

## Working with Cinematic “Paratexts”

**Dr. James Deaville** is Professor in the School for Studies in Art and Culture: Music at Carleton University, Ottawa. He has published in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, and *Music and the Moving Image* (among others), has contributed to books published by OUP, CUP, Princeton University Press, Ashgate, and Routledge (among others), and is editor of *Music in Television: Channels of Listening* (Routledge, 2011). In 2012, he received a two-year Insight Development Grant from the Social Sciences and Humanities Research Council of Canada to explore the auralities of film trailers.

**Dr. Daniel Hesford** is a researcher and screenwriter with a PhD in film studies from the University of Edinburgh. His research focuses on theories of reception, promotion and paratextuality and the artistic status of the film trailer in a wider cinematic culture. He has lectured on European and World Cinema and contributed work to *The Independent*, *N-Gamer* and *Frames Cinema Journal* on the art and science of film and video-game trailers. In 2013, he organized the first Titles, Teasers and Trailers conference at the University of Edinburgh.

**Agnes Malkinson** is a PhD student in the Communication program at Carleton University. Her research interests lie in the area of film music, with a focus on the motion picture sound theory of Michel Chion. Her current work centers the materiality of sound in Ennio Morricone's scores for Sergio Leone's Italian western films and sound/music for promotional audiovisual film paratexts. Agnes currently works on The Trailer Music Research Project, under the direction of Dr. James Deaville, ongoing since its launch in mid-2012. She has a co-authored article about music in comedy trailers forthcoming in *Music, Sound and the Moving Image*.

**David Richler** is a PhD student in Cultural Mediations at Carleton University. His doctoral research is concerned with the category of World Cinema and the transnational contexts of film's global circulation. His dissertation examines the promotional and critical discourses surrounding World Cinema, focusing especially on the role played by international film festivals and the recent impact of digital technologies. Other research interests include Chinese-language cinemas, nation and city branding, media paratexts, and film translation (incl. dubbing and subtitling). His essay on Jia Zhangke's "The World" was recently awarded the 2014 prize for best student writing by the Film Studies Association of Canada.

**Ed Vollans** is a final year Doctoral Candidate at the University of East Anglia, under the supervision of Dr Keith M Johnston. He holds an MSc from the University of Edinburgh, is a Fellow of the Royal Society of the Arts, and has previously worked as a Film Industry Journalist in Mumbai. His Doctoral dissertation explores trailers across different entertainment industries and the on-going changes to the use and reception of trailers. He awaits his viva defence in January and is co-running the 'watching the trailer' audience research project with colleagues at UEA and UCLA.