

Curriculum Vitae

Associate Professor Joe Kember

Date of Birth: 10 October 1972

College of Humanities

Employment

- 2019- Professor of Film and Visual Culture, University of Exeter, FTE.
- 2015-19 Associate Professor of Film, University of Exeter, FTE.
- 2008-15 Senior Lecturer in Film, University of Exeter, FTE.
- 2004-08 Lecturer in Film, University of Exeter, FTE.
- 2001-04 Lecturer in Film and Media Studies, University of Teesside, FTE.

Qualifications

- 2003 Postgraduate Certificate in Learning and Teaching in Higher Education, with Fellowship in HEA, University of Teesside.
- 2001 PhD in Film Studies, University of Sheffield.
- 1996 M.A. in Narrative Theory, University of Sheffield. Distinction.
- 1995 B.A. in English Literature, University of Sheffield. First-Class Honours.

Research and Publications

My research investigates popular and visual culture throughout the nineteenth and early twentieth centuries and especially study of the magic lantern and of early and silent cinema. My projects and publications have contributed significantly to work in this area, incorporating research on subjects such as music hall, magic theatre, fairground, and popular lecturing, 1800-1930. The first of my grants in this area, 'Moving and Projected-Image Entertainment in the South-West 1820-1914' (AHRC, 2008-11), permitted me to focus on matters of media exhibition, a perspective that has since become dominant in both Film and Performance Studies, including work in the History of Science, and which has remained a significant component of my research in the years since. Subsequently, international collaborative projects have developed related themes, focusing significantly on the history of the magic lantern across Europe in the course of the 'A Million Pictures' project (JPI Heritage, 2015-18) and throughout Australasia in the 'Heritage in the Limelight' project (Australian Research Council, 2016-19). The magic lantern was the most pervasive visual mass medium in use across Europe, the United States and much of the world from the 1870s through to the 1910s, and my work has been central to the upsurge in international study of this medium in the past five years. If successful, my next project (DFG/AHRC collaboration, in partnership with researchers at University of Marburg), will extend study of the lantern decisively into transnational matters.

My work concerning the lantern has also taken a world-leading approach to matters of cultural heritage. I have worked extensively alongside heritage professionals in museums and archives including the Victoria and Albert Museum, the Royal Geographical Society, the Royal Institution, Museum of Manchester, Museums Victoria (Aus), the Queensland Museum (Aus), and the Royal Albert Memorial Museum (Exeter). In addition to funding, producing, managing, or advising upon numerous creative re-use projects for such institutions, I have also collaborated in the dramatic expansion of the world's largest and most data-rich database of magic lantern slides, the Lucerna Magic Lantern Web Resource, an open access repository now hosted at the University of Exeter. This dimension of my research has resulted in my sole authorship of one of six Impact Case Studies in the Department of English for submission to REF2021.

In addition to this research area, I have also published in relation to representation of the human face in film and other media throughout the nineteenth and twentieth centuries. I was co-investigator in the '1914FACES2014' project, with my own work focusing especially on facial disfigurement in film in the aftermath of WW1. I anticipate that my future projects will return to this subject matter, in addition to continuing study of late nineteenth and early twentieth century transnational popular cultures.

Awards and Research Grants

- 2016-2019 Partner Investigator in Aus \$300,000 grant from Australian National University to Australian Research Council for 'Heritage in the limelight: the magic lantern in Australia and the world' project (with project Leadership from Professor Martyn Jolly at Australian National University (ANU), Canberra, and partners at ANU and University of Western Australia).
- 2015-2018 660,000€ grant for JPI Heritage Joint Funding grant for 'A Million Pictures: Magic Lantern Slides as Artefacts in the Common European History of Learning.' (UK/Exeter component £160,000. Principal UK Investigator from University of Exeter for pan-European project, with project leadership from Professor Frank Kessler at the University of Utrecht

(Netherlands), and partners in Antwerp (Belgium), Girona and Salamanca (Spain)).

- 2013-2015 1,905,483€ European Regional Funding for '1914FACES2014' project (Co-investigator within the Exeter team working in partnership with colleagues in France; my responsibilities related to research into the face on film in the 1910s and 1920s).
- 2008-2011 £207,000 AHRC Research Grant, 'Moving and Projected-Image Exhibition in the South-West 1820-1914'. (With John Plunkett. I was Co-Investigator with equal responsibility for drafting and submitting the proposal, for publication, outreach, and impact activities, as well as for day-to-day management).
- 2010 £1200 English Research Assistant Scheme (Visual media research for Moving and Projected Image Project).
- 2009 £1200 English Research Assistant Scheme (Plymouth cinemas research for Moving and Projected Image Project).
- 2008 £2000; part of £77,049 JISC grant, Digital Repository for Nineteenth Century material in University of Exeter Library (I was part of the team for a grant bid led by University of Exeter Special Collections).
- 2004 £1200 overseas conference grant, University of Teesside.
- 2003 £800 overseas conference grant, University of Teesside.
- 1996-1999 £7000/annum Edgar Allen Endowed Research Scholarship.
- 1997 £650 Petrie Watson Studentship.
- 1995-1996 £6100/annum British Academy Scholarship.

Publications

Books

Picture Going: Visual Shows 1820-1914, co-authored with John Plunkett (Oxford: OUP, expected 2021). 150,000 words + Bibliography and notes.

Marketing Modernity: Victorian Popular Shows and Early Cinema (Exeter: University of Exeter Press, 2009) 288pp.

Early Cinema: From Factory Gate to Film Factory, with Simon Popple (London: Wallflower Press, 2004). 136pp.

Edited Books and Journal Special Issues

'The International Lantern, Pt 1', Special Issue of *Early Popular Visual Culture*. Ed Joe Kember. 17:1 (2019).

The International Lantern, Pt 2', Special Double Issue of *Early Popular Visual Culture*. Ed Joe Kember. 17:3/4 (2019).

Popular Exhibitions, Science and Showmanship 1800-1914. Ed. Joe Kember, John Plunkett and Jill Sullivan (London: Pickering and Chatto, 2012). 290pp. Paperback edition (Pittsburg: University of Pittsburg Press, 2020)

'Non-normative Exhibition Spaces', Special Issue of *Nineteenth-Century Theatre and Film*. Ed Joe Kember, John Plunkett and Jill Sullivan. 8:4 (2010).

'Instruction, Amusement, Spectacle,' Special issue of *Early Popular Visual Culture*. Ed. Joe Kember, John Plunkett and Jill Sullivan. 37:1 (2010).

Journal Articles

'The Lecture-Brokers: The Role of Impresarios and Agencies in the Transnational Circuit for Lantern Lecturing, 1880-1914,' *Early Popular Visual Culture* 17:3/4 (2020), pp. 279-303.

'The Magic Lantern: Open Medium,' *Early Popular Visual Culture* 17:1 (2019), pp. 1-8.

'Folk Like Us: Emotional Movement from the Screen and the Platform in British Life Model Lantern Slide Sets, 1880-1910,' *Fonseca: Journal of Communication* 16 (2018), pp. 115-133.

'Towards a Non-discriminatory, Inclusive use of Language and Images in our Journal,' with Sarah Dellmann and Andrew Shail, *Early Popular Visual Culture*, 15:4 (2017), pp. 393-404.

'Face Value: The Rhetoric of Facial Disfigurement in American Film and Popular Culture, 1917-1927,' *Journal of War and Culture Studies* 10:1 (2016), pp. 1-23.

'New Cinema Histories,' *Early Popular Visual Culture* 11:3 (2013), pp. 279-91.

'Productive Intermediality and the Expert Audiences of Magic Theatre and Early Film'. *Early Popular Visual Culture* 8:1 (2010), pp. 31-56.

"Go thou and do likewise": Advice to Lantern and Film Lecturers in the Trade Press, 1897-1909'. *Early Popular Visual Culture*, 8:4 (2010), pp. 419-30.

'The Functions of Showmanship in Freak Show and Early Film', *Early Popular Visual Culture* 5:1 (April 2007), pp. 1-23.

'The Cinema of Affections: The Transformation of Authorship in British Cinema Before 1907', *The Velvet Light Trap* 57 (Spring 2006), pp. 3-16.

'The View from the Top of Mont Blanc: The Alpine Entertainment in Victorian Britain', *Living Pictures: The Journal of the Popular and Projected Image before 1914* 2:1 (2003), pp. 21-46.

Book Chapters

'Victorian Popular Media Shows.' *A Cultural History of Media*, vol V. Ed. Mark Hampton (London: Bloomsbury, forthcoming 2020).

“Specterology”: Gothic Showmanship in Nineteenth-Century Popular Shows and Media.’ *The Cambridge History of the Gothic*, vol II. Ed. Dale Townshend and Angela Wright (Cambridge: Cambridge University Press, forthcoming 2020).

‘Anna Mary Longshore Potts and the Anglophone Circuit for Lantern Lecturing in the late Nineteenth Century.’ *The Magic Lantern at Work: Witnessing, persuading, Experiencing and Connecting*. Ed. Martyn Jolly and Elisa deCourcy (London: Routledge, 2019), pp.138-56.

‘The “Battle of Attention” in British Lantern Shows, 1880-1920.’ *A Million Pictures: Magic Lantern Slides in the History of Learning*. Ed. Sarah Dellmann and Frank Kessler (Barnet: John Libbey Publishing, 2020), pp. 51-62.

‘*The Strong Man*’. *Silent Features*. Ed. Steve Neale (Exeter: University of Exeter, 2018), pp. 144-61.

“A judge of anything and everything”: Charles Urban and the Role of the Producer-Collaborator in Early British Film’. *Beyond the Bottom-Line: The Producer in Film and Television Studies*. Ed. Andrew Spicer, A.T. McKenna and Christopher Meir (London: Continuum, 2014), pp. 27-44.

‘Professional Lecturing in Early British Film Shows’. *The Sounds of the Silents in Britain*. Ed. Julie Brown and Annette Davison (Oxford: OUP, 2012), pp. 17-37.

‘Child’s Play: Participation in Urban Space in Weegee’s, Dassin’s, and Debord’s Versions of *Naked City*’. *Adaptation in Contemporary Culture: Textual Infidelities*. Ed. Rachel Carroll (London, Continuum, 2009), pp. 72-84.

‘Popular Sensations: Gaskell, Boucicault, and the IMP Film Co’. *Visual Delights 2: Exhibition and Reception*. Ed. Simon Popple and Vanessa Toulmin (London: McGraw-Hill, 2005), pp. 46-60.

‘David Lynch and the Mugshot: Facework, *The Elephant Man* and *The Straight Story*’. *Weird On Top: The Cinema and Television of David Lynch*. Ed. Annette Davison and Erica Sheen (London: Wallflower Press, 2004), pp. 19-34.

‘Face-to-face: The Facial Expressions Genre in Early British Film’. *The Showman, the Spectacle, and the Two-Minute Silence: Performing British Cinema Before 1930*. Ed. Alan Burton and Lorraine Porter (Trowbridge: Flicks Books, 2001), pp. 28-39.

“It was not the show, it was the tale that you told”: Early Film Lecturing on the British Fairground’, *Visual Delights: The Popular and Projected Image in the Nineteenth Century*. Ed. Simon Popple and Vanessa Toulmin (Trowbridge: Flicks Books, 2000), pp. 61-71

Encyclopedia Entries

Assorted biographical entries in *Directors in British and Irish Cinema: A Reference Companion*, ed. Robert Murphy (London: British Film Institute, 2006).

Assorted biographical entries, *Screenonline: The Definitive Guide to Britain’s Film and Television History*, British Film Institute (2005).

Online Database

Lucerna Magic Lantern Web Resource (<http://lucerna.exeter.ac.uk/>) (with Million Pictures project team)

- The world's largest and most data-rich database of lantern slides and related metadata, now containing almost 150,000 slide records and over 43,000 slide images. Through the Million Pictures project, we have more than doubled the number of slides, have worked with a wide range of museums and public archives, and the future of the database has been secured following its transfer to the University of Exeter.

Reviews

Elizabeth Hartrick, *The Magic Lantern in Colonial Australia and New Zealand* (Melbourne: Australian Scholarly Publishing, 2017) in *Early Popular Visual Culture* 17:1 (2019), pp. 132-33.

Simon Brown, *Cecil Hepworth and the Rise of the British Film Industry, 1899-1910* (Exeter: University of Exeter Press, 2016) in *British Universities and Colleges Film and Video Council Viewfinder* 104 (September 2016).

Keith Withall, *Studying Early and Silent Cinema* (Leighton Buzzard: Auteur Publishing, 2014) in *Early Popular Visual Culture* 14:2 (2016), pp. 208-9.

Ludwig Vogl-Bienek and Richard Crangle (eds), *Screen Culture and the Social Question 1880-1914* (New Barnet: John Libbey Publishing, 2014) in *Early Popular Visual Culture* 14:2 (2016), pp. 209-11.

Luke McKernan, *Charles Urban: Pioneering the Non-Fiction Film in Britain and America, 1897-1925* (Exeter: University of Exeter Press, 2013) in *Early Popular Visual Culture* 14:1 (2016), pp. 122-23.

Kevin and Emer Rockett, *Magic Lantern, Panorama, and Moving Picture Shows in Ireland, 1786-1909* (Dublin: Four Courts Press, 2011), in *Early Popular Visual Culture* 11:2 (2013), pp. 442-4.

Trevor Griffiths, *The Cinema and Cinema-Going in Scotland, 1896-1950* (Edinburgh: University of Edinburgh Press, 2012), in *Journal of Scottish Historical Studies* 33:2 (2013), pp. 305-7.

Andrew Shail, *Reading the Cinematograph: The Cinema in British Short Fiction 1896 - 1912* (Exeter: University of Exeter Press, 2010), in *Victorian Studies* 54:4 (2012), pp. 765-7.

André Gaudreault, *From Plato to Lumière: Narration and Monstration in Literature and Cinema* (London: University of Toronto Press, 2009), in *Early Popular Visual Culture* 9:3 (2011), pp. 262-4.

Linda Nead, *The Haunted Gallery: Painting, Photography, Film c. 1900* (London: Yale University Press, 2007), in *Victorian Studies* 51:2 (2009), pp. 369-70.

Editorship of Journals and Book Series

2019- Editor, 'Film History' book series, University of Exeter Press.

2014-19 Journal Editor, *Early Popular Visual Culture* (Taylor and Francis).

2009-14 Editorial Board and Reviews Editor, *Early Popular Visual Culture* (Taylor and Francis).

External Reader for:

Wellcome Open Research, Routledge, University of Chicago Press, Bloomsbury Press, University of Exeter Press, Indiana University Press, *Screen*, *Victorian Studies*, *Journal of Victorian Culture*, *Modernism/Modernity*, *Media History*, *History of Education*, *Science Museum Journal*, *Science in Context*, *Early Popular Visual Culture*, *Clues: A Journal of Detection*.

Research Impact/Public Engagement Work

2015-present **3/4* Impact Case Study:** Sole author for 'A Million Pictures: Enhancing the Curation, Dissemination and Re-use of Neglected 19th Century Media Heritage', one of the six impact case studies selected from within the Department of English for submission to REF 2021. This ICS details my work with leading heritage institutions, including the Victoria and Albert Museum, the Royal Geographical Society, the Royal Institution, Museum of Manchester, Museums Victoria (Aus), the Queensland Museum (Aus), and the Royal Albert Memorial Museum (Exeter). It describes work within these Museums, the expansion of the Lucerna Magic Lantern Web Resource, as well as a wide range of creative re-use projects. Currently rated as 3* with potential to be 4* following changes now being made to the Case Study narrative.

2019 'Victorian Film' MOOC with British Film Institute. I am a major contributor and expert talking head on this free access online resource, intended for schools, colleges and the general public.

2015-19 Various impact/engagement work for 'Million Pictures' and 'Heritage in the Limelight' projects, including:

- Expansion of major open access online database: the Lucerna Magic Lantern Web Resource, now containing over 43,000 images. This is the largest and most data rich magic lantern database in the world.
- Development of Lucerna as an independent Community Interest Company to ensure sustainability.
- Delivery with company Promenade Promotions of a peepshow based on digitised lantern slides, which has now toured festivals across the UK.
- Development with Jeremy Brooker of a series of live stage shows based on magic lantern projection, now in repertory across the UK.
- Collaboration with the Royal Albert Memorial Museum of a series of exhibitions, displays, and shows featuring lantern slide projections digitised during the Million Pictures project.
- Collaboration with Manchester Museum on creative use of magic lantern slides digitised during the Million Pictures project., including two exhibitions and a show, thus far.
- Collaboration on digitisation and creative re-use projects at Victoria and Albert Museum, the Royal Institution, Chethams Library, The Hive, Worcester, Torquay Museum, and other heritage collections.
- Organisation of 'Magic Lantern and Science Study Day' hosted at the Royal Institution, March 2017.
- Various media appearances in relation to the projects.

- 2014 Half-hour radio interview for BBC Radio Devon concerning the development of cinema during WW1. The interview was broadcast in May 2014.
- 2013 Extended TV interview for ITV regional news, relating to resources in the Bill Douglas Cinema Museum. The interview was screened nationally across several networks in December 2013.
- 2013 **4* Impact case study:** Included prominently as part of 4* rated Bill Douglas Cinema Museum ICS in relation to research concerning nineteenth-century media.
- 2010/11 Research from AHRC project disseminated through 'Moving and Projected Image in the South West' exhibitions at Bill Douglas Cinema Museum and several South-West libraries, with estimated footfall totalling over 35,000, as follows:
 - Weston Super Mare: 31 Oct-11 Nov 2011 = 6,391.
 - Torquay: 18-30 July = 10,333.
 - Bristol Central Library, Local Studies = 7,920.
 - Sidmouth: 8-20 August 2011 = 6,802.
 - Redruth: 14-25 Nov 2011: No figures available.
 - Barnstaple: No figures available.
- 2010 Illustrated newspaper article, 'When Cinema First Came to Plymouth,' publicising research from AHRC project, featured in *Western Morning News*.
- 2010 Research from AHRC project featured in Exeter *Express and Echo*.
- 2009 BBC Three Counties Radio 'Morning Show' interview on the history of silent film and cinema exhibition (80-100,000 listeners).
- 2009 'Instruction, Amusement and Spectacle: Popular Shows in Plymouth, 1820 to 1900', invited lecture, Plymouth Local Studies Day, Plymouth Central Libraries.
- 2009 Creation of content for learning modules as part of the JISC 'Charter Project', intended to disseminate materials from the Bill Douglas Cinema Museum for online dissemination to schools, colleges, and the general public.
- 2008 'Instruction, Amusement and Spectacle in the South-West 1840-1900', invited lecture, Devon Museums Group.
- 2006 Organisation and delivery of one day open event based at Exeter University, with speakers including: Mark Popescu (former editor for BBC News 24); Simon Hall (BBC South West Home Affairs Correspondent); Kris Jepson (Sky News Correspondent); Mark Thomas (Chief Producer for ITV Westcountry News); Nick Irving (Director and journalist, Devon and Exeter News freelance agency); Marc Astley (Editor, *Exeter Express and Echo*); Kerra Maddern (Education Correspondent, *Exeter Express and Echo*).
- 2005 'Magic Images: Understanding Early Films,' invited public lecture for Mediamaker Contemporary Art Network, Shrewsbury.

2005 'Magic Lantern, Proto Cinema and Victorian Illusion,' invited public lecture, Hull Time Based Arts.

Education

I am a popular tutor and lecturer, with student feedback for 'overall satisfaction' typically between 4.5 and 5 out of 5. I regularly teach on both the English and Film programmes. As module convenor I have introduced and led many new modules, including modules with several hundred students, many of which have included innovative aspects of delivery and assessment. Among innovations noted for best practice by externals:

- 2012-16: Introduction of wiki-based group essay assessment on the module 'Cityscapes'.
- 2013-present: Development of team-teaching within my MA Level module, Sense, Sensation, and Cinema. This has now become common practice across the Department of English on almost all new modules.
- 2013-present: Adoption of creative writing assessments on the module, 'Adaptations: Text, Image and Culture.' Students are required to submit and industry-standard 'treatment' for an adaptation of their choice.
- Throughout my teaching: My modules have frequently included 'hands-on' sessions at the Bill Douglas Cinema Museum, allowing students to engage with rare and fascinating artefacts for themselves.
- Throughout my teaching: At level 3 and MA, especially, adoption of research-led teaching methods, incorporating my own research with that of the students to allow for their development as independent researchers.

University of Exeter: module design, convenorships and seminar leadership (2004-).

MA Film Methodologies (2006-8).
Sense, Sensation and Cinema (Module designer and Convenor, 2013-).
Modernism and Material Culture (2013-).
International Film Business (2014-).

Level 3 Cityscapes (Module designer and Convenor, 2005-2016).
Spectacular Attractions (Module designer and Convenor, 2008-09).

Level 2 Hollywood and Europe (2004-8).
Shots in the Dark (2008-14; Convenor 2013-14).
Spectacular Attractions (Module designer and Convenor, 2011-12).
Adaptations: Text, Image, Culture (2013- ; Convenor, 2016-).
Revolutions and Evolutions: Nineteenth-Century Literature (2012-14).

Level 1 Culture and Criticism 1 (Convenor, 2006-7, seminars 2004-8).
Culture and Criticism 2 (Convenor, 2005-7, seminars 2005-10).
Critical Practice (2010-11).
Major Debates in Film Theory (Convenor, 2014-15).

Vassar College: module design, convenorship and seminar leadership (2010).

Level 2 Naked Cities (Module designer and Convenor, 2010).

University of Teesside. module design and convenorships (2001-04).

- MA Popular Cultures of the *Fin-de-Siècle* (Module designer and Convenor).
- Level 3 Adaptations (Module designer and Convenor).
Film and Television Auteurs (Module designer and Convenor).
- Level 2 Cinema Studies.
European Cinemas / European Histories.
- Level 1 Introduction to Film and Media (Module designer and Convenor).

External Examining

- 2014 **External Examiner at the University of York** for PhD thesis: Jack Rundell, ‘The Chaplin Craze’: Charlie Chaplin and the Emergence of Mass Amusement Culture.’
- 2014-18 **External Examiner, MA Film and Literature, University of York.** This included consideration of a programme change 2016-17, as well as several changes to examination procedures.
- 2013-17 **External Examiner, BA Cinema and Photography, University of Leeds.** This included detailed consideration of numerous new modules throughout.
- 2013-17 **External Examiner, BA Screen Studies, University of Brighton.** Including detailed consideration of a Programme Amendment 2016-17, and of numerous new modules, throughout.

Postgraduate Research

Post-Doctoral Research Fellows

Dr Jill Sullivan, AHRC post-doc for *Moving and Projected-Image Entertainment in the South-West 1820-1914* (2008-11).

Dr Richard Crangle, JPI Heritage/AHRC post-doc for *A Million Pictures* project (2015-18)

Dr Emily Hayes, JPI Heritage/AHRC post-doc for *A Million Pictures* project (2015-18)

PhD Students

First Supervisor (completions indicated with a *).

*Ros Leveridge, *Dignified and Discreet’: The Development of Popular Entertainment in Devon Coastal Resorts, 1870-1914* [AHRC Project Studentship] (f/t, 2008-11).

- *Fiona Petit, *Freak Shows in Britain 1870-1900: Interactions of Popular Entertainment and Medical Curiosity* (f/t, 2008-12).
- *Adam Whybray, *Animating Dissent: The Political Object of Czechoslovakian Stop-Motion Film* (f/t, 2011-15).
- *Jamie Chambers, *The Strange Home Project: Towards a Distinctive, 'Authentic' Contribution to Scottish Cinema Grounded in Community Folklore* (f/t PhD by Practice co-supervised with LFS, 2012-17).
- *Jane Devoy, *Methods of Writing, Production and Exhibition in Contemporary Filmmaking: How Modes of Working Affect Final Product* (f/t PhD by Practice co-supervised with LFS, 2012-17).
- *Edward Falvey, *Reading the Cinematic City: Iconography, Transformations, and the Birth of New York City* (f/t, 2013-17). [Awarded 6 month visiting AHRC scholarship in the Library of Congress, February-July 2015].
- *Chris Grosvenor, *Cinema on the Frontline: A History of Military Cinema Exhibition during WWI and WWII* (f/t, 2015-18)
- *Tony Lidington, *The Itinerant British Showman: the exploration and evolution of 'Seer Performance'* [PhD by publication, f/t, 2016-18]
- Amelia Seely, *Creativity and Constraint in the British Film Industry: A Case Study on Bill Douglas* (f/t, 2018-)
- Lisanne Moliné, *Cognition and Light in Contemporary Cinematography* (PhD by practice, f/t, 2019-)
- Second Supervisor.**
- *Phil Wickham, *British Situation Comedy and the Culture of the New Capitalism* (f/t, 2009-12).
- *Christopher Davies, *History, Fantasy and Reality: The Influence of the Wars in Iraq and Afghanistan on Contemporary Historical and Fantasy Films since 2004* (f/t, 2010-16).
- *Gillian Moore, *The Life and Work of Charles Victor Alexander Peel* (p/t, 2008-18).
- *Alice Levick, *Narrative Representations of American Urban Space from 1920-1960* (p/t, 2011-18).
- *Richard Wells, *The Apple Paradigm: Food for Thought* (f/t, 2011-18).
- *Will Barrett, *Digital Interaction with Heritage* (f/t, 2012-19).
- *Laura López Martín doctoral Visiting Scholar, *British and Spanish Collaboration in the Silent Era* (2014-17).
- Barbara Santi, *Representing local Cornish cultural identity: Community collaboration, archives and emerging documentary practices* (PhD by practice, p/t, 2015-)

Bogna Starczewska, *Woody Allen and the European City: Representations of Globalisation and the American Tourist in Europe* (f/t, 2017-)

Irene Gomez Emilsson, *Cinematography and Landscape: the example of contemporary Icelandic moving image* (f/t, 2019-)

Leadership and Management

University of Exeter

2018-19 Film Director of Research

Role includes management of research outputs in film, attendance of relevant research strategy and other groups, and contribution to REF-facing documents such as the English Environment Statement.

2018-21 Programme Leader for BA Film Studies and CH with Film

Role includes the strategic redrafting of the programme specification and reaccreditation in order to incorporate aspects of filmmaking practice and TV studies into the programme and hence to improve recruitment. I also co-wrote and accredited a new CH Drama and Film degree. Following introduction of several changes to the programme, including new dissertation workshops for level 3 students, the NSS score for Film at Exeter improved dramatically. As a consequence Exeter Film is now ranked no. 2 in *The Times and Sunday Times Good University Guide 2019*, *The Complete University Guide 2019* and *The Guardian University Guide 2019* and is placed first in the Russell Group for the National Student Survey.

2017-19 English Deputy Director of Research

Role included management of staff research outputs and peer review process for all staff in English (now in excess of eighty staff members), as well as organization of the staff seminar and visiting speaker series.

2017-present Academic Lead in English

Line management of 10-12 members of staff in the Department of English.

2015-16 English Director of Impact

Role included management of Impact Case Studies within English during an early stage of the REF cycle.

2015-16 Postgraduate Programme Director for Film

2015-16 Academic Lead in English (covering during leave)

Line management of 10-12 members of staff in the Department of English.

2013-15 Programme Leader for BA Film Studies, Film Studies with Practice, and Combined Hons with Film.

I oversaw the teaching of staff working on the Film Programme, and liaised with Programme Leaders for English, Modern Languages and other cognate disciplines to ensure that the provision of teaching, student engagement, and staffing were working effectively in order to meet subject benchmarks, satisfy student requirements, and manage NSS responses. My leadership in this role resulted in the drafting, submission and approval of programme specifications for new Combined Hons programmes with

Art History and Visual Culture. I was also centrally involved in strategic decisions, including recruitment and appointment of new staff.

2013-17 Admissions Officer for Film.

Responsibilities included organization and delivery of Open Days, and day to day management of admissions related queries.

2008-11 Director of Education (DoE) for English/Programme Leader for Film.

In this role, I oversaw the teaching duties of 50+ established staff, up to 25 Teaching Assistants and over 700 taught students. I was responsible for the quality and consistency of provision, for ensuring that our BA and MA programmes exceeded national benchmarks and standards, and that students were satisfied with the teaching & learning available to them. I was responsible for monitoring all taught programmes within English, including Film, as well as for introducing new taught programmes, or adapting old ones. I was also responsible for all admissions duties, including Open Days and marginal decisions concerning entry to our programmes, for student support, employability training including the introduction of a new Employability module, and opportunities for internationalisation. As DoE, I was involved in a number of strategic and operational decisions, including recruitment and appointment of new staff.

Key examples of my leadership within this role include:

- Introduction and management of major changes to first year BA Hons English and Combined Hons English Programmes, including drafting and submission of numerous programme specifications and planning documents. This has proven a highly successful and popular change to the programme.
- Introduction and management of new BA Hons Film and Combined Hons Film Programmes, including drafting and submission of numerous programme specifications and planning documents.
- Introduction and management of increased contact hours at levels 1 and 3, and adaptation of all programme structures to a changed academic year structure in 2010.

2009-10 Chair of SALL/College of Humanities Programme Accreditation Committee (PAC).

Prior to the development of the new College PAC in January 2011, I oversaw the planning, drafting, and accreditation of numerous new modules and several new and adapted programmes. I was also involved in the creation of new accreditation guidelines during this period.

2009-10 MA Programme Leader for English.

I oversaw direct programme management of teaching and student engagement.

2004-06 Employability Officer, with responsibility for arranging workshops and other planning.

2005-07 Visiting Speakers Coordinator, English and Film.

2004-05 Staff Student Liaison Committee staff representative.

2004-present Management Committee Member, Bill Douglas Cinema Museum.

External Recognition

Awards

Internal 'Above and Beyond' Awards:

- July 2019** **Gold Award.** For the 'substantial contribution you have made to Film, in particular the development of the new BA in Film and Television Programme and also for a very successful year as Deputy Director of Research'
- April 2019** Inclusivity, Bronze Award. For 'helping to formulate the Department's response to the Staff Survey.'
- December 2018** Community, Bronze Award. For 'extra efforts on the MA in International Film Business this summer, covering for staff illness.'
- June 2018** Collaboration, Bronze Award. For 'help with running ROM this year... you handled difficult decisions with grace and fairness.'
- June 2017** Community, Bronze Award. For 'ongoing and excellent work on the Magic Lanterns project, and associated case-study.'
- July 2016** Community, Bronze Award. With 'thanks for the support with impact this year.'
- May 2016** Community, Bronze Award. For contribution to making English 'Best Subject' award at the Students' Guild Awards.
- March 2016** Community, Bronze Award. For 'excellent work on your own impact case- study, and support for colleagues.'
- July 2015** Rigour, Bronze Award. For work on programme development in Film Studies.

Conference, Workshop and Event Organisation

- 2018 A Million Pictures Workshop 4: Evaluating the Project and Setting the Agenda, University of Exeter.
- 2017 Magic Lantern and Science Study Day, Royal Institution, London. (With members of the 'Citizen Science' Project, Oxford University)
- 2014 Visual Testimony and the Archive Workshop, University of Exeter (With David Houston Jones and James Ryan).
- 2009 Instruction, Amusement, Spectacle: Popular Shows and Exhibitions 1800-1914 conference, University of Exeter. (With John Plunkett and Jill Sullivan).
- 2004 Cultures on Film conference, University of Teesside.
- 2000 Visual Delights: The Popular and Projected Image in the Nineteenth Century conference, University of Sheffield. (Assistance at conference)

Selected Papers, Public Lectures and Keynotes (Invited papers indicated with a **)

- 2020 ** Invitation to deliver research paper at International Symposium, 'Un-faced: Facial Disfigurement in American Literature, Film, and Television,' Department of American Studies, University of Innsbruck.
- 2019 ** Invitation to deliver research paper at School of Media, University of Loughborough Research Seminar
- 2018 ** 'Global Lantern: Touring lecturers in Australia and the World, 1880-1914'. The Magic Lantern in Australia and the World, Australian National University, Canberra.
- 2018 'The Anglosphere Circuit for Lantern Lecturing, 1880-1914'. British Association of Victorian Studies (BAVS), University of Exeter.
- 2018 ** 'The Work of Lecture Agencies in Australia and the World from 1870'. Million Pictures Workshop, University of Exeter.
- 2017 ** **Keynote:** 'Educational Use of Lantern Slides in the UK, 1880-1920'. A Million Pictures: History, Archiving, and Creative Re-use of Educational Magic Lantern Slides conference, University of Utrecht.
- 2016 'Gesture, Expression and the Social Appeal of Life Model Lantern Slide Shows, 1880-1910'. North American Victorian Studies Association (NAVSA), Phoenix, Arizona.
- 2016 'Temperance Bodies: Emotional Movement in the Life Model Lantern Slide Show' (with Richard Crangle). DOMITOR conference, University of Stockholm.
- 2016 ** 'Lantern (research) Lessons: An Early Report on the Curation, Digitisation, and Creative Re-use of Magic Lantern Slides at the RAMM'. A Million Pictures 'Digitisation and Cataloguing' workshop, University of Girona.
- 2015 ** 'Lantern Research at the University of Exeter.' A Million Pictures inaugural workshop, University of Utrecht.
- 2014 ** 'Pulling Faces: Traditions of "Weakly Expressive" Performance in Early and Silent Cinema'. Solicited paper at Film and the Other Arts, 1894-1945 conference, Magdalen College, Oxford.
- 2014 ** 'Reading the Inscrutable Face in Early and Silent Cinema'. The Face and the Passions symposium, University of Exeter.
- 2012 'Plymouth's "Home of Cinema": The Long Institutional History of British Town Hall Picture Shows'. 12th International Domitor Conference: Performing New Media, 1890-1915, University of Brighton.
- 2012 ** 'Faces and Spaces: Representing Victorian Personhood in Edwardian Cinema'. Solicited paper at Edwardian Art and its Legacies symposium, Tate Britain.

- 2011 **** Keynote:** “‘How the West was Wonderful!’: Parallel Institutional Histories of Moving Pictures in the Southwest UK before 1914’. Second Birth of Cinema Conference, Newcastle University.
- 2011 “‘Pure, Elevating, Instructive Entertainment’”: Travel Lectures in Plymouth during the 1890s’. British Association for Victorian Studies Annual Conference: Victorian Forms & Formations, University of Glasgow.
- 2010 **** Invited research seminar, ‘National Exhibitions/Local Spaces and Audiences’,** Department of Theatre, Film and Television, University of Bristol.
- 2009 **** Invited paper, “‘The lecture is the thing’”: Traditions of Lecturing and Film Exhibition in Britain before 1907’,** The Sounds of Early Cinema in Britain: Textual, Material and Technological Sources, Institute of Musical Research, London.
- 2009 ‘Regional Empires: A Case Study of Popular Shows in the South West 1820-1900’, Visual Empires conference, National Fairground Archive, University of Sheffield
- 2009 **** ‘Instruction, amusement and spectacle: Popular shows in Plymouth, 1820 to 1900’,** Plymouth Local Studies Day, Plymouth Central Libraries.
- 2009 ‘The Moving and Projected Images in the South West Project,’ research seminar, University of Exeter.
- 2008 ‘Regional Screen Networks: Analysing Urban/Rural Transactions in the “Moving and Projected Image Entertainment in the South West UK, 1820-1914” Project’, The Glow in Their Eyes: Global Perspectives on Film Cultures, Film Exhibition and Cinemagoing conference, University of Ghent.
- 2008 **** Invited lecture, ‘Instruction, Amusement and Spectacle in the South-West 1840-1900’,** Devon Museums Group.
- 2007 ‘Institutionalised Risk and Early Film,’ Cinematicity: 1895, Before and After conference, University of Essex.
- 2007 ‘The Face in Silent Cinema,’ Department of English Research Seminar, University of Exeter.
- 2005 **** ‘Magic Images: Understanding Early Films,’** invited lecture delivered for Mediamaker Contemporary Art Network.
- 2005 “‘The Magician with the Instantaneous Lens’”: Conjuring as Authorship in Early Film,’ Visual Delights III conference, University of Sheffield.
- 2005 **** Invited research seminar, ‘Marketing Otherness: Freak Show and Early Cinema’,** Louis Le Prince Centre, University of Leeds.
- 2005 **** Invited lecture, ‘Magic Lantern, Proto-Cinema, and Victorian Illusion,’** Hull Time Based Arts, Hull University.
- 2004 “‘She was Born Alive and is Now on View’”: Early Cinema and Freak Show’, Interdisciplinary Nineteenth Century Studies (INCS) conference, University of Iowa.
- 2004 **** Conference Plenary paper, ‘The Transformation of Intimacy in Victorian Cinema’,** Popular Cultures on Film conference, University of Teesside.
- 2004 ‘Freak Shows and Early Cinema’, research seminar, University of Teesside.

- 2003 ‘“Oh! Look! There’s our Mary!”: Personality, Intimacy and Victorian Cinema’, North American Victorian Studies Association (NAVSA) inaugural conference, Indiana University, Bloomington.
- 2003 ‘Personality and Performance in Early British Film,’ research seminar, University of Teesside.
- 2002 ** Invited lecture, ‘Lies and Damn Lies: Fakes and Fiction in Early Film’, Sheffield Film and Television Study Group, Showroom Cinema, Sheffield.
- 2002 ‘The Representation of Mountains in British Visual Entertainments before 1905’. The Character of Nineteenth-Century Visual Culture conference, University of Amsterdam.
- 2002 ‘Popular Sensations: Gaskell, Boucicault, and the IMP Film Co.’ Visual Delights conference, University of Sheffield.
- 2000 ‘Face-to-face: The Facial Expressions Genre in Early British film’, The British Silent Cinema Weekend conference, Nottingham Broadway.
- 1999 ‘“It was not the show, it was the tale that you told”: Early film lecturing on the British fairground’. Visual Delights: The Popular and Projected Image in the Nineteenth Century conference, University of Sheffield.
- 1998 ‘Re-presenting *Mary Barton*’. Crossing Boundaries: An International Interdisciplinary Postgraduate Conference, University of Sheffield, 19 April 1998.

Professional Memberships and Consultation

- **Fellow of Higher Education Academy (HEA)** (2002-).
- **Peer Reviewer for European Research Council (ERC)** (2020-)
- **Peer Reviewer for Arts and Humanities Research Council, UK** (2017-)
- **Peer reviewer for Fund for Scientific Research (FRS/FNRS)**, Belgium (2016-) This is the major research funder within Belgium.
- **Visiting Professorship** at Australian National University, Canberra (2016-19), including research trips and conference attendance across Australian Archives.
- Appointed as **Consultant Editor for Adam Matthews Digital** in relation to Topical Budget Company database resource: a major collection of historical film newsreels, which will be in development, 2019-2022.
- Appointed as **Consultant for ‘Victorian Film’ MOOC**, delivered by the British Film Institute (2018-19)
- Membership of professional organisations:
 - Domitor (early cinema association) (2011-).
 - Edwardian Culture Network (2011-).
 - British Association of Victorian Studies (BAVS) (2010-12, 2016-19).
 - Screen Heritage Network (2005-).
 - Centre for Interdisciplinary Film Research, Exeter (2004-).
 - Centre for Victorian Studies (2004-).
 - North American Victorian Studies Association (NAVSA) (2003-5; 2016-18).

- Consultation with Paul Hawthorne and the Paignton Picture Palace Trust concerning ongoing restoration project taking place within the cinema (2014-16).
- **Consultation on behalf of the Bill Douglas Cinema Museum** with external businesses, organisations, and individuals, including:
 - Tony Lidington, Director of Promenade Promotions, Ltd., concerning development of South-West seaside entertainments (2009) and the 'Raree Show' project (2013-14).
 - Paul Kamm, concerning donation of Leo Kamm painting to the Bill Douglas Cinema Museum (2012).
 - Katherine Chant, Curator at the South West Film and Television Archive, concerning 'Roll Up! Roll Up!', a proposed touring exhibition of screen entertainments including artefacts from the Bill Douglas Cinema Museum, to be supported by Lottery Funding (2008).
 - Michael Smith, Secretary of the Fairground Heritage Trust, concerning loan of materials from the Bill Douglas Cinema Museum for display at Dingles Steam Village (2007).
 - Brass Art (a Manchester-based art collective) concerning materials from the Cinema Museum relevant to their forthcoming exhibitions (2006).
 - Noel Chanan, owner of an invaluable collection of material pertinent to the Cinema Museum, regarding the purchase of parts of this collection (2005-7).
- **Liaison with international partners**, representing English and Film Studies on behalf of the College, including:
 - Representative for Exeter Film Studies in meeting with Professor Jason Jacobs at University of Queensland in relation to possible QUEX partnership between Film and Television Studies colleagues (2018)
 - Representative for Exeter Film Studies in meeting with Dean Chu, Professor Gao (Vice-Dean Teaching) and Professor Qu (Vice-Dean Research), College of Foreign Languages and Literature, Fudan University (2013).
 - Representative for Film Studies in meeting with Marne Ausec, Director of International Education, Kenyon College (2013).
 - Representative for English during exchange to Vassar College (2010), and continuing communication with staff members at Vassar on behalf of Exeter (2010-).