



**General Assembly Meeting
Friday, September 6, 2019
Université de Bretagne Occidentale
Brest, France**

Minutes written by Isabelle Schmitt-Pitiot and Zachary Baqué

Present: Julie ASSOULY, Marimar AZCONA, Zachary BAQUÉ, Martin BERNY, Marguerite CHABROL, Sophie CHADELLE, Gilles CHAMEROIS, Emile CHEYROUX, Nicole CLOAREC, Jérémy CORNEC, Raphaëlle COSTA de BEAUREGARD, Keith DANDO, Celestino DELEYTO, Phillip DRUMMOND, Claire DUTRIAUX, Julia ECHEVERRÍA, Pablo GÓMEZ, Chris HORN, Vincent JAMES, Marianne KAC-VERGNE, Argyrios KELERIS, Oliver KENNY, Sébastien LEFAIT, Anaïs LE FÈVRE-BERTHELOT, Sophie LE HIRESS, Glenn MAN, Anne-Lise MARIN-LAMELLET, Gilles MENEGALDO, Nolwenn MINGANT, Elizabeth MULLEN, Céline MURILLO, Silvia MURILLO, Anne-Marie PAQUET-DEYRIS, Yann ROBLOU, David ROCHE, Costanza SALVI, Isabelle SCHMITT-PITIOT, Isabelle SINGER, Dominique SIPIÈRE, Vincent SOULADIÉ, Melvyn STOKES, Anne SWEET, Mikael TOULZA, Andrea VIRGINÁS, Sven WEIDNER

Proxies:, Anne CRÉMIEUX to Sébastien Lefait, Xavier DAVERAT to Raphaëlle Costa de Beauregard, Mariamme ELIOPOULOS to Isabelle Schmitt-Pitiot, Pierre FLOQUET to Elizabeth Mullen, Patricia KRUTH to Isabelle Schmitt-Pitiot, Isabelle LE CORFF to Zachary Baqué, Delphine LETORT to Nicole Cloarec, Cristelle MAURY to David Roche, Julie MICHOT to Dominique Sipièrre, Zeenat SALEH to David Roche,

David Roche, president of SERCIA, opens the General Assembly at 11.

1. Approval of the minutes of the 2018 AGM (Växjö)

David Roche asks the members if they approve the minutes of the previous general assembly. The minutes are approved by unanimous show of hands.

2. President's report

David Roche begins the president's report by thanking the following people. For the wonderful organization of the 25th SERCIA conference: Elizabeth Mullen, Hélène Machinal, Nicole Cloarec, and the wonderful student team. For giving extraordinary keynote papers: Janet Staiger, Timothy Corrigan. For all the work they have done for SERCIA as board members: Jean-François Baillon, who could not be here with us this year, and Anne-Marie Paquet-Deyris, who served 6 years on the board. For all the work they have done for *Film Journal*: Philip Drummond, Sébastien Lefait and the rest of the editorial team. For organizing the SERCIA panels at the annual SAES congress: Christophe Gelly and Isabelle Schmitt-Pitiot. More generally, he thanks all SERCIA members for their involvement in the association.

David Roche thanks the board and describes the decision-making process. The President and Vice-President often discuss issues before opening discussions to the rest of the board, and finally all major decisions are made by the general assembly.

David Roche is particularly proud of the recent progress made as far as publications are concerned: the publication of volumes stemming from the 2011 and the 2014 conferences are now well under way. He thanks Xavier Daverat for the book published after the Bordeaux conference. SERCIA indeed thrives thanks to conferences and publications.

As for the *agrégation*, SERCIA, and Jean-François Baillon in particular, have constantly lobbied the president of the jury for more than five years. For the past two years, the program of the “competitive exam included a topic directly related to film studies (the Western) and a film adaptation. This year, the board felt a little disappointed because the adaptation chosen for the new program is still a period piece, albeit a much better one than some of the previous adaptations. As President of SERCIA, David Roche directly wrote to the president of the jury to discuss the place of the film adaptation at the oral exam. Since there were no technological problems when students had to analyze a scene from a Western, he asked whether segment analysis could also be done for the adaptation topic. The answer was negative because, as the president of the jury saw it, she was bound by the legal framework that specifies: “*commentaire de texte*”. This did not seem to be an issue for the Western topic, although the test was also described as a “*commentaire de texte*.” It appears clearly that the film adaptation is secondary in relation to the novel, whereas we teach our students with a 50/50 ratio. However, we keep hoping for a positive evolution, notably thanks to the presence of our colleagues in the jury. David Roche believes that what matters most in the mid- to long-term is the quality of the research done by SERCIA members and the increasing number of tenured faculty in film and media studies (three of our colleagues are defending their HDR this fall), which will ultimately bring about change in the *agrégation* as well.

David Roche then discusses the identity of SERCIA as an association and what it may want to become. For him, the strength of SERCIA lies in the combination of serious scholarship and friendly atmosphere its conferences provide. It is evident that scholarship has steadily improved over the past years, just by looking at the publishers we have been working with in recent years. SERCIA has also expanded its scope by giving a PhD prize and by granting funding for SERCIA-related events. Depending on where SERCIA wants to go as an association (growing in size or in quality), it may have to discuss its strategies. David Roche thus asks members to think about the future of SERCIA, of what they want it to become, in order to imagine new strategies.

For David Roche, the role of SERCIA is twofold: on the European scene, it is a scholarly association, but in France its role is also political. He insists that there is a political duty to defend our areas of research and expertise. He then calls for more militant topics for future conferences, such as the environment, smaller industries or the place of women and minorities in the film and television industry. Finally, he encourages all members to be involved in the life of the association as a collective, by applying for conferences and seed-money and promoting SERCIA, film and media studies in their universities and other academic institutions.

3. Treasurer’s report

Céline Murillo presents the treasurer’s report. The SERCIA budget is attached at the end of this report.

About 60 SERCIA members have opted for the direct debit option, which is, by far, the easiest solution to support SERCIA on a yearly basis. Céline Murillo strongly encourages all members residing in France to use direct debit. Other members can use bank transfers.

The expenses for this year are quite stable and standard. They include the publication of the book based on the Bordeaux conference, the Växjö conference and seed money for SERCIA-related events. The pledged money is going up because the PhD grant is given only when a contract with a publisher is signed and the winners haven't reached that stage yet. She encourages them to publish rapidly.

“*Réel encours*” refers to the amount of money on our bank account minus pledged money. Céline Murillo concludes that it is always good to have a little excess money for an association. Marianne Kac-Vergne explains that, as of the date of the general assembly meeting, SERCIA has 91 members and asks those members who have not done it yet to pay their dues. She reminds members that if they haven't done so, they cannot publish their papers in the book coming out of the conference. She also encourages the use of direct debit. The general assembly approves the SERCIA budget by unanimous show of hands.

4. Election of the committee

Mailing list: Julie Assouly presents her candidacy for her third and final two-year term. She explains that the most efficient way to make sure that messages are sent to the list is to send them to her as members want them to be published, i.e. preformatted. She will happily show the ropes of the job to anyone who may want to apply in the future. Julie Assouly is re-elected by unanimous show of hands.

Relation with other associations: David Roche thanks Anne-Marie Paquet-Deyris for all her work in that capacity (organizing AFEA panels, being in charge of CICLAHO, inviting Timothy Corrigan, defending SERCIA positions at SAES meetings). Nolwenn Mingant (Université de Nantes) then presents her candidacy. She will keep defending the plurality of approaches that SERCIA has always had. Nolwenn Mingant is elected by 54 ballots and 2 blanks.

David Roche announces that at least 2 positions will open next year (general secretary, general treasurer) and invites candidates to get in touch with the board.

5. *Film Journal*

Fabrice Lyczba is then elected as Assistant Editor of *Film Journal*, for a third term of office, by a unanimous show of hands.

Philip Drummond and Sébastien Lefait present their work as the joint editors-in-chief of *Film Journal*. They thank the SERCIA members who supported their candidacy for a joint editorship at the 2018 AG, and their predecessor Penny Starfield for all the work she has done for *Film Journal*. They feel that their first year of collaboration has been a success.

Issue 5 on the supernatural will be released at the end of September 2019. Issue 6 on actors behind the camera will follow by the beginning of 2020. The contents of both issues was presented to the AGM. The special issue on ‘Borders’ (based on the Bath conference) is now on track for publication in early Summer 2020, with the number of articles likely to be reduced to around 20 from the very large original array of some 30.

The Joint Editors have their own special issue topics in mind for future issues (New British cinema, New Methodologies for the Analysis of Film Reception), but they continue to strongly encourage all members to propose special issue topics or articles.

The Joint Editors' goal is to publish two issues a year. They are committed to providing a showcase for high quality research as well as ensuring the accessibility and readability of the journal. They are in the process of providing fuller guidelines for authors and Peer Reviewers, and of clarifying the role of guest editors, Assistant Editor Fabrice Lyczba is also looking into the possibility of alternative online publication outlets.

The Joint Editors feel that, given the proliferation of publications in the field, *Film Journal* is nowadays too general a title. They believe that it is too limited in relation to the changing status of 'film' itself, and hence to what members actually work on. It is also easy to confuse with trade publications bearing very similar titles. They felt that a clearer title is necessary, such as one which has come up in discussion, namely *The International Journal of Anglophone Film and Television* (*The International Journal of Anglophone Film and Media* has also been mooted).

The general assembly then begins discussing the proposition. Melvyn Stokes, the Founder Editor of *Film Journal*, contends that "anglophone" does not carry any meaning beyond France and that SERCIA has always been and should remain a cinema organization. Phillip Drummond responds that "anglophone" is in fact perfectly acceptable more widely.

Nolwenn Mingant is also dissatisfied with "anglophone"; for her, it is not necessary to put it in the title itself but in a subtitle. She suggests using an acronym that could be complemented by a subtitle, an idea picked up by Elizabeth Mullen. Oliver Kenny suggests that, in the long run, "television" might be too restrictive a term, especially considering the rapid evolution of viewing practices.

As voting for a new name was not part of the general assembly's agenda, the discussion is closed by David Roche. He foregrounds three reasons which may justify the change in name: 1. Clarity of identity (in relation to other publications with similar titles), 2. Specificity of focus (exclusively on English-speaking works) 3. Evolution of SERCIA (SERCIA's increasing address to television, media or screen studies).

He asks the general assembly to vote on whether it agrees that changing the name of *Film Journal* is a good idea, because the actual change of name would have to be announced ahead of time and included on the agenda of next year's meeting. 1 member does not wish to vote, 2 are against, the rest is in favour. David Roche asks members to send suggestions for name changes to the board and the two editors. An online vote could then be organized before the next AGM in order to come up with a shortlist of 2 or 3 names, which could be voted on in 2020.

6. SERCIA publications (other than *Film Journal*)

After the publication of *La Représentation du contrat dans le cinéma anglophone* (Xavier Daverat ed., Presses Universitaires de Bordeaux, 2018), David Roche presents the various book projects under way:

- The articles from the 2011 conference in Bath will give way to a special issue of *Film Journal*, guest edited by Julia Echeverría and Isabelle Schmitt-Pitiot. Wendy Everett's name will be included since she worked on many of the articles beforehand.

- The articles from the 2014 conference in Nijmegen will be submitted as an issue of *Miranda* by Céline Murillo and David Roche. They would be honored if Frank Mehring and Melvyn Stokes wrote a preface to the issue
- Two books are planned for the 2015 conference in Arras, one in English to be published by Bloomsbury and one in French to be published by the Presses Universitaires d'Artois. They are being edited by Julie Assouly and Marianne Kac-Vergne.
- Two books are also in the works for the 2016 conference in Paris, including one by the Presses Universitaires François Rabelais (Tours). The second has been submitted to Routledge, but there seem to be delays due to conflicting readers' reports. These are being edited by Anne Crémieux and Ariane Hudelet.
- The articles from the 2017 conference in Bologna will be published by Sara Pesce and Michele Fada for *Mimesis*.
- For the 2018 Växjö conference, Fàtima Chinita and Liviu Lutas are working on a collected volume which has been submitted to Palgrave. Other articles have been placed in journals like *Ekphrasis*.

7. Website and Facebook page

David Roche asks all SERCIA members to send him links to their respective online CVS so that they can be posted on the SERCIA website.

8. Relations with other Associations

Celestino Deleyto describes his experience at the SCMS conference. SERCIA is not a visible association for SCMS. It is important, therefore, that individual members of SERCIA send papers and panel proposals to SCMS every year and promote SERCIA there on an individual basis.

David Roche mentions the SAES workshop organized by SERCIA members: Isabelle Schmitt-Pitiot and Christophe Gelly are happy to do it for one more year, but volunteers are needed. Emilie Cheyroux expresses her interest in co-organizing the workshop in the future.

9. Forthcoming conferences

Julia Echeverría and Marimar Azcona present the 2020 conference to be held from September 2-4 at the Centro Joaquín Roncal in Zaragoza, Spain. The theme of the conference is "Cosmopolitan Aspirations in English-Speaking Cinema and Television," and the two keynote speakers are Deborah Shaw (University of Portsmouth) and Juan A. Suárez (University of Murcia). More information on the research project "Between Utopia and Armageddon: The Spaces of Cosmopolitan in Contemporary Cinema" can be found here: <https://www.facebook.com/groups/249696135749862/> Zaragoza is on the AVE line between Madrid and Barcelona so it is easy to reach by plane and train.

The 2021 conference will take place in Clermont-Ferrand and will be organized by Christophe Gelly and Caroline Lardy. The topic will be presented at the AG in 2020.

Céline Murillo is interested in organizing the 2022 or 2023 conference at Paris 13 University.

10. Grants for SERCIA-related events

SERCIA has sponsored the following research events: “Shakespeare on Screen in the Digital Era,” organized by Sarah Hatchuel and Nathalie Vienne-Guerrin (September 26-28, 2019, Montpellier); “Métafiction et réflexivité au cinéma,” organized by Christophe Gelly, Caroline Lardy and David Roche (November 14-15, 2019, Clermont-Ferrand); “Les motifs poésques au cinéma: citation, circulation,” organized by David Roche and Vincent Souladié (October 18, 2019, Toulouse).

Applications for grants should be sent by March 1, 2020 to the President, Vice-President and Secretary and must include, among other documents, the call for papers and a proposed budget. More information can be found on the SERCIA website: <http://sercia.net/index.php/fr/grants-awards/30-grantsconferencessymposiums/40-symposiums>

11. SERCIA PhD Award; appointments to jury

The winners of the 2019 SERCIA PhD award are Elsa Colombani for her PhD thesis, “Contes gothiques, Tim Burton : de *Vincent* à *Mrs. Peregrine's Home for Peculiar Children*,” Université Paris Ouest Nanterre, and Pablo Gómez for his PhD thesis, “A Better World? Cosmopolitan Struggles in Twenty-First Century Science-Fiction Cinema,” Universidad de Zaragoza.

The new PhD jury was approved by show of hands. It is made up of the following members: Marimar Azcona, Universidad de Zaragoza; Jean-François Baillon, Université Bordeaux Montaigne; Emmanuelle Delanoë-Brun, Université Paris Diderot; Nolwenn Mingant, Université de Nantes; Yann Roblou, Université de Valenciennes.

Emmanuelle Delanoë-Brun, Sarah Hatchuel, Anne-Marie Paquet-Derris, Yann Roblou and Melvyn Stokes are thanked for their service on the PhD award jury.

Future candidates have to comply with the following rules, also available on the SERCIA website: “The dissertation must be written in English or French and must deal with English-language cinema. The dissertation must have been defended in 2019, and the candidate must be a SERCIA member when submitting her/his application. Applications are vetted by a committee of five members, elected by the general assembly for a two-year term. They must be sent as electronic documents to all five members of the committee by May 15, 2020, and must include a 10-page book proposal (including a presentation of the book, target audience and chapter-by-chapter breakdown) and the minutes of the PhD defense; letters of recommendation are also welcome.”

The general assembly meeting is closed by renewing its warm gratitude to all who have made the 25th SERCIA conference a huge success.

Recettes		Dépenses	
cotisation	2 585.00 €	Tenue de compte	99.11 €
		Frais Internet	580.98
		autres (cadeaux frais postaux	69.00 €
		contributions colloque et éditio	1 605.55 €
TOTAUX	2 585.00 €		2 354.64 €

Situations des comptes au 31/08/2015

BRED	6 747.36 €
Livret A	9 823.78 €
TOTAL	16 571.14 €

Informations complémentaires

Frais engagés pour l'année 2019	
subventions 2019	450.00
Prix de thèse	1 000.00
Conference Arras publication	1 000.00
Conference Paris organisation	34.00
Conference PARIS Publication	1 000.00
Conférence Bologne Publication	1 000.00
conference vaxjo publication	1 000.00
conference Brest Publication	1 000.00
Brest organisation	1 000.00
TOTAL	7 484.00

Réel encours (ce qu'il nous reste réellement à dépenser)	9 087.14 €
Solde des comptes - frais engagés	