

NEH Application Cover Sheet

Institutes for Advanced Topics in the Digital Humanities

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Field of Expertise: Arts: Film History and Criticism

INSTITUTION

Middlebury College
Middlebury, VT UNITED STATES

APPLICATION INFORMATION

Title: *Scholarship in Sound and Image:
Producing Videographic Criticism in the Digital Age*

Grant Period: From 6/2015 to 6/2015

Field of Project: Interdisciplinary: Media Studies; Arts: Film History and Criticism

Description of Project: This two-week workshop, scheduled for June 2015, will gather scholars interested in producing critical work in a multi-media format. The workshop is designed for 12 participants, ranging in rank from advanced graduate students to full professors, whose objects of study involve audio-visual media, especially film, television, and other new digital media forms. In a workshop setting, we will consider the theoretical foundation for undertaking such innovative work, and we will experiment extensively with producing multi-media scholarly work, resulting in at least one work of publishable quality per participant. The goals will be to explore a range of approaches by using moving images as a critical language and to expand the expressive possibilities available to innovative humanists. The curriculum and work produced by the participants in the workshop will be featured in a special issue of [in]Transition, the first peer reviewed journal devoted exclusively to videographic criticism.

BUDGET

Outright Request	\$95,152.00	Cost Sharing	
Matching Request		Total Budget	\$95,152.00
Total NEH	\$95,152.00		

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**Scholarship in Sound and Image:
Producing Videographic Criticism in the Digital Age
A Workshop at Middlebury College - June 2015
Proposed by Christian Keathley and Jason Mittell**

Description of the project and its significance

Scholars researching film, television, and other electronic media traditionally publish their work in the same forms as other humanities fields of study -- in books and critical essays. But developments in digital technology afford exciting new possibilities for conducting analysis and conveying arguments *in a multimedia form* about multimedia objects of study through works commonly known as 'videographic essays.' This grant will support a two-week workshop in June 2015 focused on producing film/media criticism via new digital forms incorporating sound and moving images. The workshop -- whose curriculum is based on a course that has been successfully taught three times at Middlebury College -- is designed for 12 participants, ranging in rank from advanced graduate students to full professors, whose objects of study involve audio-visual media, especially film, radio, television, and other new digital media forms.

We will engage with many key questions facing film and media scholarship in the digital age: How might the use of images and sounds transform the rhetorical strategies used by film/media scholars? How does such creative digital scholarship fit into the norms of contemporary academia? How might incorporating aesthetic strategies common to moving images reshape scholarly discourse? How do broader trends and developments in remix culture and copyright activism connect with new modes of film and media scholarship? In a workshop setting, we will consider the theoretical foundation for such forms of digital scholarship, and we will experiment extensively with producing such work. The goal will be to explore a range of approaches by using moving images as a critical language and to expand the expressive possibilities available to innovative humanist scholars. We believe that, given our objects of study and our familiarity with digital tools, film and media studies scholars are positioned as leaders in a broader humanities context.

The project directors will also work through our existing roles -- as editorial board member of MediaCommons, an online scholarly network and publishing platform; and co-editor of MediaCommons's innovative new journal *[in]TRANSITION: Videographic Film & Moving Image Studies*, the first devoted exclusively to peer review and publication of videographic works -- to both promote and report on this workshop. The project directors will co-curate a special issue of *[in]TRANSITION* that shares the workshop's study plan and assignments, and also presents selected videographic work produced by the participants. This special issue will be essential for disseminating and promoting this genre of scholarship as explored in the workshop, establishing pedagogical practices to help extend the format's reach, and for legitimizing the efforts of these participating scholars.

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Narrative:

Introduction

Since the introduction of the study of film and other modern media into academia, scholarship on those topics has typically been presented and published in the same fashion as in other fields of study – in books and critical essays. But the dramatic evolution of media technology over the past two decades affords boundless possibilities for presenting of humanities scholarship, especially scholarship whose object is media itself – motion pictures, television, and other electronic audiovisual forms. The core challenges facing this emerging mode of scholarship are not just technological, but also pedagogical and rhetorical. Too few scholars are trained to conceptually engage with moving-image media as a mode of scholarly rhetoric, and academic fields have not reconciled how to position such work as part of systems of research, professional development, and peer-review. Our proposal seeks to offer such an opportunity to film and media scholars, supporting the use of digital tools to innovate within this new mode of academic rhetoric and presentation.

We are applying for a grant from the NEH Institute for Advanced Topics in the Digital Humanities to support a two-week workshop, planned for June 2015, on producing videographic criticism through digital media formats. Unlike traditional video production courses, this workshop will focus on remixing and transforming existing media works into pieces of multimedia criticism. Participants will be 12 scholars of varying rank – from advanced graduate students to senior professors – from the United States, selected through an application process in late 2014. All participants will be scholars of some form of media, including film, television, radio, photography, and digital media. Though most will likely be from film and media programs, scholars from other disciplines (history, languages, sociology) who work on relevant topics will be welcome to apply. During the workshop, participants will review the scholarly literature on the ways new technologies have challenged and transformed academic communication and presentation; will receive basic instruction in several digital platforms and software packages; and will experiment intensively with producing and presenting their media scholarship in a digitally-based audio-visual form.

For a few examples of the kind of videographic work we are describing, please see the following:

“What Is Neorealism?” by Kogonada: <https://vimeo.com/68514760>

“Skipping Rope [Through Hitchcock’s Joins]” by Catherine Grant: <https://vimeo.com/41195578>

“Pass the Salt” by Christian Keathley: <https://vimeo.com/23266798>

“A Fair(y) Use Tale” by Eric Faden: <http://cyberlaw.stanford.edu/blog/2007/03/fairy-use-tale>

Following the successful completion of the workshop, the project directors will curate a special issue of the online journal *[in]TRANSITION* that will share the workshop's study plan and assignments, and feature selected videographic work produced by the workshop participants. *[in]TRANSITION* not only presents videographic work, but also enables readers to view, annotate, and engage in peer-to-peer review of the projects. This special issue will be essential for disseminating and promoting this genre of scholarship as explored in the workshop and, as *[in]TRANSITION* is a disciplinarily sanctioned publication allied with the top publication in the field, *Cinema Journal*, for legitimizing the efforts of these scholars. In addition, we will propose a panel at the Society for Cinema & Media Studies conference in March 2016 to present and discuss the workshop's projects. These two forms of dissemination will help make this mode of multimedia scholarship more visible and valid within the community of film and moving image scholars.

Significance

Innovations in digital technologies over the past two decades have created extraordinary challenges and opportunities for humanities scholars who study film, television, and other media. The full range of digital technologies now available – such as nearly ubiquitous video and sound editing programs and the simplicity of online video distribution – enable media scholars to *write* using the very materials that constitute their objects of study: moving images and sounds. Furthermore, innovative scholars must theorize and experiment with the forms by which such scholarship will be presented, because there are no established templates or traditions to follow, unlike other publication models. Because venues for digital publication have proliferated in recent years, most recently via the disciplinarily sanctioned online journal *[in]TRANSITION*, we believe that the time is ripe to support such work and push for its further innovation and dissemination.

To explore this new horizon in media scholarship, this workshop advocates for the possibilities of creative digital criticism and will engage with the questions raised by the intersection of humanities scholarship and new technologies: How might the use of images and sounds transform the rhetorical strategies employed by the humanities scholar? How does this kind of creative digital scholarship fit into the norms of contemporary academia? How do aesthetics play a role in an academic discourse that aims to produce knowledge as well as emotional responses? And how might innovative scholars situate themselves as leaders of this emerging academic mode? The goal will be to map the range of possible approaches via the use of moving images as a critical language, from expository visual analysis to associative creative meditations.

At present, such innovations in the digital presentation of humanities scholarship are being widely conducted, but in a non-coordinated, de-centralized way. There are several academic programs devoted to digital media studies, but the focus is mostly on digital technologies as objects of study, such as at MIT's Comparative Media Studies Program and Georgia Tech's Digital Media Studies Program, where students and faculty explore the cultural implications of such new media forms as digital gaming, YouTube, online fan communities, social networking, and the like. The University of Southern California's Institute for Multimedia Literacy has been a leader in training and disseminating multimedia scholarship, developing crucial platforms like Scalar and Critical Commons, and other universities certainly have resources to support digital scholarship, but we are unaware of any programmatic efforts that focus specifically on the use of moving images as scholarly rhetoric as we are proposing.

Much audio-visual (or 'videographic') scholarship within the humanities is conducted outside of formal academic systems. For instance, The Criterion Collection has included video essays by the independent scholar Tag Gallagher on its DVD releases of *Madame de...* and *The Taking of Power by Louis XIV*, and the journalist/critic Matt Zoller Seitz has produced several video essays for the Museum of the Moving Image's *Moving Image Source* and the blog PressPlay. Retired luminary film scholar David Bordwell has collaborated on producing video essays and self-published them on his blog, as scholars of his rank have no need for disciplinary legitimation found in a formal peer-reviewed journal. Catherine Grant, a British film scholar and curator of the influential resource Film Studies for Free, hosts 'Audiovisualcy', a site dedicated to gathering self-published videographic essay works via the Vimeo platform. But despite such widespread interest and dissemination, there is little organization or coordination of the presentation of this experimental work, and opportunities for scholars to participate in academically recognized venues are still rare. Further, while there are many programs in film and media studies in the United States, most of these rigidly separate critical studies and production. The specialized, pre-professional focus of such programs rarely allows for faculty to teach, or for graduate students to engage in, the kind of experimentation that this workshop will undertake.

Institutional profile

Middlebury College is a top-tier residential liberal arts college, known for its excellent programs across

the humanities, languages, arts, and sciences. Beyond its undergraduate program, Middlebury runs numerous renowned graduate and special programs, including the summer Language Schools and Bread Loaf School of English hosted at its pastoral Vermont campus. The Department of Film and Media Culture is one of the oldest film studies programs at a liberal arts college, and has evolved into a leader in the field. The Film & Media Culture Department currently has six dedicated faculty with international reputations, a full-time technologist, and a strong reputation as a site of innovative teaching and scholarship. Over the past decade, Middlebury's Film & Media Culture Department has coordinated and hosted seminars and workshops for liberal arts faculty as supported by the Mellon Foundation and the National Institute for Technology in Liberal Education. The College has recently expanded its commitment to digital humanities through a Digital Liberal Arts Initiative, and this workshop will be a component of this Initiative, aiming to use summers to bring outside scholars to Middlebury to explore innovative forms of digital scholarship.

The workshop will convene in the state-of-the-art digital production facilities in Middlebury College's Film & Media Culture Department, located in the Axinn Center for Literary and Cultural Studies, which opened in 2008. These facilities, available to participants 24 hours a day, include four multimedia computer labs, each equipped with the latest versions of the software needed for students to produce digitally based scholarship, including Adobe Creative Suite for video editing and finishing, an array of sound production applications, and the 3D animation tool Blender. In addition, the department's facilities include access to a range of other equipment – digital video and still cameras, lighting equipment, tripods, a production studio with green screen, animation stands, an audio recording and editing studio, a video game lab, and a range of other supplemental hardware and software. Middlebury also hosts a video collection of over 10,000 DVDs to provide access to a wide range of moving-image media to use in our study and scholarship. The college's ample technological and logistical support will allow students to focus fully on the work at hand.

As a residential liberal arts college, Middlebury can provide appropriate housing for short-term special events such as this workshop. We anticipate that the participants will all reside in a single residential hall in individual ADA-compliant rooms. In addition, participants will eat together in one of Middlebury's excellent dining halls, with meal options to attend to any specific dietary needs. We will arrange transportation to and from Burlington International Airport, as well as provide parking for regional participants who choose to drive to Middlebury. Additionally, summer in a Vermont small town has an idyllic quality that we believe will both be attractive to applicants and create a productive learning community. In short, the tight-knit environment of Middlebury over the summer will provide an ideal setting for this immersive exploration.

Curriculum and work plan

We will begin the workshop in seminar style, by discussing scholarly readings (distributed to participants in advance) on the ways that technology has historically transformed the production of knowledge. Building on the history and theory of writing as a cultural form, we maintain that what a culture considers "thinking" is shaped by the dominant means by which it records, stores, and retrieves information. Walter Ong's *Orality and Literacy* argues that human history has seen only two transformations in these modes: first, in the shift from an oral to an alphabetic culture; and second, in our present transition from an alphabetic to an electronic culture. In each case, the new technology is added to and transforms the former: just as alphabetic writing supplemented and changed the logic of talking and thinking, digital technologies are now transforming writing. By remaining exclusively devoted to modes of presentation and logic derived from alphabetic writing, film and media scholars remain bound by conventions of presentation that film, video, computers, and other digital technologies have long since abandoned. This workshop will begin with this charge: we must invent the new forms that digitally based media scholarship will take.

After establishing a conceptual foundation, we will turn to the videographic essay form. We will read and discuss a number of recently written essays – by Christian Keathley, Adrian Martin and Cristina Alvarez Lopez, and Carlos Losilla – that specifically consider the short history and major developments in the videographic essay. We will also examine a range of videographic essays recently produced in this burgeoning form, including work from established academics like Catherine Grant (University of Sussex), Eric Faden (Bucknell University), and Adrian Martin & Cristina Alvarez Lopez (Goethe University, Frankfurt). In addition, we will consider video essays from popular critics like Matt Zoller Seitz and Kevin Lee, and experimental artwork whose objects of study are media objects themselves, including art installations such as Christian Marclay’s *The Clock* and Douglas Gordon’s *24 Hour Psycho*. We will also explore innovative media work produced outside of academia, such as remix videos, discussing how knowledge produced by fans fits into the critical sphere and how scholars might take inspiration from the robust circulation of online video. As we fully explore the possibilities for this new form, we will consider not only rhetoric, but aesthetics as well, for using moving images and sounds inevitably engages non-linguistic representations and thus draws upon a range of potential styles and affects. These works, which range from the explanatory to the poetic, will offer students useful models to consider as they undertake their own projects.

In advance of the workshop, each participant will select three or four familiar media objects (at least one film) on which s/he would like to work during their time at Middlebury. Throughout the first week of meetings, we will give participants a series of short videographic production assignments that will involve their selected media objects; these will then be screened and discussed together. These assignments will be oriented two ways: firstly, toward introducing participants to some of the dominant genres of videographic essay that have evolved and encouraging them to attempt work in those genres; and secondly, toward foregrounding specific formal elements (e.g., image manipulation, sound/image recombination, split screen, voice over, etc.) in their work. Just as importantly, these exercises will serve to get participants practicing and working with image and sound manipulation and recombination starting on the very first day. For example, one early assignment prompt would be: “Edit a 90 second trailer for a film using only images and sound effects from the film – no dialogue, no voiceover, no soundtrack music may be used.” Such formal parameters prompt participants to focus exclusively on images and sounds. For the final assignment of the first week, each participant will spend the weekend producing a short videographic essay on a shared film chosen by the project directors and screened at the start of the first week. Working on a shared object of study produces a great opportunity for collaboration, shared experience, and rich peer critique, and will highlight the range of styles and approaches that can be used to explore a singular media text.

Throughout this first week, we will also convene workshops offering instruction in the software platforms participants will use to produce their digital scholarship. No doubt some participants will bring extensive knowledge of multiple software programs, while others will arrive with little. Depending upon the knowledge set of the selected participants, we are prepared to work with Adobe Premiere, iMovie, or Final Cut Pro. But this workshop is not designed to be a technology training session; when giving similar assignments to our undergraduates, we have found that even the most basic technological knowledge enables students to produce innovative and sophisticated critical work. In fact, advanced technological training often distracts and overwhelms the user with choices. Emphasis here will be placed on the conceptual, with individual software platforms serving as the means. We aim to place all participants on equal footing, while allowing those with more technological expertise to explore the integration of such tools into their work. Further, regardless of the software used, the conceptual approaches are generalizable across various video and audio editing platforms.

Because this workshop will involve each participant producing a number of videographic critical works, significant time must be allotted – both inside and outside regular workshop hours – for participants to

spend time at the computers, working on their videos and becoming acquainted with the necessary software and procedures. The second week of the workshop will balance individual work time and group sessions involving presentations on relevant topics, with primary emphasis on workshopping the participants' own chosen videographic work. As part of the application process, participants will propose one media-based object of study (such as a film or a television program) about which they want to produce a substantial videographic critical essay. Throughout this second week, the project directors, the guest presenters, and our department's digital media specialist will be available for consultation and for providing technical instruction. In mentoring participants' work, we will emphasize the distinction between a traditional essay with moving illustrations, and the more integrated and innovative form of multimedia scholarship we hope to inspire. The workshop will conclude with participants presenting their completed works to the group in a critique-style setting.

During this second week, we will also reserve time to discuss a range of related practical issues. One key issue, especially for junior academics engaged in the production of videographic essays, is the frameworks of evaluation and peer review of such works to consider how they might fit into traditional models of academic presentation. One important way in which this validation takes place is through the academically sanctioned publication of scholarly work. To this end, we will explore current opportunities for publishing and presenting such digital work – at conferences, in online journals such as *Vectors* and *[in]TRANSITION*, via developing multimedia platforms like Scalar, and so forth. We will also discuss ongoing innovations in peer review and electronic dissemination, and help participants consider professional ramifications and possibilities of participating in such academic experiments.

In addition, reproducing excerpts of commercial media works as part of a critical analysis inevitably raises issues of copyright and fair use. We will include a workshop on the role U.S. Copyright law and practices within the humanities, focusing on digital publication and remix. Drawing on the work of scholars like Lawrence Lessig and James Boyle, we will consider the intellectual roots of remix as a creative and critical practice, and help equip emerging scholars with the background to include such perspectives in their own pedagogy and professional work, and defend their efforts against accusations of piracy or copyright violation. Another key concern is how film/media scholars can document their methodology and sources in a manner that both demonstrates rigor and fits with the aesthetic dimensions of moving-image scholarship. Recognizing that traditional footnotes, literature reviews, and statements of theory and method may not be simply reproduced in a video, we will consider what might replace them in a multimedia form. For instance, how might audio and video clips of scholarly lectures or even other videographic criticism function as citations? Looking at examples and exploring possibilities, we will guide participants as they consider how to devise strategies to document methodology and sources in a discipline-appropriate manner.

This gathering of scholars of all ranks in a workshop setting will also enable us to explore issues of pedagogy – that is, how teachers can incorporate similar multimedia assignments into their own courses, or how they can design full courses in which their students submit work composed in a multimedia form instead of traditional written exams and essays. The workshop leaders will draw upon their own pedagogical experiences and examples, and consider how such innovative teaching might be framed for purposes of review and promotion. In an increasingly competitive academic job market, applicants who can teach both critical studies and media production – especially when the two can be effectively integrated – find their employment opportunities increased.

We also plan to bring two visitors to the workshop to give special presentations and to consult with participants on their individual projects. We have commitments from Eric Faden, Associate Professor of English at Bucknell University and producer of video-based scholarship, and Catherine Grant, Lecturer at the University of Sussex, prolific videographic essay producer and co-editor of *[in]TRANSITION*. Both have expressed enthusiastic support for this workshop; the breadth of their expertise will help

participating emerging scholars establish broader contacts within academia and publishing.

Participants

We will solicit applications from faculty and advanced graduate students in film studies, media studies, and related programs across the country. We will announce the workshop in early Fall 2014, with an application deadline of December 1. We will promote the workshop at *[in]TRANSITION*, through formal announcements in disciplinary venues (such as Society for Cinema and Media Studies and Modern Language Association), and through informal networks of scholars via email lists, blogs, and online communities. As part of the application process, prospective participants will propose a potential topic of analysis and explain how using a multimedia form will enhance and deepen their scholarly analysis. Depending on the number of applicants, we may conduct interviews via Skype to facilitate the selection of the best possible cohort.

We will select participants based on both their proven successes within their careers (at whatever stage that might be), and how their applications attest to their vision for expanding the possibilities of digital film/media scholarship. In choosing our cohort of participants, we will seek a balance across objects of media analysis in order to create a robust interdisciplinary scholarly community that will endure beyond the two weeks. We believe that the potential to participate in a funded and self-contained workshop integrating new scholarly directions and innovative uses of technology will be quite appealing to a wide range of scholars, and we should be able to attract a strong group with which to work. We will limit the workshop to twelve participants, both to create an intimate and engaged seminar-style discussion about work produced over the two weeks, and due to space and technology constraints in our media laboratory.

Impact and evaluation

One important outcome of this workshop is that it will produce a body of multimedia scholarship appropriate for further dissemination to an interested disciplinary community. Most importantly, the project co-directors have close ties to *[in]TRANSITION*, an online journal devoted exclusively to presenting videographic work through a process of rigorous peer review at both pre- and post-publication levels. Jason Mittell serves on the editorial board of MediaCommons, an initiative of The Institute for the Future of the Book to establish a digital scholarly network designed to explore new forms of academic dissemination within media studies; he is the MediaCommons project manager for *[in]TRANSITION* and a longtime advocate for open access scholarship and new forms of peer review. Christian Keathley is a co-founder and co-editor of *[in]TRANSITION*, as well as an active videographic essay producer. While we envision *[in]TRANSITION* as a major outlet for publishing these works, we will also discuss and support integration of videographic criticism into other digital publishing platforms like *Vectors* and *Scalar*.

We will evaluate this workshop through a number of means. We will work with Middlebury's Institutional Research Office to generate an appropriate pre/post survey for participants to gauge learning outcomes and participant satisfaction with the process. We will co-curate a special issue of *[in]TRANSITION* dedicated to reporting on and sharing videographic essays from this workshop. This special issue will include an outline of the workshop, its various production assignments, and most importantly, a gallery of works produced by workshop participants that have undergone the normal pre-publication peer review process by members of the *[in]TRANSITION* editorial board, as detailed in the appendix. The works in this gallery will also be open to post-publication peer review in the journal. Registered users of MediaCommons are invited to comment on and engage in dialogue with other readers and creators about published videographic work and the pedagogical materials. Such open peer review is a crucial component of the disciplinary dialogue that must take place if videographic works are to be accepted as scholarship. This dialogue can serve to still further define the formal criteria we expect from

distinguished videographic work. The feedback obtained through this special issue of *[in]TRANSITION* should speak to how the broader film/media studies academic community engages with and values this model of scholarship.

Finally, we hope that this workshop will serve as a pilot for future opportunities. If we can secure funding to build on this model, we wish to offer similar summer workshops in the future, and potentially make direct connections with other institutions to arrange on-site presentations about this innovative model of digital scholarship. We believe that many opportunities exist to build on this model, and we hope that this grant will seed such future possibilities.

Staff, faculty, and consultants

Jason Mittell & Christian Keathley – Project Co-Directors: Professors Mittell and Keathley will organize, plan, and supervise the workshop, both in its content and design. They will be present each day during the two-week period, working with participants, leading discussions, lecturing, designing assignments, mentoring technology use, and guiding workshop critiques. In addition to the two weeks of the workshop, Mittell & Keathley will spend the two weeks before the event carefully designing and preparing the day-to-day plan, as well as managing the support staff. In the year prior to the event, the co-directors will prepare an application for participants, review submissions, and select the team of participants. Because both Mittell & Keathley are on a nine-month contract at Middlebury College, and the workshop will take place during the summer when they are not salaried, the grant will cover their salaries during the period of most intense work.

Jason Mittell (Ph.D. in Media and Cultural Studies, University of Wisconsin – Madison) is Professor of American Studies and Film & Media Culture at Middlebury College. His books include *Genre & Television: From Cop Shows to Cartoons in American Culture* (Routledge, 2004), *Television & American Culture* (Oxford UP, 2009), *How to Watch Television* (co-edited with Ethan Thompson, NYU Press, 2013), and *Complex Television: The Poetics of Contemporary Television Storytelling* (forthcoming from NYU Press, online at MediaCommons Press). As a founding member of the Society for Cinema & Media Studies Public Policy Committee, he was instrumental in drafting policy statements on copyright and fair use in teaching and publishing. As a founding member of MediaCommons Editorial Board, he has been involved in experiments in digital publishing and new forms of open peer-to-peer review. He maintains the popular blog Just TV (<http://justtv.wordpress.com>). He is also Faculty Co-Director of Middlebury's new Digital Liberal Arts Initiative, working to support and spread digital scholarship across the campus.

Christian Keathley (Ph.D. in Film Studies, University of Iowa; M.F.A. in Film/Video Production, School of the Art Institute of Chicago) is Associate Professor and Chair of Film & Media Culture at Middlebury College. He is the author of *Cinephilia and History, or The Wind in the Trees* (Indiana University Press, 2005), the forthcoming *The Mystery of Otto Preminger* (Indiana University Press), and numerous journal articles and book chapters. Keathley's videographic production work has been screened at a variety of international locations, including: the Society for Cinema and Media Studies (SCMS) annual conference (2006 & 2011); the 'Media in Transition' conference at MIT (2009); as guest speaker at the University of London Screen Studies Group (2012); as keynote presenter at the University of Antwerp conference on 'Photogenie and Cinephilia' (2012); as keynote presenter at the University of Pittsburgh conference on 'Cinephilia/ Cinephobia' (2012); and at the Deutsche Filminstitut Filmmuseum conference on 'The Audiovisual Essay: Practice & Theory' in Frankfurt (2013). He is the author of two publications directly relevant to this workshop: "La Caméra Stylo: Film Scholarship and the Video Essay" in the volume *The Language and Style of Film Criticism* (Routledge, 2011) and "Teaching the Scholarly Video Essay" in *Frames* vol. 1 (special issue, "Film and Moving Image Studies: Reborn Digital").

Though this proposal represents the first iteration of this particular project, both co-directors have been

actively involved for some time in exploring how scholarly work might be cast in a multi-media form. Both Mittell and Keathley routinely ask their students at Middlebury College to join them in this exploration by giving assignments that require presenting critical concepts in a multimedia form. They have shared these pedagogical experiments with colleagues at other institutions, through a pair of Mellon funded seminars on Media Studies in Liberal Arts Education in 2004 and 2009, at Carleton College's 2012 conference, "Visual Learning--Transforming the Liberal Arts," as well as through Mittell's blog and via informal conversations with a range of faculty. In spring 2009, both Mittell and Keathley participated with several other scholars in a panel at MIT's 'Media in Transition' conference, in which they presented digital video essays and discussed the importance of this form for re-imagining media scholarship for the digital age. The roots of the present workshop proposal emerged from the positive responses received from these presentations, suggesting that a broader interest in such work exists and needs to be encouraged and developed.

Ethan Murphy – Digital Media Specialist: Murphy will be present throughout the workshop, giving tutorials on various software platforms and providing general technical and project support. As the Digital Media Specialist for the Film & Media Culture Department at Middlebury College (where the workshop will be held), Murphy is thoroughly familiar with the equipment and fully prepared to support the technical needs of the event. Murphy will be committed to this project full time for four weeks—the two weeks in advance of the event, when all the equipment must be readied and planning must be conducted, and the two weeks of the event itself. Murphy will be paid a stipend for his extra work.

Francisca Drexel – Administrative Coordinator: Drexel will provide organizational support with the application process, housing and meals, and transportation; she will communicate with participants and guests, process financial materials, and coordinate with Middlebury College administration to handle all logistics. Drexel, the Academic Coordinator for Film and Media Culture, works solely during the academic year and not over the summer. The grant will fund additional hours for her to accomplish these tasks outside of her normal schedule during the month of June when she would normally not be working.

Student Assistant (to be determined): The student assistant, who will be chosen during Spring 2015, will provide both administrative and technical assistance. This student will be available during evening hours in the media lab to help troubleshoot technological issues while participants are working on their projects. The student will also provide set-up support for events, help coordinate logistics such as rides to and from the airport, and otherwise be able to address last-minute issues as they arise.

Catherine Grant – Guest Presenter:

Grant, Senior Lecturer in Film Studies at the University of Sussex, will be in residence for the second week of the workshop to mentor the participants and discuss her own videographic works. A producer of over 60 videographic critical essays, Grant is also a co-editor of *[in]TRANSITION* and the host of Audiovisualcy, a website that gathers and presents videographic essay works. She is the author of a number of articles on videographic criticism, including "Deja-Viewing? Videographic Experiments in Intertextual Film Studies" (*Mediascape*, ULCA's journal of cinema and media studies), and "The Shudder of a Cinephiliac Idea? Videographic Film Studies Practice as Material Thinking" (*Aniki: the Portugese Journal of Moving Image Studies*). In addition, Grant has for several years taught videographic production at the University of Sussex.

Eric Faden – Guest Presenter:

Faden, an Associate Professor of English at Bucknell University, will visit the workshop for two days to present and discuss his own work. Faden is experienced in this area, having produced several critical essays in video format, including "Tracking Theory: The Synthetic Philosophy of the Glance" in *Vectors*. Another one of Faden's videos, *A Fair(y) Use Tale* – an 8-minute video on copyright and fair use composed exclusively of clips from animated Disney films – was distributed by the Media Education

Foundation, has received over 6 million views on YouTube, and has been integrated in the California State Education curriculum. Faden's experience producing and teaching such work, finding distribution for it in scholarly venues, and exploring the boundaries of copyright and fair use, will make his presence especially beneficial for students enrolled in the workshop.



NATIONAL ENDOWMENT FOR THE
Humanities

Budget Form

OMB No 3136-0134
Expires 7/31/2015

Applicant Institution: *Middlebury College*

Project Director: *Christian Keathley & Jason Mittell*

Project Grant Period: *1/1/2015 to 12/31/2015*

[click for Budget Instructions](#)

	Computational Details/Notes	Year 1 01/01/2015- 12/31/2015					Project Total
1. Salaries & Wages							
Christian Keathley	80% of 13.9% of base salary	\$0					\$0
Jason Mittell	80% of 13.9% of base salary	\$0					\$0
Ethan Murphy	Stipend	\$5,000					\$5,000
Francisca Drexel	4 weeks at full time salary	\$0					\$0
Student assistant	3 weeks at full time hourly	\$0					\$0
2. Fringe Benefits							
Faculty/Staff	At rate of 34.9%	\$0					\$0
Student assistant	At rate of 10%	\$0					\$0
3. Consultant Fees							
Eric Faden	2 days	\$500					\$500
Catherine Grant	1 week	\$2,000					\$2,000
4. Travel							
Keathley/Mittell to DC for NEH		\$2,500					\$2,500
Faden	Mileage: 800 miles at \$.56	\$448					\$448
	3 nights meals & lodging	\$450					\$450
Grant	Flight from UK	\$1,200					\$1,200
	7 nights meals & lodging	\$1,000					\$1,000
Participants	12 at estimated \$500 per	\$6,000					\$6,000
5. Supplies & Materials							
							\$0
6. Services							
							\$0
7. Other Costs							
Participant stipends	\$500 per	\$6,000					\$6,000
Room & Board for participants	\$950 each for 15 days	\$11,400					\$11,400
Room & Board for student	\$1,520 for 3 weeks	\$1,520					\$1,520
8. Total Direct Costs	Per Year	\$75,282		\$0		\$0	\$75,282
9. Total Indirect Costs							
63% of salaries	Per Year	\$19,870					\$19,870
10. Total Project Costs	(Direct and Indirect costs for entire project)						\$95,152
11. Project Funding							
	a. Requested from NEH	Outright:					\$95,152
		Federal Matching Funds:					\$0
		TOTAL REQUESTED FROM NEH:					\$95,152
	b. Cost Sharing	Applicant's Contributions:					\$0
		Third-Party Contributions:					\$0
		Project Income:					\$0
		Other Federal Agencies:					\$0
		TOTAL COST SHARING:					\$0
12. Total Project Funding							\$95,152

Total Project Costs must be equal to Total Project Funding ----> (\$95,152 = \$95,152 ?)
 Third-Party Contributions must be
 greater than or equal to Requested Federal Matching Funds ----> (\$0 ≥ \$0 ?)

Budget notes

Because of the time commitment, financial support for the participants to attend this two-week residential workshop is imperative. Participants will have their travel to and from the workshop (estimated at \$500 per person based on current flight and ground transportation costs to Burlington, VT) covered by the grant, receive room and board on campus, and be offered a small stipend of \$500. The two guest presenters will be offered honoraria – \$500 for Faden's two days of participation, and \$2,000 for Grant for her full week's residency – and their travel and lodging expenses will be paid by the grant.

We have budgeted for both co-directors to attend the NEH Project Director meeting in Washington D.C., planning to stay two nights and fly from Burlington, VT.

Our salary calculations for the workshop are comparable to the NEH recommended splits for co-directors of a two-week workshop, with the understanding that the co-directors will dedicate significant time over Spring 2015 to select participants and prepare the curriculum. We will pay staff member Ethan Murphy a stipend for his extra work on this project, above and beyond his full-time salary. We have planned for Francisca Drexel to work for four weeks, full-time, on the project, including the week before and week after the workshop; she will do advanced planning and logistics during Spring 2015 as part of her regular job duties. We will hire a student assistant to work for three weeks, including one week prior to the workshop. Because of the challenges of recruiting students for such a short time period and the fact that the student is expected to integrate into the workshop and be available evenings, the grant will cover the student worker's room and board at the same rate as for the participants. The fringe rate for all staff is based on the College's official rate of 34.9% for regular employees, and 10% for student worker.

We will be using four multimedia labs in the Axinn Center, which Middlebury College will provide access to at no cost. We have not requested specific funding for expendable items (like media, office supplies, etc.), office costs (phone charges, photocopying), software upgrades and purchases for the labs, equipment upgrades, repairs, and replacements, or other administrative support. Middlebury's Institutional Research Office will require no compensation for developing the pre- and post-workshop surveys of participants. These expenditures will be considered Indirect Costs, calculated per negotiated federal rate.



DEPARTMENT OF HEALTH & HUMAN SERVICES

Program Support Center
Financial Management Services
Division of Cost Allocation

26 Federal Plaza, Room 41-122
New York, New York 10278
Phone: (212) 264-2069
Fax: (212) 264-5478
Email: dcany@psc.gov

April 1, 2013

Ms. Cindy Wemette
Controller
Middlebury College
Service Building
Middlebury, VT 05753-6175

Dear Ms. Wemette:

A negotiation agreement is being faxed to you for signature. This agreement reflects an understanding reached between your institution and a member of my staff concerning the rates or amounts that may be used to support your claim for costs on grants and contracts with the Federal Government. The agreement must be signed by a duly authorized representative of your institution and faxed to me; retain a copy for your file. Our fax number is (212) 264-5478. We will reproduce and distribute the agreement to awarding agencies of the Federal Government for their use.

Requirements for adjustments to costs claimed under Federal Grants and Contracts resulting from this negotiation are dependent upon the type of rate contained in the negotiation agreement. Information relating to these requirements is enclosed.

In consideration of this agreement, the following was agreed to:

1. The carry-forward over-recovery of (\$821,467) resulting from the settlement of the actual fringe benefit rate for the fiscal year ended June 30, 2012 for Middlebury College will be taken into consideration in computing the actual fringe benefit rate for fiscal year ending June 30, 2014. An additional carry-forward over recovery of (\$821,467) will be taken into consideration in computing the actual fringe benefit rate for fiscal year ending June 30, 2015.
2. Fringe benefit rate proposals for fiscal year ending June 30, 2013 for Middlebury College and Monterey Institute of International Studies are due by December 31, 2013.

A proposal encompassing all activities of your institution together with the required supporting information must be submitted to my office at the address shown on page 2 for each fiscal year your institution claims costs under grants and contracts awarded by the Federal Government. This proposal is due within six months after the close of your fiscal year. Therefore, a proposal for fiscal year ending June 30, 2014 will be due in my office not later than December 31, 2014.

Ms. Cindy Wemette

-2-

April 1, 2013

The proposal will be used to establish rates/amounts for the fiscal year subsequent to the last period covered by an approved final, fixed, or predetermined rate(s). Failure to submit a timely proposal will be interpreted as a forfeiture of reimbursement for indirect costs. Therefore, unless a proposal is received by December 31, 2014, future awards made by the Department of Health and Human Services will be for direct costs only and will not provide for the recovery of costs contained in this agreement. In addition, the costs claimed against awards already made may be subject to disallowances.

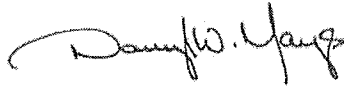
If you are unable to submit your proposal by the prescribed date, you may request an extension. This request must be submitted prior to the due date of the proposal and must contain a justification for the extension and the date the proposal will be submitted.

Your proposal and relevant correspondence should be addressed to:

Department of Health and Human Services
Division of Cost Allocation
26 Federal Plaza, Room 41-122
New York, New York 10278
(212) 264-1823

In addition, please acknowledge your concurrence with the comments and conditions cited above by signing this letter in the space provided below and **FAX (212-264-5478)** it to me with the enclosed negotiation agreement.

Sincerely,



Darryl W. Mayes
Regional Director
Division of Cost Allocation

Enclosures

Concurrence:

Cindy R. Wemette
Name
Controller Middlebury College
Title
4/9/13
Date

COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN: (b) (4)
 ORGANIZATION:
 Middlebury College

DATE: 04/01/2013
 FILING REF.: The preceding
 agreement was dated
 06/05/2012

Middlebury, VT 05753-6175

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: INDIRECT COST RATES

RATE TYPES:		FIXED	FINAL	PROV. (PROVISIONAL)	PRED. (PREDETERMINED)
<u>EFFECTIVE PERIOD</u>					
<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2012	06/30/2013	62.00	On-Campus (1)	All Programs
PRED.	07/01/2013	06/30/2015	63.00	On-Campus (1)	All Programs
PRED.	07/01/2012	06/30/2013	50.00	On-Campus (2)	All Programs
PRED.	07/01/2013	06/30/2015	52.00	On-Campus (2)	All Programs
PROV.	07/01/2015	Until Amended	63.00	On-Campus (1)	All Programs
PROV.	07/01/2015	Until Amended	52.00	On-Campus (2)	All Programs

*BASE

ORGANIZATION: Middlebury College

AGREEMENT DATE: 4/1/2013

(1) Applicable to Middlebury College

Direct salaries and wages including vacation, holiday, sick pay and other paid absences but excluding all other fringe benefits.

*BASE

(2) Applicable to Monterey Institute of International Studies

Effective 07/01/11 - Direct salaries and wages including vacation, holiday, sick pay and other paid absences but excluding all other fringe benefits.

ORGANIZATION: Middlebury College
AGREEMENT DATE: 4/1/2013

SECTION I: FRINGE BENEFIT RATES**

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE(%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
FIXED	7/1/2012	6/30/2013	34.90	All (1)	Salaries and Wages
FIXED	7/1/2013	6/30/2014	33.20	All (1)	Salaries and Wages
FIXED	7/1/2012	6/30/2013	23.40	All (2)	Salaries and Wages
FIXED	7/1/2013	6/30/2014	24.00	All (2)	Salaries and Wages
PROV.	7/1/2014	Until amended	34.20	All (1)	Salaries and Wages
PROV.	7/1/2014	Until amended	24.00	All (2)	Salaries and Wages

** DESCRIPTION OF FRINGE BENEFITS RATE BASE:
Salaries and wages.

- (1) Applies to Middlebury College.
(2) Applies to Monterey Institute of International Studies.

ORGANIZATION: Middlebury College

AGREEMENT DATE: 4/1/2013

SECTION II: SPECIAL REMARKS

TREATMENT OF FRINGE BENEFITS:

(1) Applicable to Middlebury College:

The fringe benefits are charged using the rate(s) listed in the Fringe Benefits Section of this Agreement. The fringe benefits included in the rate(s) are listed below.

(2) Applicable to Monterey Institute of International Studies:

Effective 07/01/2011 - The fringe benefits are charged using the rate(s) listed in the Fringe Benefits Section of this Agreement. The fringe benefits included in the rate(s) are listed below.

TREATMENT OF PAID ABSENCES

Applicable to Middlebury College and Monterey Institute of International Studies:

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

Applicable to Middlebury College:

1. The fringe benefit rate consists of Health Insurance, Life Insurance, FICA, Disability Insurance, Pension/Retirement, Unemployment Insurance, Workmen's Compensation, Dental Insurance, Employee Assistance Program and Flexible Spending Plan and Sabbatical Research Leave.

Applicable to Monterey Institute of International Studies:

2. Effective 07/01/2011 - The fringe benefit rate consists of Health Insurance, Life Insurance, FICA, Disability Insurance, Pension/Retirement, Unemployment Insurance, Workmen's Compensation, Dental Insurance, Employee Assistance Program and Flexible Spending Plan.

3. Equipment means an article of nonexpendable, tangible personal property having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit.

ORGANIZATION: Middlebury College

AGREEMENT DATE: 4/1/2013

SECTION III: GENERAL

A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-21, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

Middlebury College

(INSTITUTION)

(SIGNATURE)

(NAME)

(TITLE)

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

(SIGNATURE)

Darryl W. Mayes

(NAME)

Regional Director, Division of Cost Allocation

(TITLE)

4/1/2013

(DATE) 0819

HHS REPRESENTATIVE: Michael Stanco

Telephone: (212) 264-2069

Appendices

Workshop Schedule

Week One:

Sunday p.m.

Evening welcome reception followed by film screening (based on participant interests).

Monday a.m.

Readings (assigned in advance of the workshop): on the history of new technologies and knowledge transmission, and on the videographic essay form, including:

Ong, *Orality & Literacy* (excerpts)

Ulmer, *Teletheory: Grammatology in the Age of Video* (excerpts)

Mulvey, *Death 24x a Second* (excerpts)

Faden, "A Manifesto for Critical Media"

Keathley, "*La camera-stylo*: Notes on videocriticism and cinephilia"

Grant, "The Shudder of a Cinephiliac Idea? Videographic Film Studies Practice as Material Thinking"

View a range of videographic critical essays and discuss their formal approaches, and their effective mixture of explanatory and poetical modes. [See attached videography for examples throughout the schedule]

Monday p.m.

Introduction to digital media lab and instruction in video editing software (with platform to be determined based on participant background) and acquisition (Handbrake program for ripping clips from DVDs).

Screen several 'remix' trailers (including Jean-Luc Godard's trailer for Robert Bresson's *Mouchette* [1967]) and discuss how they function as scholarship, analysis, and/or transformation.

ASSIGNMENT ONE: *Remix Trailer*. Participants will choose one of their selected media objects (film or TV) and edit a 90 second 'remix' trailer using only images and sound effects from the media object – no dialogue, music, titles, or voice-over allowed. These parameters will focus participants on the goal of the assignment, which is not to edit a narrative "preview" of the film, but rather to offer a visual précis, showing how their media object uses images and sounds in specific ways.

Tuesday a.m.

Screen and discuss participants' Remix Trailers.

Tuesday p.m.

Reading: Martin & Lopez, "The One and the Many: Making Sense of Montage in the Audiovisual Essay"

ASSIGNMENT TWO: *Balancing the Elements – 4 Minute Movie*. Participants will choose a film from their group of selected media objects and edit a four-minute version of it. This assignment introduces participants to the challenge of organizing an array of textual elements – image, sound (music/dialogue/effects), text – so that they are in balance, integrated and well-calibrated in relation to one another.

Wednesday a.m.

Screen and discuss participants' 4 Minute Films.

Wednesday p.m.

Reading: Murillo, "Thought, Action, and Imagination."

Screen and discuss videographic critical essays that foreground double screen presentation.

ASSIGNMENT THREE: *Two Screen Video*. Participants will use a double screen process to bring two films into dialogue with one another, highlighting formal and narrative features. This assignment invites participants to extend the foundational cinematic editing practice of montage, which is sequential, into a multi-screen juxtaposition that is simultaneous, showing (rather than telling) their relevant similarities.

Thursday a.m.

Screen and discuss participants' Two Screen Videos.

Thursday p.m.

Reading: Martin, "A Voice Too Much"

Screen and discuss videographic works that foreground use of voice-over.

ASSIGNMENT FOUR: *Voice-over*. Participants will produce a short videographic essay on one of their selected media objects using extensive voice-over in a manner that is poetical/performative as well as explanatory.

Friday a.m.

Screen and discuss participants' Voice-over videos.

Friday p.m.

Reading: Barlow, *The DVD Revolution* (excerpts); Tryon, *Reinventing Cinema* (excerpts)

Discuss typical Bonus DVD genres and screen videographic critical works that re-imagine these typical forms.

ASSIGNMENT: *Bonus DVD Feature*. Participants will produce a 're-imagined' Bonus DVD feature for the film screened on the previous Sunday evening.

Week Two:

Sunday p.m.

Presentation by special guest Catherine Grant, who will screen and discuss her videographic work and comment on developments in the form over the past decade.

Monday a.m.

Screen and discuss Bonus DVD assignments.

Monday p.m.

Participants begin work on their final videographic essays, with project directors and guests available for mentoring.

Tuesday a.m.

Reading: Fitzpatrick, *Planned Obsolescence* (excerpts)

Discussion of career issues: how can videographic works fit into traditional processes of evaluation and review?

Tuesday p.m.

Participants begin work on their final videographic essays, with project directors and guests available for mentoring.

Wednesday a.m.

Reading: Lessig, *Remix* (excerpts)

Presentation by Eric Faden, who will screen and discuss his video, "A Fair(y) Use Tale." Discussion of copyright laws and fair use.

Wednesday p.m.

Participants continue work on their final videographic essays, with project directors and guests available for mentoring.

Thursday a.m.

Discussion of how to most properly and effectively document methodology and referencing of sources in a videographic essay.

Thursday p.m.

Participants continue work on their final videographic essays, with project directors and guests available for mentoring.

Friday a.m.

Reading: Keathley, "Teaching the Scholarly Video"; *Cinema Journal* "Teaching the Video Essay Dossier"

Discussion of pedagogy -- designing a course for undergraduates on the videographic critical essay vs. incorporating video essays into courses. Sample syllabi and assignments.

Friday p.m.

Participants complete work on their final videographic essays.

Saturday p.m.

Screening of participants' final videographical critical essay projects. Farewell reception.

Curriculum Vitae of Organizers

Christian Keathley

Associate Professor, Film & Media Culture Department
211 Axinn Center for the Humanities
Middlebury College
Middlebury, VT 05753
802-443-3432
ckeathle@middlebury.edu

Education

University of Iowa, Ph.D., Film Studies (2000)

The School of the Art Institute of Chicago, M.F.A., Film Production (1995)

University of Florida, M.A., English & Film Studies (1992); B.A., English & Film Studies (1985)

Academic Employment

Middlebury College, Associate Professor of Film & Media Culture (2008-present);
Assistant Professor of Film & Media Culture (2002-2008)

Clemson University, Assistant Professor of English (2000-2002)

The School of the Art Institute of Chicago, Graduate Teaching Assistant in Filmmaking (1993-1995)

Selected Publications

The Mystery of Otto Preminger (under contract to Indiana University Press).

Cinephilia and History, or The Wind in the Trees (Indiana University Press, 2006).

"Letting the World Happen," *Aniki: Portugese Journal of the Moving Image*, Vol. 1, No. 1 (December 2013)

"Teaching the Scholarly Video," *Frames* #1 (July 2012), special issue: "Film and Moving Image Studies: Reborn Digital." <http://framescinemajournal.com/teachingthescholarly>

"*Bonjour Tristesse* and the Expressive Potential of *Découpage*," *Movie: A Journal of Film Criticism*, Issue 3 (2011). <http://www2.warwick.ac.uk/fac/arts/film/movie/>.

"*La Caméra-stylo*: Notes on Video Criticism and Cinephilia," in *The Language and Style of Film Criticism*, ed. Andrew Klevan and Alex Clayton (Routledge, 2011). Translated as "'*La caméra-stylo*: Notas sobre la crítica audiovisual y la cinefilia,'" in *Transit: Cine y Otros Desvíos*,

Relevant Guest Talks & Conference Presentations

Workshop Participant, "Visualizing Media Studies: The Expansion of Scholarly Publishing Into Video

Essays,” Society for Cinema and Media Studies Annual Conference, Seattle, March 20, 2014.

“Video Essays and the First Person Singular,” Panel Participant, Society for Cinema and Media Studies Annual Conference, Seattle, March 20, 2014.

“The Use of An Illusion: Childhood cinephilia, object relations, and videographic film studies.” Keynote presentation at Photogenie and Cinephilia conference, University of Antwerp, Belgium, December 7, 2012.

Co-Presenter (with Catherine Grant, University of Sussex), “The Use of An Illusion: Childhood cinephilia, object relations, and videographic film studies.” Guest lecture, by invitation, University of London Screen Studies Group, London, December 3, 2012.

“The Use of An Illusion.” Keynote presentation at Cinephilia/Cinephobia: New Mediations of Desire and Disgust conference at University of Pittsburgh, November 9, 2012.

Panel Participant, “Transforming Moving Image Pedagogy,” Visual Learning: Transforming the Liberal Arts conference, Carleton College, Northfield, MN, September 2012.

Panel Chair, “*La Caméra-stylo*: Film Scholarship and the Video Essay.” Society for Cinema and Media Studies Annual Conference, Vancouver, March 2006.

Selected Film/Video Productions and Screenings

“50 Years On,” video essay produced for Society of Cinema and Media Studies’ 50th anniversary conference (2011). <http://vimeo.com/25027483>

“Pass the Salt,” video essay on a scene from Preminger’s *Anatomy of a Murder* (2011). <http://vimeo.com/23266798>

“Does Your Dog Bite?” Video essay presentation, “Scholarship of Sound & Image,” MiT 6 – Media in Transition Conference, MIT, April 2009.

“Sights of Memory.” Video essay presentation, Clifford Symposium, Middlebury College, November 2008.

“A Bit of Business.” Video essay presentation, Society for Cinema and Media Studies Annual Conference, Vancouver, March 2006.

Snapshots (1995) 16mm color sound film & ¾” video. 25 mins.

University Film & Video Association Conference, North Carolina School of the Arts, August 1998.

San Francisco Cinematheque, March 1997.

University of Iowa Film Studies Colloquium, January 1996.

“Exposures.” The Art Institute of Chicago, April 1995.

Clues (1992) ¾ video. 55 mins.

Jason Mittell

Film & Media Culture and American Studies
 208 Axinn Center
 Middlebury College
 Middlebury, Vermont 05753
 office: (802) 443-3435 / fax: (802) 443-5123
 email: jmittell@middlebury.edu website: <http://justtv.wordpress.com>

Education

University of Wisconsin – Madison, Department of Communication Arts
 Ph.D., August 2000, Media & Cultural Studies Program
 M.A., Spring 1996, Media & Cultural Studies Program

Oberlin College, Oberlin, Ohio
 B.A. Spring 1992, English and Theater double major

Employment

Middlebury College, Middlebury Vermont
 Professor of American Studies and Film & Media Culture, 2013 - present
 Associate Professor of American Studies and Film & Media Culture, 2008-13
 Assistant Professor of American Studies and Film & Media Culture, 2002-08
 Chair of Film & Media Culture Department, 2008-11, 2012-13

University of Göttingen, Germany
 Fellow in Residence, 2011-12, Lichtenberg-Kolleg Institute for Advanced Study; affiliate of American Studies program and Popular Seriality Research Unit.

Georgia State University, Atlanta
 Assistant Professor of Communication, Fall 2000 – Spring 2002, Film/Video undergraduate program, Moving Image Studies Ph.D. program.

University of Wisconsin – Madison, Department of Communication Arts, 1994-2000.
 Lecturer and Teaching Assistant, *Introduction to Radio-TV-Film*, *Video Production*, *Television Genres*.

Major Publications**Books**

Complex TV: The Poetics of Contemporary Television Storytelling (New York University Press, forthcoming; online draft available for open review at MediaCommons Press).

How to Watch Television, co-edited with Ethan Thompson (New York University Press, 2013).

Television and American Culture (Oxford University Press, 2010).

Genre and Television: From Cop Shows to Cartoons in American Culture (Routledge, 2004).

Selected Articles and Essays

“Haunted by Seriality: The Formal Uncanny of *Mulholland Drive*,” *Cinephile* 9:1 (Spring 2013).

“Wikis and Participatory Fandom,” in *The Participatory Cultures Handbook*, edited by Aaron Delwiche and Jennifer Henderson (Routledge, 2012), 35-42.

“TiVoing Childhood: Time Shifting a Generation’s Concept of Television,” in *Flow TV: Television in the Age of Media Convergence*, edited by Michael Kackman et. al. (Routledge, 2010), 46-54.

“All in the Game: *The Wire*, Serial Storytelling and Procedural Logic,” in *Third Person: Authoring and Exploring Vast Narratives*, edited by Noah Wardrip-Fruin and Pat Harrigan (MIT Press, 2009), 429-38.

“Sites of Participation: Wiki Fandom and the Case of Lostpedia,” *Transformative Works and Cultures* Vol. 3 (Fall 2009).

“Narrative Complexity in Contemporary American Television,” *The Velvet Light Trap* #58, Fall 2006, 29-40.

Relevant Projects and Service

Founding faculty co-director of Middlebury College Digital Liberal Arts Initiative, 2013 – present. Strategic planning and fundraising for more than \$1 million project to incubate and develop digital humanities projects and networks at Middlebury; serving as faculty mentor and coordinator for specialized projects in the arts and audio-visual technologies.

Head of steering committee for 2014 Clifford Symposium on “Transforming the Academy in the Digital Era,” Middlebury College.

Founding Editorial Board member of MediaCommons, 2006 – present.

Member of Society for Cinema and Media Studies Information Technology Committee, 2012 - present.

Founding Member of Society for Cinema and Media Studies Public Policy Committee, 2005 – 2010. Contributing author on SCMS Policy Statements on Fair Use.

Co-coordinator of Mellon 23 Symposium on Media Studies in the Liberal Arts, Pomona College, January 2009.

Selected to participate in Forum on Excellence & Innovation in Higher Education, Harvard University, 2005-09. Five-year program exploring innovative practices in higher education, approximately 45 faculty and administrators from 14 colleges and universities nationwide invited to participate. Funded by Spencer Foundation, providing financial support for projects directly to participating campus projects.

Coordinated and led week-long workshop on Digital Gaming in the Liberal Arts Curriculum, hosted by NITLE in Middlebury, VT, Summer 2005.

Coordinated Symposium for Cinema & Media Studies in the Liberal Arts Context, a Mellon-funded workshop for 30 faculty from 8 college campuses in October 2004 at Middlebury College. Proposed & received grant for \$48,000 to fund symposium; coordinated and hosted event.

Member of Convergence Cultures Consortium, a MIT-centered consulting group applying humanistic scholarship to contemporary media strategies, 2004-12.

About *[in]TRANSITION*

[in]TRANSITION – a collaboration between MediaCommons and the Society for Cinema and Media Studies’ official publication, *Cinema Journal* – is the first peer-reviewed academic journal of videographic film and media studies.

Practitioners of these forms (which include, inter alia, the ‘video essay’, ‘audiovisual essay’, and ‘visual essay’ formats) explore the ways in which digital technologies afford a new mode of carrying out and presenting film and moving image research. The full range of digital technologies now enables film and media scholars to *write* using the very materials that constitute their objects of study: moving images and sounds.

Though a number of other outstanding sites present videographic work, none has yet received the disciplinary validation that is accorded to written scholarship. In large part, the strictures of written academic discourse pose a challenge for this nascent form of multi-media ‘writing’. *[in]TRANSITION* aims to address this issue. This journal is designed not only as a means to present selected videographic work, but to create a context for understanding it – and validating it – as a new mode of scholarly writing for the discipline of cinema and media studies and related fields. This goal will be achieved through editorial curating of exemplary videographic works, through critical analysis and appreciation, and through a system of pre- and post-publication peer review.

For the first four issues of *[in]TRANSITION*, the co-editors and invited members of the editorial board will select existing videographic works to present as exemplary of the form. These issues will select and organize works thematically, around the various formal features that have already begun to take shape in videographic practice. Each selected work will be accompanied by a short critical essay that explains and justifies the work in two ways: for its creative use of multi-media tools; and for the way it creates a ‘knowledge effect’ – that is, for its impact as scholarship. The goal of these inaugural issues is to set the terms of evaluation for the future of the journal: to present selected work, and contextualize it for acceptance and validation by our discipline.

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Letters of Commitment



March 5, 2014

TO WHOM IT MAY CONCERN

Re. Grant Proposal to the National Endowment for the Humanities' Institutes for Advanced Topics in the Digital Humanities

I am writing to confirm my firm commitment to participating in a proposed two-week workshop entitled "Scholarship in Sound & Image: Producing Videographic Criticism in the Digital Age" in June 2015 at Middlebury College, USA, on producing videographic criticism. Professor Jason Mittell and Christian Keathley of that College have invited me, and Professor Eric Faden, to be in residence for part of the workshop in order to work with the other participants.

I would be honoured and excited to be a part of this highly innovative and timely workshop on what I consider to be one of the most important issues facing humanities scholarship and pedagogy in the digital era: the matter of moving beyond text in order to take advantage of new digital communicational and research affordances. Spending time with these three professors would be important experience for me. Professors Keathley, Mittell and Faden are three of the longest standing and most esteemed supporters of these new educational formats, and among the most eloquent and knowledgeable of all their proponents and practitioners.

In particular, Professor Keathley's early written work on the videographic film studies forms inspired my own practical explorations of these. His work also inspired my own online collection of such work, primarily for educators and students, at the Audiovisualcy website (<http://vimeo.com/groups/audiovisualcy>). And it fuelled my desire to teach these forms in my classroom. Professor Keathley's publication on audiovisual essays, "*La Caméra-stylo: Cinephilia and the Video Essay*," in *The Language and Style of Film Criticism*, ed. Andrew Klevan and Alex Clayton (Routledge, 2011), is a superb, agenda-setting work that, in the years to come, will carry out much of the work of persuasion and advocacy that will be required as film studies scholarship attempts to move, if not entirely 'beyond text', then at least in a direction that will enable it to call meaningfully on a variety of multimedia forms.

Yours sincerely,

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