fields: *Film Studies*, *Culture Unbound*, *Third Text*, *Critical Interventions*, *De Arte*, *History of Photography*, *Art History*, *Interiors*, *Journal of Design History*, *West 86th*, *The Oxford Art Journal*, *Victorian Literature and Culture*, *Victorian Studies*, *Journal of British Studies*, *Early Popular Culture*, *Central Europe*, *Journal of the British Archaeological Association*, *NECSUS*, *New Cinemas*, *British Journal for Eighteenth-Century Studies*, *Journal of the US Society of Architectural Historians*, *International Journal of Cultural Policy*, *Critical Studies in Television*, *The International Journal of TV Studies*, *TOPIA*, *Revue d'histoire du cinema*, *Studies in French Cinema*.

Examination of doctorates.

Colleagues have examined over 50 doctorates, nationally and internationally.

Organisation of conferences and scholarly encounters.

Staff are regularly involved in this country and overseas with conference, symposium and workshop organisation, in conjunction with research council-funded networks, professional subject associations, museums and galleries and film organisations. At Birkbeck, colleagues organise events through BIML, the Vasari and Photography Research Centres, as well as in connection with interdisciplinary College and School of Arts research centres (18th Century Studies, 19th Century Studies, Material Texts Network and the Birkbeck Institute for the Humanities).

Refereeing academic publications/research proposals.

All colleagues are involved in refereeing for academic journals pertaining to our subjects of research and in providing readers' reports for publishers. We have also acted as referees for research councils and other grant-giving bodies in this country and abroad: the Wellcome Trust, National Research Foundation (South Africa), Social Sciences and Humanities Research Council of Canada, Arts and Humanities Research Council, Research Council KU Leuven, Belgium, NOW Funding Programme, VIDI Humanities, Netherlands, European Funding Council, Czech Academy of Sciences, Strasbourg Institute of Advanced Study.

Honorary Degrees. **Mulvey** was awarded Doctor of Laws, Concordia University, 2008 and Doctor of Literature, University College Dublin, 2012.

Visiting Professorships. **Coombes** was Visiting Professor at the Advanced Cultural Studies Institute of Sweden (2009) and at the Universities of Ottawa and Carleton (2013). **Mulvey** was invited to be Distinguished International Visiting Professor, University of Pennsylvania (2008), Mary L. Cornille Distinguished Visiting Professor, Wellesley College (2008-9); Schaffner Distinguished Visiting Professor in Cinema and Media Studies, University of Chicago (2010). **Nead** is the first Visiting Professor of Art History at Gresham College London (2013-).

Invited keynotes, lectures, performances. Our staff have given over 200 invited lectures and keynote addresses, in this country and abroad (including Europe, Turkey, Norway, Sweden, Africa, Brazil, Australia, the United States, Canada and Korea). They are regularly invited to speak at universities, conferences, festivals and biennales, and in museums and galleries.

Tributes. The Birkbeck Institute for the Humanities paid tribute to the work of Mulvey as a filmmaker and film theoretician in February 2013 with a special event 'BIH Celebrates Laura Mulvey'. In the same year she was awarded the first Lifetime Achievement Award from the British Association of Film, Television and Screen Studies.