

# Bradley J. Dixon

CURRICULUM VITAE

## RESEARCHER PROFILE

I am an early-career scholar interested in the effects of media technologies on creativity, art, culture, and the self. I recently completed a PhD at RMIT University with a thesis titled “Performing the Self: Parafictional Persona and the Comedian Comedy”, which examines historical and contemporary examples of comedians “performing” as themselves in live and mediated contexts across television, film, web series, and social media. In all my scholarly works and ongoing projects, I apply cutting-edge, forward-thinking digital research methods and conceptual frameworks to explore issues of identity, performance, and access in the contemporary digital age.

Key areas of my interest include persona, performance, and celebrity; digital platforms and cultures; capital, labour, and value in the creative and cultural industries; fandom and fan cultures; media preservation, informal distribution, and piracy; and comedy persona and performance (live and mediated). I am also an experienced journal editor and festival programmer.

## QUALIFICATIONS

- 2020–2024      **PhD (Media and Communication), RMIT University**  
Supervised by Dr Alexia Kannas and Dr Stayci Taylor  
Thesis: “Performing the Self: Parafictional Persona and the Comedian Comedy”
- 2016–2019      **Bachelor of Media and Communication (Honours 1st Class), RMIT University**  
Thesis: “The Suburban Grotesque: Australian Cinema’s Second Wave”

## RESEARCH & SCHOLARSHIP

### Refereed Journal Articles

- 2025              “Meta Humour in the 1950s Sitcom: Parafiction and Self-Reflexivity in *The George Burns & Gracie Allen Show*”, *New Review of Film & Television Studies* 23, no. 2, forthcoming (in press).
- 2025              “Parafictional Persona and Performative Fandom: The Audience as Performer in the *On Cinema at the Cinema Universe*”, *Comedy Studies*, forthcoming (abstract accepted).
- 2019              “‘Give Me the Seth Rogen Laugh’: *This Is the End* and Parafictional Persona”, *Popular Culture Studies Journal* 7, no. 2 (2019): 25–38.

### Conference Papers

- 2024              “Cringe Comedy and the Suspension of Empathy”, Australasian Humour Studies Network Conference, University of Queensland, Brisbane, 7–9 February.
- 2021              “Parafiction in the 1950s Sitcom: Meta Humour and Self-Referentiality in *The George Burns and Gracie Allen Show*”, Television Histories in Development Conference, Netherlands Institute for Sound and Vision, 30 September–1 October.
- 2019              “Friends with Benefits: Neoliberalism and Heteronormativity in the Bromance Film”, Pop Culture Association of Australia & New Zealand Conference, RMIT University, Melbourne, 3–5 July.

## Other Presentations

2023 “Real-Person Parafiction”, introduction to screening of *Paul T. Goldman* (2022–2023), Screen Inquisition, Kaleide Theatre, Melbourne, 28 March.

## Media Appearances and Commentary

2024 *Catalyst* magazine [print], expert comment for an article about the impact of tax offset and incentive programs in the screen industry.

2024 *Why Are We Laughing?*, interview for the Australasian Humour Studies Network podcast about my research into parafictional persona in comedy.

2019 Human Rights Arts & Film Festival, moderator of post-screening Q&A for *Australia Says Yes*, with director Kirk Marcolina and marriage equality activists, ACMI, Melbourne, 15 May.

2018 3RRR FM, “Sculpting Voltage: Early Analogue Synthesisers in Melbourne”, one-hour narrative documentary with curator and musician Robin Fox, *Max Headroom*, 14 June.

2017 3RRR FM, interview with Melbourne Activist Legal Support about documenting police activities during protests, *Room With a View*, 18 September.

## CURRICULUM & TEACHING

In my teaching practice, as in my research, I strive to contextualise media texts and histories within wider socio-cultural structures and discourses. I emphasise practical, reflective teaching strategies and assessments that encourage students to connect course material to their own interests, tastes, and lived experiences. Fostering an equitable and genuinely accessible learning environment is a particular passion of mine; I practice a conscientious and values-led pedagogy which celebrates and embraces the diversity of human identity, expression, and experience to imbue students with a strong sense of belonging.

### Course Co-ordination

2024 **Studio Leader, RMIT University, School of Media and Communication**  
Developed and co-ordinated the RMIT Media studio *Beyond a Joke, Beyond a Genre: Investigating and Creating Comedy Media*, which challenged students to creatively explore comedy as a mode of practice within (and beyond) genre, form, and medium. I conceived and wrote course materials, set assigned readings and screenings, and devised a set of iterative assessment tasks aligned with Media Studios learning objectives.

### Teaching

2020–  
2024 **Sessional Academic, RMIT University, School of Media and Communication**  
2024 TV and Screen Cultures  
2023–2024 Uses of Film Theory  
2022–2024 Film Criticism: From Early Cinema to the Digital Age  
2022 Beyond the Frame: Technologies, Industries and Audiences  
2021 Introduction to Cinema Studies  
2020–2021 Popular Cinema

### Guest Lectures

2024 “TV Stars, Personalities, and Personas,” TV and Screen Cultures, RMIT University.

### Invited Presentations and Workshops

2024 “Establishing a Research ‘Work Group’”, chair and co-presenter of HDR-led workshop on research collaboration, RMIT University, 13 June.

- 2020 “From Honours to HDR: Expectations and Opportunities”, invited as a recent graduate to speak to incoming Honours cohort about completing a thesis and pathways for further study, RMIT University, 12 March.
- 2019 “Writing as Researchers”, workshop and Q&A for final-year Media students, with Dr. Melody Ellis and Georgia Imfeld, Urban Writing House, RMIT University, 14 November.

### Curriculum Innovation

- 2020 **Podclass**  
 In early 2020 I developed a bespoke digital learning resource in collaboration with RMIT’s Dr Alexia Kannas and Georgia Imfeld for the course Uses of Film Theory. Podclass is a weekly discussion-based podcast that models informed but informal discussion of film theories and texts. It became a vital learning resource as classes went virtual during the COVID-19 pandemic, and in Course Experience Survey results students regularly cite Podclass as one of the most highly valued aspects of the class.

## PROFESSIONAL SERVICE & INDUSTRY EXPERIENCE

### Journals and Editorial

- 2020–2021 **Editor, *Senses of Cinema* film journal**
- 2019 **Co-Editor (with Georgia Imfeld), *Nominalisation*, a zine highlighting RMIT Honours projects**
- 2013–2017 **Editor and Contributor, *The Essential*, AFCA Award-winning publication of film and music criticism**

### Festivals and Programming

- 2022– **Co-Director, Screen Inquisition**  
 A series of curated screenings and events spotlighting research being undertaken by academic staff and HDR students across screen media, music industry, and video game design.
- 2018–2019 **Features Programming Panellist, Melbourne International Film Festival**
- 2016–2019 **Programming Coordinator & Features Programmer, Human Rights Arts & Film Festival**

### Board Memberships

- 2018–2020 **Melbourne Cinémathèque**
- 2015 **Australian Film Critics Association**

### Professional Memberships

Association of Internet Researchers (AoIR); Australasian Association for Digital Humanities (aaDH); Australasian Humour Studies Network (AHSN); Australian and Aotearoa New Zealand Communication Association (AANZCA); Australian Film Critics Association (AFCA); Australian Privacy Foundation (APF); Electronic Frontiers Australia (EFA); International Association for Media & Communication Research (IAMCR); International Society for Humor Studies (ISHS); Pop Culture Association of Australia and New Zealand (PopCAANZ); Society for Cinema & Media Studies (SCMS).

## FUNDING, SCHOLARSHIPS & AWARDS

- 2024 **ACMI X Graduate Residency Program**  
 Part-time residency at ACMI X co-working space to complete a research project investigating community

media as an incubator for comedy in Australia. (AU\$1,920)

- 2023 **Australasian Humour Studies Network Student Scholarship**  
Conference bursary for the 2024 AHSN Conference at the University of Queensland. (AU\$300)
- 2020 **Studies in American Humor Judith Yaross Lee Publication Grant**  
Competitive international award supporting graduate students in humo(u)r studies with one year of professional mentorship and a small stipend. In this program I successfully developed an article for publication in the Q1 journal *New Review of Film and Television Studies*.
- 2020 **RMIT Research Stipend Scholarship (RRSS)**  
Competitive scholarship to study a PhD at RMIT University. (AU\$31,260 p.a.)
- 2019 **Project Development Funding**  
Funding from RMIT University to develop Podclass. (AU\$3,000)
- 2018, 2019 **RMIT Vice Chancellor's List for Academic Excellence**  
Awarded to those with results in the top 2% of all RMIT students, achieved in both my undergraduate and honours degrees.