

Institution: University of Roehampton
Unit of Assessment: Panel D, UoA 36 Communication, Cultural and Media Studies
<p>a. Overview</p> <p>This submission comprises the work of the Centre for Research in Film and Audiovisual Cultures (CRFAC) at Roehampton. Evolving organically from its research concerns and priorities in the last RAE, CRFAC's work is consolidated around four key foci: 1. Cultural Theory and Politics; 2. The Theory and Practice of Contemporary Documentary Filmmaking; 3. Popular and Cult Film and Television; and 4. Film Philosophy and Historiography.</p>
<p>b. Research strategy</p> <p>CRFAC's central aim is to produce and disseminate a sustained flow of cutting-edge research that makes a vital and lasting contribution to global discourses in its four areas of research focus, named above. This has been achieved via:</p> <ul style="list-style-type: none"> • Expansion of the scope of our research activity in selected areas (e.g. the psychoanalytic study of emotions in popular culture) through an AHRC-funded research network (<i>Media and the Inner World</i> [MiW]), designed to broaden, drive and disseminate our work in this field; • Investigation of fresh research themes (e.g. transnational media flows) through the launch of a further interdisciplinary AHRC-funded research network (<i>Media Across Borders</i> [MAB]); • Sustained support for a growing emphasis on innovative practice-led research, especially in the areas of digital documentary and film curation; • Support for large-scale, long-term research projects (e.g. Witt's 2013 monograph on Godard); • Establishment of collaborative research ventures with leading cultural institutions (e.g. Tate Modern) and international scholars (e.g. Jacques Rancière); • Focused recruitment of research students to our four research fields and high quality support to ensure their full integration into our research environment. <p>The success of our strategy can be identified in each of our four research foci:</p> <p>Cultural Theory and Politics. The work of the MAB and MiW networks, which arose from long-standing research interests of CRFAC members in globalisation, adaptation and the media industries (MAB) and the critical analysis of popular cultural forms (MiW), has further enhanced our prominent engagement in this field. Both networks are ground-breaking in their vision of connecting and dialoguing with media industries and professional/public institutions. MiW, co-directed by Bainbridge, together with Yates (University of East London), has served to foster interdisciplinary research (an increasingly prominent focus of CRFAC's work since 2008), and deepened our connections with international media scholars, therapeutic practitioners, cultural workers and policy makers (e.g. Valerie Walkerdine, Gabrielle Rifkind, Suzanne Moore, Sally Weintrobe, Nicola Diamond). Established in 2009, and awarded follow-on funding in 2012, the network has facilitated extensive participation by CRFAC scholars in symposia, public engagement and conferences (e.g. <i>The Reparative Spaces of Radio</i>, 2009; <i>Remote Control: Psychoanalysis and Television</i>, 2010), all with a sustained exploration of the relationship between psychoanalysis, emotions and the media at their core. Our doctoral students (e.g. Ortega Breton) have spoken alongside leading scholars (e.g. Michael Rustin, John Storey) at MiW's public engagement debates on art, drama, media-culture, emotion, and therapy. MiW has enabled extensive collaboration with organisations affiliated with psychoanalytic and psychotherapeutic training bodies, and runs roundtables on the relationship between psychotherapeutic practice and creative cultures with many cultural hosts, such as The Institute of Psychoanalysis, the Drill Hall, and the Freud Museum. Numerous high-profile events include the <i>Media, Ethics and Emotional Wellbeing: Psychoanalytic Perspectives</i> study day hosted by the Freud Museum (2012), which sought to interrogate the ethical and moral responsibilities of the press and broadcasters.</p> <p>Our more recent AHRC network, MAB (launched 2012), a joint venture with Roehampton's Centre for Research in Translation and Transcultural Studies, brings together CRFAC members with other internal and external colleagues working on media localisation. Researchers exchange research findings and practical experience via workshops and a knowledge database. MAB has created a key space for knowledge transfer that benefits entrepreneurship in the British creative industries. The 2012 MAB Conference, for example, examined an array of perspectives on the complexities involved in the localisation of film, television and video games.</p> <p>Biressi and Nunn's substantial work since 2008 on class politics, social difference, and the labelling and shaming of classed subjects continues their project of re-evaluating Thatcherism and neo-</p>

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Conservatism and its mediatisation. This has culminated in a landmark volume, *Class and Contemporary British Culture* (2013), which is in the vanguard of calls to return to class-based analysis in British Cultural Studies, and has been widely recognised by invitations to contribute keynotes (e.g. Nunn, *The Shadow of Thatcher*, 2009) and articles (e.g. Nunn, *Jomec*, 2013), and to participate in symposia (Biressi, Belfast, 2013). Alongside Nunn and Biressi's attention to political discourse in news media, the work of Wright and Coward has engaged with the ethics of political communication. The latter have forged new paths in reflexive considerations of ethics in journalism theory and practice. Their work has served to shape emerging debates surrounding the use-value of journalism in complex and swiftly changing contexts, as evidenced in Coward's 2013 monograph on autobiographical and confessional writing as an ethical incursion into more conventional journalist practice, a book developed during her six-month research visit in 2011 to the prestigious Annenberg School of Communication at the University of Pennsylvania. Wright's research is innovative in its engagement with the philosophy of journalism and its applicability to 'virtuous' journalistic practice. Cocking's research, by contrast, brings to the fore the overlooked and overlapping genres of travel journalism and travel writing. Drawing on orientalist theories, it explores representations of cultural difference and examines the ways in which such representations enter popular discourse and relate to the cultural practices of travel and tourism in Africa and the Middle East.

The media articulation of gender, sexuality and the feminine has been interrogated by Jermyn and Bainbridge. Jermyn's extensive publications, conference organisation and journal editorials continue to insist on the political importance of taking popular culture seriously in the context of post-feminism, as does Bainbridge's work on *Mamma Mia*. Jermyn's work is making an impact through keynotes (e.g. Bournemouth 2013) and public engagement (e.g. *Guardian* 2011). Bainbridge's work on the contemporary processes of the mediatisation of psychological experience, developed via her involvement in MiW, has served to mark out a new, interdisciplinary direction for psychosocial and media studies. 'Freud Squad' (2011) offered a ground-breaking genealogy of mediatisation of psychoanalysis and is paving the way for a longer project. Her contribution is being recognised through her consultancy work with, for example, the British Psychoanalytic Council (2012). Her research on emotion and affect is complemented by pioneering cross-disciplinary work in cultural memory and the engagement with digital media being pursued by ECR Goodings. Our research strength in the area of cultural theory and politics has attracted a steady stream of PhD students, who are working on topics such as responsible tabloid journalism (student Chama), psychosocial approaches to lifestyle media (student Thomadakis) and explorations of emotional identification with online micro-blogging sites (student Røkeberg).

The **Theory and Practice of Contemporary Documentary Filmmaking** is a long-standing research strength of CRFAC, and its members played a key role in organising the 2008 and 2010-2012 editions of the prominent *Documentary Now!* Conference, devoted to tracking developing trends in documentary filmmaking. On the theoretical side, Witt (2012) has authored the first study in English of the renaissance in documentary cinema in France since the 1980s, while Uwemedimo has published a self-reflective analysis (2012, co-authored with Joshua Oppenheimer) of the practical and ethical challenges confronting documentary filmmakers seeking to construct accurate audiovisual images of genocide. This essay was inspired by Uwemedimo's collaborative work with Oppenheimer, which includes his role as producer of one of the most widely seen and discussed documentaries of the past decade, *The Act of Killing* (2012; see accompanying REF3). Both Uwemedimo and another leading practice-based CRFAC researcher, Colusso, have pursued a particularly rich vein of research throughout the REF period into the application of socially-engaged, participatory, and interactive audiovisual techniques and forms to the representation of disadvantaged communities living in challenging urban environments at times of social instability. (For a detailed discussion of this work, see REF3.) The University has systematically supported CRFAC's practice-led research in these areas through the provision of sabbaticals. This was the case, for instance, for Colusso in relation to *Home Sweet Home* (2012, awarded *Time Out Best City Film Award*), and to early developmental work on her subsequent interactive documentary, *Ghost Town* (2013). It also enabled Uwemedimo to produce his Nigeria-based films *Port Harcourt: Garden City* (2009) and *Escravos* (2010). Darke, too, occupies a prominent position in the field of practice-led documentary research. His contribution to *Patience (After Sebald)* (2012) is indicative of his interest in essayistic documentary forms, and he contributed as a consultant on the 2013 BFI

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Southbank season devoted to the film essay genre, an event at which he also chaired a debate between leading commentators and practitioners in the field (e.g. John Akomfrah, Kodwo Eshun, Laura Mulvey). Films by CRFAC researchers feature regularly in our research seminar series, which also include introduced screenings of innovative documentary films (e.g. by Steven Eastwood, UEL; William Raban, LCC). Lastly, one of the pleasing side effects of this flourishing of high-profile documentary research has been a growth in our numbers of practice-based doctoral students, such as researcher-filmmaker O'Sullivan (graduated 2013) and Giesman, whose self-reflexive study of documentary form through reference to the concept of 'culinary authenticity' in the London restaurant industry, *Eating Cultures*, is awaiting examination.

Popular and Cult Film and Television. CRFAC continues to foster leading research in this area, with a particular focus on innovative approaches to genre and stardom across the two media. Abbott's publications on cult and horror TV offer new definitions of these genres within a multi-channel broadcast landscape, rethinking the very nature of cult and horror in the context of television. Challenging notions that horror and television are incompatible, both *TV Horror* (2013) and *Angel: A TV Milestone* (2009) demonstrate the diverse ways in which the genre has been reworked and reimagined on television through aesthetic and narrative experimentation to circumvent censorship and compete against the adoption of horror tropes within other mainstream genres. Jermyn's 2012 article on Diane Keaton's role within a new sub-genre of romantic comedies focused upon romance and the older woman, offers a timely analysis of the changing nature of stardom and its relationship to gendered genre readings in the light of cultural discourses around ageing women within media industries. This project dovetails with her research into feminist and industrial discourses surrounding female-centred television drama, as exemplified by her monograph on *Prime Suspect* (2010). This work has fed into international symposia such as *TV Fangdom* (University of Northampton, 2013; co-organised by Abbott), which sought to examine television's contribution to the cultural meaning of the increasingly popular vampire myth, and *Age Spots and Spotlights: Celebrity, Ageing and Performance* (Birkbeck, 2011; co-organised by Jermyn), an event that set out to explore the relationship between performance and ageing, and to reframe debates about how contemporary audiences feel about getting old. Biressi and Nunn's numerous essays written together (e.g. 'A Trust Betrayed', 2010) and independently (Biressi, 'The Virtuous Circle', 2011; Nunn, 'Investing in the Forever Home', 2011) expand CRFAC's television focus to include lifestyle, make-over programming and reality television, and form part of their systematic investigation of the ways in which popular culture reinforces the broader social understanding of class position as determined by lifestyle 'choices' and individual aspiration. Their work often reframes debate around popular television formats to examine their class bias, consumerism and social responsibility. CRFAC's expertise in this area has been reinforced by the addition of ECR Smith, whose research on transnational cult cinema and stardom takes the Centre's investigation of these subjects into a global media network through his work with MAB and publications such as his analysis of the cult fandom surrounding 1970s Filipino star Weng Weng (2012). This work has been further developed by some of our PhD students in their work on TV crime drama (student Spiedel, graduated 2012), female spectatorship and extreme horror cinema (student Booth), and post-millennial transnational film noir (student Whinder).

Film Philosophy and Historiography. CRFAC's existing expertise in this area (Bainbridge, Witt, Darke) has been reinforced by the appointment of Smith and Brown (2010). Our strong international profile in this field is exemplified by Bainbridge's ground-breaking work on Irigaray and film, which won an FWSA Highly Commended book award in 2009, and by Witt's much-cited work on Godard as an audiovisual philosopher. This work attracted a number of PhD students to CRFAC to pursue projects such as a Deleuzian analysis of flashbacks in film (student Luchoomun; completed 2012) and a Nietzschean study of Bresson (student Park). In 2008, we hosted a major international symposium devoted to the work of Jacques Rancière, which was attended by over 100 delegates and included contributions from an international field of prominent speakers (e.g. Nico Baumbach, Duke; Nick Hewlett, Warwick; Jérôme Game, Paris). Witt had previously published an essay by Rancière in a volume on Godard; Rancière pursued his investigation of Godard in his keynote at the CRFAC symposium, and this work became a significant reference in Witt's subsequent book-length study of Godard's audiovisual philosophy of cinema, *Histoire(s) du cinéma*. Witt is regularly invited to speak on Godard at prominent international venues (e.g. Oi Futuro, Rio de Janeiro; Deutsches Filmmuseum, Frankfurt [both 2013]). Darke and Brown also

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have a strong Godard interest, the latter's experiment in audiovisual film criticism, *En attendant Godard* (2009), garnering enthusiastic feedback from key critics (Jonathan Rosenbaum included it in his best 5 films of 2009) following its various festival screenings (e.g. CPH PIX, Copenhagen; NorthWest Film Forum, Seattle). Brown's co-edited volume *Deleuze and Film* (2012), together with his numerous philosophically-informed articles and book chapters, and his book *Supercinema: Film-Philosophy for the Digital Age* (2013), have significantly enhanced our prominence in international debates in film philosophy. In 2012, we sought to take stock of contemporary trends in the field by hosting an interdisciplinary roundtable debate, 'Why Film-Philosophy?', which featured Brown alongside other prominent scholars such as Lucy Bolton (Queen Mary). Brown will deliver a keynote on ethics and global digital cinema at the 2014 Film-Philosophy conference. CRFAC also has a longstanding record of innovative practice-based historiographic research, such as the interrogation and 'rewriting' of cinema history through curation. Examples include Witt's large-scale collaborative reconfiguration of the experimental French tradition, 'Paradise Now! Essential French Avant-Garde Cinema' (Tate Modern, 2008), and Darke's curatorial investigation of Marker, 'The Memory of the Image' (Horse Hospital, 2012), work that Darke is currently developing as the basis of a major Marker retrospective for the Whitechapel Gallery (forthcoming 2014).

Key to all these actions and initiatives has been a lively and dynamic local research culture. CRFAC members have organised or co-organised 16 symposia (e.g. *Photography, Archive and Memory* [2009], published as a special issue *Photographies; Research Impact: The AHRC Agenda and What You Need to Know* [2009]; *The Public Intellectual: Feminism, Power, Celebrity* [2010]; *A Future in Journalism*, joint with industrial participants [2011]). In addition, we have hosted a rich series of 45 seminars, featuring many prestigious speakers (e.g. Murray Pomerance, Constantine Verevis, Adrian Rifkin), and 7 discussion events with visiting filmmakers (e.g. John Smith, Guztáv Hámos, Mohsen Makhmalbaf). Several of our prominent Honorary Visiting Professors have delivered guest lectures at Roehampton (e.g. film director Roy Ward Baker; cinematographer Paul Wheeler; composer Michael Nyman); others have collaborated with CRFAC members in external debates and public engagements (e.g. journalist David Aaronovitch; psychotherapist Brett Kahr). CRFAC research students, together with others from the Department of Media, Culture and Language, organise the MCL Forum at which staff and students discuss their work in progress, for example leading to a project currently under development on news discourse analysis, a collaboration between CRFAC and researchers in Modern Languages.

Our strategic priorities over the coming five years are:

To promote further our contribution as public intellectuals. We will expand our existing portfolio of collaborations with key cultural, public and media institutions via the MiW and MAB networks, Tate Modern, BFI Southbank, and The Freud Museum. We will also advance current plans to develop research-informed professional development short courses (Bainbridge and MiW) and pursue already initiated plans for a series of high profile public events on contemporary initiatives in documentary, television and psychoanalysis.

To expand further our innovative range of practice-as-research activities. With this in mind, we launched a Practice as Research Group in 2012, to foster collaborative links within CRFAC between theory-focused and practice-based researchers, and to encourage joint explorations of important cross-over themes, such as social justice, community, space and ethics. We are also hosting the 2014 *Journal of Media Practice* annual conference.

To cultivate new international research connections and collaborations. For example, in 2014-2015 the prominent Brazilian documentary filmmaker-theorist Professor Consuelo Lins (Federal University of Rio de Janeiro) will be joining CRFAC during her 12-month sabbatical in London, when she will be researching a topic of great interest to the Centre: the interface between contemporary documentary and fine art.

To develop a number of long-term projects, building on leading researchers' mature expertise. Exciting initiatives centred on gender include Nunn and Biressi's emerging research on the media and ordinary women's dissenting voices in 'Politics Interrupted' and their related work on Anglo-American neo-Conservatism and prominent female political personas. Jermyn is leading a new project on 'Articulating Ageing: Female Celebrity and Female Audiences' to explore neglected older female audiences. These projects will engage with political institutions and campaign groups, think tanks, and with broadcasters and industry bodies.

c. People, including:**i. Staffing strategy and staff development**

University support for CRFAC has ensured that staffing investment is sustained, focused and refreshed in line with our research strategy. Staff vacancies have been filled promptly and University investment has enabled the appointment of 3 strong ECRs, in film (Darke, Smith), and in media and cultural studies (Goodings), and a further influential emerging voice (Brown). Nunn was promoted internally to professor in 2010.

A peer mentor is appointed for all new staff. Senior colleagues are responsible for supporting early career staff to establish their research at Roehampton. Individual research plans, coupled with annual review, ensure that all staff are supported in the ongoing development of their personal research profile and in their external funding bids, and that they are in a position to develop external partnerships and maximise opportunities for impact. Academically younger researchers receive training or benefit from longer-term lighter teaching load to enable concentration of workload on key research projects. We are currently developing a quick response mentoring scheme which will run alongside our established mentoring programme and ensure that ECRs and emerging scholars have swift access to a small team of senior researchers and contacts from HE and relevant public/media institutions to provide critical support for funding bids. An example of a new project to benefit from this initiative is an AHRC funding application on the topic of 'Cinema and the Brain' currently being prepared by Brown.

All research active staff are allocated dedicated research time via a comprehensive workload model with allowances of 40% for research and additional allowances for the development of impact. A sabbatical term is available every three years. All of our established staff have been supported by this scheme since 2008 and the University is currently prioritising research leave for early career researchers. National and international conference participation is supported via research and staff development funds (funded conference attendance includes SCMS, Cine-Excess, Popular Media Cultures, CRESC, and IAMCR). In addition, researchers are encouraged, through interdisciplinary CRFAC research seminars, to network across disciplinary boundaries, in order to take advantage of common research interests and synergies, such as those between linguistics and media and communication. Such collaborative projects are themed along the lines of major research council funding priorities and EU framework structures.

All supervisors of research students undergo mandatory training, comprising a SEDA-accredited course for new supervisors (who are integrated as soon as possible into PGR supervisory teams) or a short course for experienced supervisors new to Roehampton, plus at least one session a year from the programme of the Supervisor's Forum.

ii. Research students

Research student numbers have increased by 30% since 2008, to the current cohort of 24. Two students have been supported by highly competitive Vice-Chancellor's Research Studentships (students Weidhase and Booth). We have a clear strategy to expand and strengthen further our PGR provision and culture: integral to this is our membership of the new AHRC Doctoral Training Partnership consortium with RHUL (TECHNE) and five other institutions (awarded October 2013). Students are accepted only where there is relevant internal expertise, on projects related to our key research areas. They are supervised by teams of at least two supervisors, led by a Director of Studies who has supervised previously to successful completion and who is responsible for mentoring inexperienced supervisors. All research students are members of the University's Graduate School, which provides opportunities for peer networking and social integration as well as more formal training. Research students have staff-level access to University facilities such as common rooms and IT systems, and individual desk space in the department's research student rooms. In line with the Researcher Development Framework, the Graduate School co-ordinates the University's Research Student Development Programme, a clearly articulated 3-tier programme of training combining generic and careers-related training plus interdisciplinary events organised by the Graduate School, research methods training and impact training organised collaboratively by arts and humanities departments, and CRFAC-organised specialist subject provision. The Graduate School also provides induction and a buddy system for new students, and supports student-led events such as the annual research student conference.

Students are also involved in organising other events, for example, Giesman was conference officer for the 2012 *Documentary Now!* conference, and went on to organise the high-profile PG-

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led training event Theorising Practice/Practising Theory in 2013, which brought together prominent scholars from across the UK (e.g. Tony Dowmunt, Goldsmiths; Alisa Lebow, Brunel) who are involved in conducting, supervising and examining practice-as-research projects. In addition, a number of visiting international research students have given papers within the framework of the CRFAC research seminar series (e.g. Iván Álvarez, from the University of Zaragoza, who in 2011 presented his research on film cityscapes and subjective documentaries). Our research students enjoy robust support for their own personal development in terms of both scholarship and employability. They are encouraged to become Associates of the HEA through the SEDA-accredited teaching support course provided by the University, to participate in the MeCCSA Postgraduate Network, to give conference papers (with ring-fenced funding), and they are supported to take on appropriate levels of teaching, ensuring that their research time is protected. They have also undertaken a variety of intern-type activities (e.g. for our AHRC networks and other projects, such as assistance in journal work, on film productions, in conference planning and administration, archival research and research dissemination). For example, research students Ortega Breton, Thomadakis, Wayling Yates and Rökeberg have all worked with MiW.

d. Income, infrastructure and facilities

CRFAC receives substantial University investment and benefits from a flat University management structure which ensures rapid and effective decision-making. The University Research Committee, chaired by the Vice-Chancellor, oversees institutional research strategy, fosters new initiatives, allocates strategic investment and monitors research quality. Ethics are co-ordinated by a University Ethics Committee with a representative from each department. Research activities are coordinated locally by the Department of Media, Culture and Language's Research Advisory Group. The integration, planning and daily support of the UoA's research activities are enabled by the Research Office and a full-time Department Research Facilitator, with a background in cultural theory and politics research. This colleague offers discipline-specific advice on the development of networks, partnerships and external collaborations, flags up national and international funding opportunities, and supports public engagement activities. They also monitor funding initiatives, advise on the financial aspects of bidding, maintain record keeping for impact, and keep abreast of policy and developments in the national environment. A dedicated academic works to support the development of impact across the institution, and chairs an impact advisory group that coordinates this activity and encourages its strategic development. University support also includes a 'rapid response fund' to offer pump-priming funds for the pilot stage of emerging new bids.

Our drive since 2008 to increase the number of quality funding bids submitted by CRFAC members has been highly successful and we have increased our research income 7-fold from the previous research assessment period to £746,853. Major projects winning funding from charity, industry, and Research Council Awarding bodies include Uwemedimo's landmark Visible Difference project and our two AHRC networks, MiW and MAB. Bid development is supported via workshops, mentoring and one-to-one support from our Department Research Facilitator. Successful bids are managed centrally through the Research Office, which liaises directly with CRFAC.

CRFAC researchers and PhD students have benefitted from an array of cutting-edge hardware, software (e.g. Adobe Creative Suite) and technical support services. They can also order in BUFVC material, and use the extensive electronic resources, databases and archives housed in the University library. Facilities available to practice-led documentary researchers include a variety of cameras, lights, sound kits, film studios, a dedicated sound studio, and edit suites equipped with the latest Macs running Final Cut Pro X. Recent additions to our lighting kits include lightweight Dedo lamps and LED panels (both specialist units designed for documentary work). Our current cameras are JVC 200HDs and Sony Z7s, and we are in the process of ordering a Black Magic Cinema camera that records RAW ProRes files. Full training on all equipment is provided. In addition, we use the professional version of Vimeo, which holds several feature-length films and allows us to make our documentary research available over the internet in HD.

e. Collaboration and contribution to the discipline or research base

CRFAC members contribute to the discipline or research base in many roles:

Senior positions in professional associations. Nunn and Biressi: subject association MeCCSA Executive (both members since 2003; Nunn Vice Chair since 2010); Smith: SCMS Transnational Cinemas Scholarly Interest Group (Co-Chair since 2012); Abbott: Whedon Studies Association, USA (Vice-President since 2012).

Book series editors. Abbott: 'Investigating Cult TV' series, I.B. Tauris; Bainbridge: Karnac series

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on 'Psychoanalysis and Popular Culture'; Jermyn: 'TV Genres Series', Edinburgh University Press.

Journal editors, members of journal editorial and advisory boards. Abbott: *Science Fiction Film and Television, Critical Studies in Television, Slayage, Intensities, REFRAME*; Bainbridge: *Free Associations* (editor); Biressi: *JOMEC, Feminist Media Studies, Journal of Gender Studies, REFRAME, Celebrity Studies, Communication, Culture and Critique, Atlantis, Social Semiotics*; Brown: *Film-Philosophy, Studies in European Cinema*; Coward: *Journalism Education, Resurgence Magazine*; Jermyn: *Critical Studies in Television, International Journal of Cultural Studies, Celebrity Studies*; Nunn: *Celebrity Studies, Communication, Culture and Critique, Atlantis, Free Associations, JOMEC, REFRAME, Social Semiotics*; Smith: *Transnational Cinemas, Intensities, Scope: An Online Journal of Film and Television Studies*; Witt: *Studies in French Cinema, Cinema Comparat/ive Cinema*.

Members of award juries. Abbott: Whedon Studies Association, USA, Annual Award for Scholarly Writing (2010-2012); Colusso: Solinas Writing for Documentary Award, Italy (2008); Witt: International Jury, Jeonju International Film Festival, South Korea (2010).

Consultants for film organisations: Abbott, Irish Film Institute (2009).

Reviewers for publications and grant proposals. Abbott (Continuum, Syracuse University Press, BFI Publishing, I.B. Tauris, AHRC, Social Sciences and Humanities Research Council of Canada, *Journal of Children and Media, The Journal of Adaptation Studies, The Journal of Popular Romance, Celebrity Studies, Communication, Politics and Culture, Feminist Media Studies, Science Fiction Studies, Participations*); Bainbridge (AHRC nominated peer reviewer, *Journal of Gender Studies, Media, War and Conflict*, Palgrave Macmillan); Biressi (ESRC, AHRC nominated peer reviewer, *Journal of Gender Studies, Celebrity Studies, Feminist Media Studies, International Journal of Cultural Studies, Television and New Media, Journalism Studies, Rethinking History*, Duke University Press, Palgrave); Brown (Berg, Palgrave Macmillan, Continuum, Indiana University Press, Wiley Blackwell, *Cinema: Journal of Philosophy and the Moving Image, Critical Studies in Television, Deleuze Studies, Film-Philosophy, Framework, Image and Narrative, NECSUS: European Journal of Media Studies, New Review of Film and Television Studies, Rhizomes, Scope: An Online Journal of Film and TV Studies, Studies in Eastern European Cinema, Studies in French Cinema, Wide Screen*); Colusso (Leverhulme); Jermyn (*Feminist Media Studies, Criminal Justice Review, Social Semiotics, Journal of Children and Media, Popular Communications*); Nunn (*Feminist Media Studies, Time & Society, Journal of Gender Studies, Journal of Gender Studies, Journalism Studies, Journalism Practice, Screen, Psychoanalysis, Culture and Society, Left History*, Duke University, Open University Press, Palgrave Macmillan, Edinburgh University Press, Polity, Pearson Education); Smith (*Screen, Transnational Cinemas, Networking Knowledge: Journal of the MeCCSA PGN, Scope: An Online Journal of Film and Television Studies, and M/C Journal: Journal of Media and Culture*); Witt (*Studies in French Cinema, New Review of Film and Television Studies, Alphaville: Journal of Film and Screen Media, Cinema Journal, Cinémas [Canada]*, Blackwell Publishing, Indiana University Press, Oxford University Press, Leverhulme).

Keynote presentations: Abbott, Open Graves/Open Minds (Hertfordshire, 2010), Alien Nation: British Telefantasy (Northumbria, 2011), Vampires: Myths of the Past and Future 2011 (IGRS); Jermyn, Reality Television: Media Convergences and Narrative Futures (Bournemouth, 2013), Acting Their Age: Women, Ageing and the Movies (Newcastle, 2012), The Crime Studies Network Annual Conference (Newcastle, 2012), Rom-Com Actually (De Montfort, 2011); Nunn, Class and Culture Now (Sussex, 2008), Shadow of Thatcher Colloquium (West of England, 2009), International Conference of Lifestyle Television (Brighton, 2009), Paranormal Cultures (Sussex, 2010), Feminist Television Studies in Post-Feminist Times (Sunderland, 2010); Smith, MeCCSA Postgraduate Conference (UEA, 2013), member of keynote panel; Witt, Film Theory and Philosophy conference (Ljubljana, 2008).

Doctoral examiners: Abbott (Trinity College Dublin, Exeter); Bainbridge (Kingston); Biressi (Sydney); Jermyn (UEA, Glasgow, Salford, Aberystwyth); Nunn (Exeter, Birmingham City); Witt (Birkbeck, Bath, Paris 1 Panthéon, Paris 3 Sorbonne, Queen's Belfast).

Members of senior appointment, promotion and tenure panels: Biressi (London South Bank, Western Sydney); Nunn (Brighton, Calgary, Hong Kong Baptist); Witt (Pittsburgh).

External research advisors: Abbott (St. Mary's Twickenham), Biressi (UEA, Nottingham Trent), Nunn (Nottingham Trent), Witt (Westminster).