

CURRICULUM VITAE

Prof WILLIAM HIGBEE

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Date of birth: 29/12/73

Nationality: British

ACADEMIC QUALIFICATIONS

- 2001 PhD 'Ethnicity and marginality in French cinema of the 1980s and 1990s', University of Exeter. Viva passed with no corrections. Examiners: Professor Ginette Vincendeau (external), Professor Colin MacCabe (internal).
- 1996 BA (Hons) French, University of Birmingham (1st Class)

ACADEMIC APPOINTMENTS

- 2014-present Associate Professor French/Film Studies, University of Exeter.
2006-2014 Senior Lecturer in French/Film Studies, University of Exeter.
2002-2006 Lecturer in French, University of Exeter

PUBLICATIONS

Books (Authored and edited)

1. **Higbee, W.** (2013), *Post-Beur Cinema: Maghrebi-French and North African émigré filmmaking in France since 2000*, Edinburgh: EUP, 202 pages.
2. **Higbee, W.** and Bâ, S. M. (eds) (2012), *De-Westernizing Film Studies*, London/New York: Routledge, 298 pages.
3. **Higbee, W.** and Leahy, S. (eds) (2010), *Studies in French Cinema: UK Perspectives 1985-2010*, Bristol: Intellect, 304 pages.
4. **Higbee, W.** and Bâ, S. M. (eds) (2010), 'Re-presenting Diaspora in cinema and New Digital Media', special edition of *The Journal of Media Practice*, 11:1,(Intellect), 91 pages.
5. **Higbee, W.** (2006), *Mathieu Kassovitz*, Manchester: MUP, 224 pages.

Chapters in Books

6. Higbee, W. (in press), 'Counter-Heritage, *fictions patrimoniales* and Reframing Middleness in contemporary French cinema', in *Middlebrow Cinema*, ed. by Faulkner, London/New York: Routledge.

This 8000-word chapter forms part of a new edited collection to be published in 2016 on Middlebrow cinema. The chapter explores middlebrow cinema from a transnational perspective by focusing on two recent films by French directors of North African immigrant origin, *Indigènes* (Bouchareb 2006) and *Vénus noire* (Kechiche, 2010) that challenge Eurocentric versions of French (colonial) history. The two films are examined in order to question whether or not the concept of the middlebrow, and its association with accessibility, social mobility and the ability to think through change, might actually be a more profitable way of analysing the contemporary French historical film than the more commonly-used term 'heritage film' or *fiction patrimoniale*.

7. **Higbee, W.** (in press), 'Representations of ethnic minorities in French cinema 1980-2015', in *The French Cinema Book* (2nd edition), ed. by Temple and Witt, London: BFI.
A new, 6000-word chapter, commissioned by the editors of this key publication on French cinema for the expanded second edition.
8. **Higbee, W.** (2015), 'Merzak Allouache: (Self-)Censorship, Social Critique and the Limits of Political Engagement in Contemporary Algerian Cinema', in *Ten Arab Filmmakers: Political Dissent and Social Critique*, ed. by Gugler, Bloomington: Indiana University Press, pp. 188-213.
9. **Higbee, W.** (2015), 'Disaporic and Postcolonial cinema in France from 1990s-present', in *A Companion to Contemporary French cinema*, ed. by Fox, Marie, Moine and Radner, Malden, MA: Wiley-Blackwell, pp.136-60.
10. **Higbee, W.** (2013), 'New Europe, Film and Migration', in *The Encyclopaedia of Global Human Migration*, ed. by Immanuel Ness, Malden, MA: Wiley-Blackwell, ISBN: 9781444351071.
11. **Higbee, W.** (2012), 'De-westernizing national cinema: re-imagined communities in the films of Férid Boughedir', in *De-Westernizing Film Studies*, ed. by Bâ and Higbee, London/New York: Routledge, pp. 83-100.
12. **Higbee, W.** and Bâ, S.M., (2012), with Saer M. Bâ, 'De-Westernizing Film Studies: introduction', in *De-Westernizing Film Studies*, ed. by Bâ and Higbee, London/New York: Routledge, pp. 1-17.
13. **Higbee, W.** (2011), "'Et si on allait en Algérie?": home, displacement and the myth of return in recent journey films by Maghrebi-French and North African émigré directors', in *Screening Integration: Recasting Maghrebi Immigration in Contemporary France*, ed. by Durmelat and Swamy, Nebraska: University of Nebraska Press, pp.190-201.
14. **Higbee, W.** (2010), 'Of spaces and difference in *La Graine et le mulet* (Kechiche, 2007): a response to Carrie Tarr', in *Studies in French Cinema: UK Perspectives 1985-2010*, ed. by Higbee and Leahy, Bristol: Intellect, pp.215-230.
15. **Higbee, W.** and Leahy, S. (2010), 'Introduction', in *Studies in French Cinema: UK Perspectives 1985-2010*, ed. by Higbee and Leahy, Bristol: Intellect, pp.13-24.
16. **Higbee, W.** (2007), 'Reframing the popular in contemporary French cinema: Mathieu Kassovitz', in *France at the Flicks: trends in contemporary French Popular Cinema*, ed. by Vanderschelden and Waldron, Cambridge: Cambridge Scholarly Press, pp.175-170.
17. **Higbee, W.** (2006), '*Diva*', in *24 Frames: French Cinema*, ed. by Powrie, London: Wallflower Press, pp. 153-64.

18. **Higbee, W.** (2005), 'Towards a multiplicity of voices: French cinema's image of the postmodern, part II', in Hayward, S., *French National Cinema*, (2nd edition), London / New York: Routledge, pp. 293-327.
19. **Higbee, W.** (2001), 'Hybridity, space and the right to belong: Maghrebi-French identity at the crossroads in Karim Dridi's *Bye-Bye*', in *France on Film: reflections on popular French cinema*, ed. by Mazdon London: Wallflower Press, pp. 51-64.

Journal Articles

20. **Higbee, W.** (2014), 'Class Struggle and Religious difference in the workplace: Representing Islam in *Dernier maquis* (Ameur-Zaïmeche, 2009)', *Working USA*, vol 16, no. 4, pp.525-36.
21. **Higbee, W.** (2014), 'Hope and indignation in Fortress Europe: immigration and the crisis of neoliberal globalization in contemporary French cinema', *SubStance*, 43:1, pp.26-43.
22. **Higbee, W.** (2012), 'Le Cinéma maghrébin vu de l'autre côté de la Méditerranée: cinéma national/transnational/« diasporique »', in 'Les Cinémas du Maghreb et Leurs Publics', *Africultures No. 89-90*, ed. by Martin and Caillé, Paris: Harmattan, 102-116.
23. **Higbee, W.** and Lim S.H. (2010), 'Concepts of transnational cinema: towards a critical transnationalism in film studies', *Transnational Cinemas*, 1.1, 7-21.
24. **Higbee, W.** and Bâ, S. M. (2010), 'Introduction: Re-presenting diasporas in cinema and new (digital) media', *Journal of Media Practice*, 11.1, 2-11.
25. **Higbee, W.** (2009), 'Displaced audio: exploring screen sound in Maghrebi-French filmmaking', *Studies in French Cinema*, 9.3, 225-241.

[This article was **REPRINTED** by request in **2012** as part of a special edition on migration and diaspora in film in *Crossings: Journal of Migration and Culture*, 3:2, (Intellect, UK)].
26. **Higbee, W.** (2007), 'Locating the Postcolonial in transnational cinema: the place of Algerian émigré directors in contemporary French film', *Modern and Contemporary France*, 15.1, 51-64.
27. **Higbee, W.** (2007), 'Beyond the (trans-)national: towards a cinema of transvergence in postcolonial and diasporic francophone cinema(s)', *Studies in French Cinema*, 7.2 (2007), 79-91.
28. **Higbee, W.** (2007), 'Re-presenting the urban periphery: Maghrebi-French Filmmaking and the banlieue film', *Cineaste* (supplement on 'Beur is beautiful: a retrospective of Maghrebi-French filmmaking'), 8-13.
29. **Higbee, W.** (2005), 'The return of the political or designer visions of exclusion? The case for Mathieu Kassovitz's *fracture sociale* trilogy', *Studies in French Cinema*, 5.2, 123-35.
30. **Higbee, W.** (2004), 'Elle est où, ta place?' The Social-Realist Melodramas of Laurent Cantet: *Ressources humaines* and *Emploi du temps*', *French Cultural Studies*, 15.3, 235-50.
31. **Higbee, W.** (2003), 'Yves Boisset's *Dupont Lajoie* (1974): racism, civic cinema and the "immigrant question"', *Studies in French Cinema*, 5.2, 147-156.

32. **Higbee, W.** (2001), 'Screening the "other" Paris: cinematic representations of the disadvantaged urban periphery in *La Haine* and *Ma 6-T va crack-er*', *Modern and Contemporary France*, 9.2, 107-20

Review Articles

33. **Higbee, W.** (2009), 'Ungrounding the narrative of nation: review of David Martin Jones *Deleuze, Cinema and National identity*', *Film-Philosophy*, 13.1, April, 156-164.

General Editorship of Journals

Studies in French Cinema 2006-present

Grants and Funding (external)

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| 2015 | PI, Arts and Humanities Research Council, Standard Research Grant, 'Transnational Moroccan Cinema'. £482,132 |
| | Award confirmed by AHRC August 2015, project commences 1 st December 2015 (36 months). The project is an international collaboration with Higbee as PI, an international CI from the USA, two post-doc research fellows and partner institutions in Morocco (Ecole Supérieure des Arts Visuels [ESAV], Marrakech and Marrakech International Film Festival) and the UK (Africa in Motion Film Festival, Edinburgh and the London Film School). Outputs from the project will include: a 120 000 word co-authored monograph; two journal articles, an edited collection of conference proceedings; a project website and the curation of a programme of Moroccan films at the Africa in Motion festival (2018), including commissioned short films by two emerging Moroccan directors who will have spent a term (funded by the AHRC) as filmmakers in residence at the London Film School. |
| 2007 | British Academy Conference Grant to fund keynote speakers for the 'Re-presenting Diasporas in Cinema and New (Digital) Media' conference, £1,317 |
| 2005 | AHRC matched funding award for 12 months research leave, £16,015 |

Grants and Funding (internal)

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| 2007 | Funding from the University of Exeter Information Society Network (ISN) to fund two additional speakers for the 'Re-presenting Diasporas in Cinema and New (Digital) Media' conference £1,012 |
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TEACHING

Undergraduate:

Level 1

EAF1505 Transnational cinemas

Lecturer/tutor /convenor. 15-20 students per year. 2003-14.

EAF1501 Major Debates in Film Theory (formerly MLC1205)

Lecturer/tutor /convenor. 15-20 students per year. 2002-13.

EAF1503 Introduction to Film Analysis

Lecturer. 15-20 students per year. 2010-14.

EAF1504 Introduction to Film History

Lecturer. 15-20 students per year. 2010-present.

EAS1034 Introduction to Film Studies

Lecturer / tutor. 60 students per year. 2009-present.

MLF1119 French Cinema since the New Wave

Lecturer/tutor/convenor. 40-60 students per year. 2002-05; 2010-present.

Level 2

MLF2042: Post-colonial francophone cinema

Lecturer/tutor/convenor. 20-30 students per year. 2002-05; 2010-present

EAF2508: Cinescapes: Time, Space and Identity

Lecturer/tutor. 15-20 students per year. 2007-10.

Level 3

MLC3010/EAF3509: Diasporic cinemas

Lecturer/tutor/convenor. 10-35 students per year. 2007-present.

MLC3201/SML3030 /EAS3003: Dissertation

Tutor, 2-8 students per year. 2002-present

Postgraduate

EAFM200 Distribution and Markets

Tutor/convenor 2014-present

30 students

EAFM202 Models of Innovation

Tutor/convenor 2014-present

30 students

EAFM203 Dissertation / EAFM204 Dissertation Project

Supervisor/convenor 2014-present

30 students

New Courses and Innovation in Teaching

Between 2002 and 2009 I was involved in developing and delivering film studies modules in film by practice as part of the 'BA Film Studies: theory and practice', one of the first university film studies programmes in the UK to incorporate creative practice. I was also involved designing, developing and delivering the MA Film Studies via distance learning, which ran between 2005 and 2010, attracting approximately 35 students during this period. The distance learning MA, a collaborative project between film specialists in Modern Languages and the Department of Life Long Learning, was aimed primarily at part-time students located nationally and internationally and as such had implications for both outreach and widening participation in what was then the School of Modern Languages.

Since January 2012, I have taken a central role in the academic partnership between Exeter University and the London Film School (LFS). Alongside the development of the PhD Film practice programme, the other key area of collaboration with the LFS has been developing a new MA programme: the MA in International Film Business (MAIFB). Taught between the College of Humanities (Exeter), the Exeter Business School and the London Film School, the MAIFB aims to train the next generation of international film industry executives (financiers, sales agents, distributors, producers, festival organisers) and includes genuine interaction with industry professionals (visiting speakers and a mentoring programme as part of the dissertation), the opportunity to curate a pop-up cinema event as part of assessment for the MA, and a field trip to the Berlinale (Berlin Film Festival and European Film Market). I have been involved at every stage of the development of this new and innovative MA programme from the inception of the project approximately two and a half years ago. I am co-director of the MAIFB along with Angus Finney from the LFS. The MA programme welcomed its first cohort of 29 students in September 2014 (target from Exeter University Admissions for the initial intake was 10-12 students). 28 students began the second year of the programme in September 2015 and interest is already strong for 2015/16.

EXTERNAL EXAMINING

- April 2015 External assessor, involved in annual monitoring of PhD students and PhD practice programmes delivered at the Houston School of Film and Digital Media, Galway (approx. 20 PhD students)
- Jan 2014 External examiner, MPhil Thesis, Film (University of Bristol)
- 2009-2013 External Examiner, MA Film Studies (University of Newcastle)
- 2006-2010 External Examiner, BA Film Studies (University of Worcester)
- April-June 2006 Member of the external validation committee for the BA Film Studies, University of Worcester.

POSTGRADUATE PERSONNEL

- PhD 'Representations of the Harkis in contemporary French culture', Nina Sutherland, 2003-06. Awarded in 2006, minor corrections.
- PhD thesis (film practice) 'Rhizomes and Narratives: Approaches to Narrative in Dave Shaerf, 2005-10. Awarded in 2011, minor corrections.
- PhD (film practice) 'Towards participatory documentary practice', Curtis Wilkinson, 2006-11. Awarded in 2011, minor corrections.
- PhD 'Transnational cinema and film genre', Lucyann Kerry, 2007-2012. Awarded in 2012, minor corrections.
- PhD (film practice) 'Film genre and the "mental space" of the screenwriter', Jule Selbo, 2008-11. Awarded 2011, minor corrections.
- PhD (film practice) 'Digital Fluidity', Ben Sherriff (AHRC studentship), 2009-13. Awarded 2013, minor corrections.

- PhD, 'A cinema in relation: Belgian Francophone cinema and the regional transnational', Jamie Steele, 2010-13. Awarded 2014, minor corrections.
- PhD 'Accent, soundtrack and heteroglossia in the cinema of Tony Gatlif', Tamsin Graves, 2010-present.
- PhD, (film practice) 'Cinematography: The dynamics of authorship', (LFS/Exeter studentship) Pierre-Alain Giraud, 2011-present.
- PhD (film practice), 'Surrealism as attitude in film practice', Michaela Morning (AHRC-studentship), 2011-present.
- PhD, (film practice) 'Directing: exilic and accented cinema', (LFS/Exeter studentship), Sam Taleifard, 2012-present.
- MPhil, 'Cinema, Migration and New Europe', Sevastiana Angastopoulou, submitted September 2015 (awaiting viva).
- PhD (film practice), 'Identity, race, representation: new documentary form in South African cinema' (LFS/Exeter studentship), Teddy Mattera, 2014-present.
- PhD (film practice), 'The producer as creative force', (LFS/Exeter studentship), Anna Sowa, September 2015- present

ADMINISTRATION

- Director of Graduate School, College of Humanities (September 2013-June 2015)
- ASA Member of Senate (September 2012- September 2014)
- Academic co-ordinator of Exeter/LFS PhD practice programme (2012-2014)
- Programme Director (Exeter), MA in International Film Business (MAIFB) (2012-present)
- Internationalization Officer, Department of Modern Languages (2012-2013)
- Head of Unit, Film Studies, Modern Languages (2007-10)
- Director of MA in Film Studies (2006-2010)
- Co-director of Centre for Research in Film Studies, University of Exeter (2005-09)
- Director of Undergraduate Programme, Film Studies (2004-07)
- Exams Officer, Film Studies (2003-05)
- Year Abroad, work placement co-ordinator (French Department) (2002-3)

Contribution to Strategic Initiatives within the University

- In 2008 I was responsible for co-authoring the AHRC BGP bid for MA and PhD studentships in Film and Television and was the author of the bid for Film and Digital Media (Film Practice). These bids generated a total of 8 PhD studentships and 4 MA studentships for the University of Exeter from the AHRC.
- As Director of the Graduate School (College of Humanities) I was part of the team within the College responsible for managing the implementation of the AHRC South West and Wales DTP. Duties included attending open days and management board meetings (to deputise for the College ADR) and organising the consortium's first DTP training day on Gender and the Body: Transnational Perspectives.
- Since January 2011 I have been the lead Film Studies academic from the University of Exeter working in the collaborative partnership with the London Film School (LFS). I have been co-ordinating the PhD film practice programme with LFS that currently offers 2 PhD studentships each year. I have also been responsible for developing the MA Independent Film Business: a collaboration

between the College of Humanities, Exeter Business School and LFS. The MA began in 2014 with 29 students and has recruited the same number of students for 2015/16. The 2014/15 cohort consisted of 90% international students from China, Japan, Thailand, India, Nigeria, Brazil, USA and Canada.

EXTERNAL RECOGNITION

Papers given as guest lecture or invited speaker

- 'Merzak Allouache: dissident images, censorship and the artistic limits of political engagement in contemporary Algerian cinema.' Houston School of Film and Digital Media, Galway (NUI), 30 April, 2015.
- 'Transnational Moroccan Cinemas', Screen Research Group Symposium, University of Bristol, 4 July 2014.
- 'Remembering (not) to forget Sétif: post-colonial memory in Rachid Bouchareb's *Hors La Loi* (2010)', University of Leeds, April 2014.
- 'Re-imagining national cinema as community in the films of Ferid Boughedir', keynote address at the Society for Post-Colonial Francophone Studies, Postgraduate Conference, IGRS, Senate House, London, September 2012.
- 'Indignation in Fortress Europe: immigration and globalization in contemporary French film', paper given as part of an international academic symposium funded by the Borchard Foundation at Chateau La Bretesche, Brittany, France, 3-6 June 2012.
- 'The (Maghrebi-) French connection': cinemas of the North African diaspora in France since 2000', A medium in transition?: changing contexts and cultures in cinema production and consumption, international symposium to be hosted by Department of Theatre, Film and Television, University of York, 24-25th May 2011.
- 'Le fabuleux destin des cinéastes maghrébins en France dans les années 2000', Cinemas du Maghreb colloquium held as part of the 23rd Carthage Film festival (JCC), Tunis (Tunisia), 27-29th October 2010.
- 'Couscous and class struggle: reframing the North African diaspora in *La Graine et le mulet*', School of Modern Languages, University of Bristol, February 2010.
- 'Accented cinema and return journey narratives', Screen Conversations: Symposium on World Cinema, University of Bristol, December 2008.
- 'New cartographies of Maghrebi-French filmmaking', ArteEast 'Beur is beautiful': an international festival and conference on Maghrebi-French filmmaking, New York, November 2007.

Conference Organization:

- July 2007: Co-organiser of an international conference entitled 'Re-presenting Diasporas in cinema and new (digital) media' at the University of Exeter, supported by the British Academy, Migrations Research Network (Exeter University) and Information Society Network (Exeter University).

EXTERNAL PROFESSIONAL SERVICE

- 2006-present member of editorial board of *Studies in French Cinema*

- Manuscript Reviewer for Manchester University Press (2005-present)
- Reviewer of book proposals for Edinburgh University Press (2013-present)
- Peer Reviewer for AHRC (2007-present).
- Reviewer for *Screen* and *Modern & Contemporary France*.