NEH Application Cover Sheet (HT-250993)
Institutes for Advanced Topics in the Digital Humanities

PROJECT DIRECTOR

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Field of expertise: Media Studies

INSTITUTION

President and Fellows of Middlebury College
Middlebury, VT 05753-6000

APPLICATION INFORMATION

Title: *Scholarship in Sound and Image*

Grant period: From 2016-09-01 to 2018-12-31
Project field(s): Film History and Criticism; Media Studies

Description of project: In June 2015, we hosted a highly successful workshop, "Scholarship in Sound and Image," funded by a grant from the NEH's Institute for Advanced Topics in the Digital Humanities (IATDH). This workshop brought together 14 scholars of film and media studies to learn how to produce videographic criticism that incorporates sound and moving images via digital technologies. We are again applying for an IATDH grant, this time to support a pair of two-week workshops, in June 2017 and June 2018. The workshops – whose curriculum is based on a course that has been successfully taught four times at Middlebury College, in addition to the successful IATDH workshop in 2015 – is designed for 15 participants whose objects of study involve audio-visual media, especially film, radio, television, and other new digital media forms. The two iterations of the workshop will subdivide the participants, inviting Ph.D. students in 2017, and faculty or postdocs in 2018.

BUDGET

Outright Request	241,001.00	**Cost Sharing**	0.00
Matching Request	0.00	**Total Budget**	241,001.00
Total NEH	241,001.00		

GRANT ADMINISTRATOR

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Scholarship in Sound and Image:
Producing Videographic Criticism in the Digital Age
Two Workshops at Middlebury College - June 2017 and June 2018
Proposed by Christian Keathley and Jason Mittell, March 2016

Description of the project and its significance

In June 2015, we hosted a highly successful workshop, "Scholarship in Sound and Image," funded by a grant from the NEH's Institute for Advanced Topics in the Digital Humanities (IATDH). This workshop brought together 14 scholars of film and media studies to learn how to produce videographic criticism that incorporates sound and moving images via digital technologies. We are again applying for an IATDH grant, this time to support a pair of two-week workshops, in June 2017 and June 2018. The workshops – whose curriculum is based on a course that has been successfully taught four times at Middlebury College, in addition to the successful IATDH workshop in 2015 – is designed for 15 participants whose objects of study involve audio-visual media, especially film, radio, television, and other new digital media forms. The two iterations of the workshop will subdivide the participants, inviting Ph.D. students in 2017, and faculty or postdocs in 2018.

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." The proposed workshops will once again engage with key questions facing film and media scholars in the digital age: How might the use of images and sounds transform the rhetorical strategies used by 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 to be leaders in a broader humanities context.

The project directors will also work through our existing roles at the innovative new journal *[in]Transition: Journal of Videographic Film & Moving Image Studies* to both promote and report on this workshop. Keathley and Mittell are co-founders of *[in]Transition*, the first journal devoted exclusively to peer reviewing and publishing videographic works. At the Society for Cinema and Media Studies Annual Conference in March 2015, *[in]Transition* was the winner of the Anne Friedberg Innovative Scholarship Award of Distinction. In December of 2015, just six months after our first IATDH funded workshop, *[in]Transition* published a special issue featuring five peer reviewed videographic works by participants from the June session, who had begun their videos during our workshop. This special issue has been essential for disseminating and promoting the genre of scholarship explored in the workshop, for establishing pedagogical practices to help extend the format's reach, and for legitimizing the efforts of the participating scholars. For the next iterations of the workshop, the project directors will again co-curate special issues of *[in]Transition* that will present selected videographic work produced by the participants.

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Narrative:

Introduction

The past few years has seen a dramatic development in film and media studies: the emergence of the videographic essay as a validated form of multi-media digital scholarship. Prior to this, and 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 decade has afforded boundless possibilities for presenting humanities scholarship, especially work examining media itself, such as motion pictures, television, and other electronic audiovisual forms. The core challenges facing this new 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 opportunities to more 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 pair of two-week workshops, planned for the last two weeks of June 2017 and June 2018, on producing videographic criticism. This late-June schedule works well for Middlebury's facilities availability, and fits with most academic calendars as an available time for faculty and graduate students alike. Unlike traditional video production courses, this workshop will focus on remixing and transforming existing media works into pieces of multimedia criticism. Each year's workshop will invite 15 scholars, selected through an application process in late fall prior to each workshop. For our 2015 workshop, we received an overwhelming number of applicants for the available slots (103 applications for an initial plan of 12 participants), leading us to restrict participation only to faculty and postdocs. For this grant, we are subdividing into two sessions based on rank: the 2017 iteration will serve Ph.D. students, while 2018 will serve faculty and postdocs. All participants will be scholars of some form of media, including film, television, radio, photography, or 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 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, see *[in]Transition*, especially issue 2.4, which Keathley and Mittell curated and which features five peer reviewed video essays by participants of the 2015 workshop: http://mediacommons.futureofthebook.org/intransition/. Though a number of online sites publish videographic work, only *[in]Transition* publishes work that has been openly peer reviewed, and only *[in]Transition* enjoys the validation of two academically sanctioned sponsoring organizations: MediaCommons, a digital scholarly network promoting explorations of new publishing in the field of media studies, and *Cinema Journal*, the official publication of the Society for Cinema and Media Studies.

Following the successful completion of each workshop, the project directors will again curate a special issue of *[in]Transition* that will feature selected videographic work produced by the workshop participants. *[in]Transition* not only presents videographic work, but also enables readers to view and engage in open peer review of the projects. These special issues are essential for helping the workshop participants enter into the subfield of videographic criticism by disseminating and promoting their work in a disciplinarily sanctioned and award-winning publication. Based on the experience of the 2015 workshop, most participants will go on to create videographic work to be presented at scholarly

conferences and in online publications.

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.

To explore this new horizon in media scholarship, this workshop advocates for the possibilities of creative digital criticism to 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.

As a result of our role in the founding of *[in]Transition*, and in organizing the NEH IATDH funded 2015 Scholarship in Sound and Image workshop, Keathley and Mittell enjoy a position of leadership in the teaching, dissemination, and promotion of disciplinarily sanctioned videographic work. While innovations in the digital presentation of film and media scholarship are fairly widespread, they are emerging 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, 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. 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 our workshops will undertake. Indeed, we are unaware of any programmatic effort that focuses specifically on the use of moving images as scholarly rhetoric in the way that our approach does. The 2015 Scholarship in Sound and Image workshop was the first such event devoted to offering both technical and conceptual instruction in the videographic form.

Furthermore, while a sizable portion of videographic work is being produced, the vast majority of it is exhibited outside of any formally sanctioned academic system. The Criterion Collection has included video essays on many of its DVD releases, and the Museum of the Moving Image's *Moving Image Source* and the websites *PressPlay* and *Fandor* routinely publish video essays. But only *[in]Transition* offers scholars the opportunity to see their work validated as research due to this publication's affiliation with academically sanctioned organizations and through its process of open peer review. Both our experience with teaching videographic work within classes and leading the 2015 workshop, and our leadership roles with *[in]Transition*, leave us well-positioned to lead two more successful rounds of Scholarship in Sound and Image.

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, two full-time technologists, 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 as funded by the Mellon Foundation, which has expanded faculty research in digital humanities including videographic work. The 2015 Scholarship in Sound and Image workshop was a key component of this Initiative, serving as a pilot to establish an ongoing Middlebury Digital Liberal Arts Summer Institute that is designed bring outside scholars to Middlebury to explore innovative forms of digital scholarship within specific fields. The 2017 and 2018 workshops would further solidify this offering and would position Middlebury to continue such summer workshops, independent of IATDH funding and spanning other topics in digital humanities.

Our workshops will again 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 and Blu-rays 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 workshop participants to focus fully on the work at hand, and all of these facilities, equipment, and materials will be provided by the college at no cost.

As a residential liberal arts college, Middlebury can provide appropriate housing for short-term special events such as this workshop. Participants will all reside in a single residential hall in individual ADA-compliant rooms. In 2015, the participants bonded in their residence hall, creating a collegial environment and fostering a community of practice, with video editing and peer feedback lasting well into the night. 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 has proven both to be attractive to applicants and to create a productive learning community. In short, the tight-knit environment of Middlebury over the summer provides an ideal setting for this immersive exploration.

Curriculum and work plan

In advance of the workshop, we will distribute scholarly readings that address the ways that technology has historically transformed the production of knowledge to the participants [see Bibliography in Appendices]. 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. Scholars must now invent the new forms that digitally based media scholarship will take.

In addition, we will supply participants with a videography: a list of distinguished and influential examples of videographic essay work that can serve as models for the kind of work they will produce [see Videography in Appendices]. As we 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. But the theoretical/conceptual foundation and the model video essays will serve as background. The workshop residency will be focused primarily on having participants learn editing skills to experiment with the videographic essay form. Our mantra, especially in the first week, is 'Make First, Talk Later' – a distinct challenge for a group of academics!

In advance of the workshop, each participant will select a familiar media object 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 daily exercises that will involve their selected media objects; these will then be screened and discussed together. These assignments will be oriented 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 also toward foregrounding specific formal elements (e.g., image manipulation, sound/image recombination, split screen, voice over, etc.) in their work.

This approach during the first week is based on two core principles. The first is that one learns by doing. Each morning we will give a new assignment, after which participants receive a tutorial in the core features of Adobe Premiere they would need to complete that assignment. Our second principle is that formal parameters lead to content discoveries. Instead of asking participants to make a video that served a particular content goal (such as criticism, analysis, comparison, etc.), we have created exercises with strict formal requirements, but open to whatever content people were interested in. For example, one early assignment prompt will be: "Edit a one minute sequence consisting of exactly ten 6-second shots from your film, over a 1-minute continuous audio segment from the same." Such formal parameters prompt participants to focus exclusively on images and sounds, and we found that the 2015 workshop participants made great discoveries from such exercises, both in their technical abilities and their conceptual understanding of their chosen films.

The exercises allow for a good deal of experimentation and help participants to come to know one another's media objects as the exercises accumulate. While the ultimate goal of videographic work may be to produce scholarly knowledge about a particular media object of study, that goal must first be set aside in favor of a careful examination of the media object as an archive of moving images and sounds. We maintain that, if criticism is to be offered in a multi-media form, you must first learn something about how to effectively use moving images and sounds, and through certain exercises your media object will reveal new insights about itself.

After each exercise is assigned, we will convene a workshop offering instruction in the software platforms that participants will use to produce their digital scholarship, especially Adobe Premiere and Handbrake. No doubt some participants will bring extensive knowledge of multiple software programs, while others will arrive with little. But this workshop is not designed to be a technology training session; when giving similar assignments to our undergraduates and 2015 workshop participants alike, 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.

The second week of the workshop will balance individual work time, during which participants will workshop their own original long-form videographic work, and group sessions involving presentations on relevant topics. 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 drafts of their works-in-progress 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 to consider how such work 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 and in online journals such as *[in]Transition*, 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, we will include a presentation on 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 Eric Faden, 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.

This gathering of scholars in a workshop setting also enables us to explore issues of pedagogy, discussing how teachers can incorporate similar videographic 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.

In addition, during the second week, we will host several distinguished visitors to the workshop to give special presentations and to consult with participants on their individual. This timing allows the participants to develop their abilities and community in the first week, with new guests adding energy and fresh perspectives in the second week. Catherine Grant, Lecturer at the University of Sussex and prolific videographic essay producer and co-editor of *[in]Transition*, has agreed to reprise her role as Producer in Residence for the second week of both workshops; in 2015, she was invaluable as a mentor to participants developing their projects and an expert in the scholarly and professional practices that we discussed.

For the 2017 proposed workshop, which will consist exclusively of graduate students, we will invite two guests who can speak specifically to issues of concern for budding scholars. Drew Morton (Texas A&M, Texarkana), co-editor of *[in]Transition*, is a junior faculty member and active videographic essay producer who can address how best to communicate the value of such work to hiring and promotion

committees. The second guest, Corey Creekmur (University of Iowa), who was a participant in our 2015 workshop, can address these issues from the other side – as a long-tenured professor and an advisor of graduate students, he is well-positioned to mentor young scholars about how best to help non-practitioners see the importance of videographic work in the development of film and media studies.

In the 2018 proposed workshop, we will also invite a participant from the 2015 workshop – Allison de Fren (Occidental College), who has worked in traditional documentary but has since become an active videographic essay producer. Also, we will again invite Kevin B. Lee (Art Institute of Chicago), one of our special guests from the 2015 workshop, who is an innovative and prolific videographic essay maker producing work both for academic and general interest audiences.

Participants

For the 2015 workshop, we solicited applications from faculty and advanced graduate students in film studies, media studies, and related programs across the country. We received over 100 applications, providing clear proof of great demand among film and media scholars for the type of instruction our workshop was designed to offer. For the next round of workshops, we will announce in early Fall 2016, with an application deadline of December 1 for the 2017 workshop (and the same schedule for the next year). 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.

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 and 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 will limit the workshop to 15 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—in 2015, we planned for 12 participants, but given the huge demand, we were able to accept 14 through conservative budgeting and expanded support from Middlebury College. We believe that 15 is the correct maximum number to both meet demand and retain the intimate community of practice environment that led to the great success of 2015.

Both during and after the 2015 workshop, word circulated on social media and interpersonal conversations about what a stimulating and productive experience the participants were having; since then, we have received dozens of inquiries about whether we plan to offer the workshop again. Thus, we feel confident that we will again see a high number of applicants. We have decided to limit the participants to Ph.D. students in 2017 and scholars with Ph.D.s in 2018 in order to best target conversations for different stages in professional development, as well as to best serve graduate students who would struggle to complete for slots against qualified faculty applicants.

Impact and evaluation

In the weeks after the 2015 workshop's conclusion, we conducted an online survey and asked the participants to respond anonymously. Thirteen of the fourteen participants responded and submitted detailed answers that were overwhelmingly positive. The full set of evaluations are included as an appendix, but the spirit was highly enthusiastic, with numerous participants calling the workshop one of the most satisfying and rewarding professional experiences in their careers. While there were a few constructive suggestions for future improvements (such as providing more structure for the second week

of work on the individual videographic essays), overall the 2015 workshop seems to have been a uniformly positive experience for all participants and thus we will make very few structural changes for the next iterations. The conveners, guests, and support staff all felt similarly gratified by the community of practice and learning that emerged in the two weeks, which has continued onward beyond the workshop.

In addition to these supportive words, the impact of the 2015 Scholarship in Sound and Image workshop has been seen in a variety of ways. First, Professors Keathley and Mittell co-edited a special issue of *[in]Transition* that features five peer-reviewed videos that were begun by participants during the second week of the workshop. This issue went live in January 2016 at http://mediacommons.futureofthebook.org/intransition/issue-2-4 . Second, the Kino-Agora book series from by caboose books of Montreal will publish a special volume co-edited by the workshop organizers in Fall 2016. This volume, *The Videographic Essay: Criticism in Sound & Image*, will feature a detailed account of the workshop assignments, and the caboose website will post samples of the videographic work discussed in the book. The book will also feature a discussion about the history of videographic criticism by two of the workshop's special guests, Eric Faden and Kevin B. Lee, both groundbreaking producers of such work. Finally, the third special guest, Catherine Grant, is contributing an essay that reflects on the production of her video "Dissolves of Passion," which she premiered at the workshop.. See details about the book at https://www.caboosebooks.net/the-videographic-essay .

The 2015 workshop will be reported on at the 2016 Society for Cinema and Media Studies international conference, which will include two panels devoted to videographic criticism featuring presentations by six participants from the 2015 workshop. Additionally, Jason Mittell will discuss the topic on a 2016 SCMS workshop presentation called "Digital Humanities and Media Studies: Methodological Expansion and Hands-On Experimentation." Six more participants from the 2015 workshop will participate in two panels titled "New Directions in Videographic Research and Criticism I and II" at the 2016 Screen Studies Conference at the University of Glasgow.

For the next round of proposed workshops, we will again compose anonymous pre- and post-surveys for participants to gauge learning expectations and outcomes, as well as participant satisfaction with the process. We will again co-curate a special issue of *[in]Transition* dedicated to publishing peer reviewed videographic essays from participants in the workshops, and we will again coordinate multiple conference presentations featuring participants from the workshops. We will publish curriculum revisions to relevant websites to highlight how the workshop activities and plan has changed since the 2015 workshop. All these activities are crucial components 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 these activities should speak to how the broader film/media studies academic community engages with and values this model of scholarship.

Staff, faculty, and consultants

Jason Mittell & Christian Keathley – Project Co-Directors: Professors Mittell and Keathley will again 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 Film & Media Culture and American Studies 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 TV: The Poetics of Contemporary Television Storytelling* (NYU Press, 2015). 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 the 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), and will be publishing his first videographic essay in *[in]Transition* in April 2016. He is also Faculty Director of Middlebury's 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 Deutschese Filminstitut Filmmuseum conference on 'The Audiovisual Essay: Practice & Theory' in Frankfurt (2013). He is the author of numerous essays about videographic criticism, and is founding co-editor of *[in]Transition*.

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 2015 workshop 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 (B.A. in Computer Science, University of Vermont) is the Media Production Specialist in the Film and Media Culture Department at Middlebury College. He has worked closely with Keathley and Mittell for the last eight years at Middlebury, and he was a vital part of the inaugural workshop in 2015, leading tutorials on various software platforms and providing general technical and project support. Ethan is also an independent filmmaker whose most recent short film has screened at the Vermont International Film Festival, The Green Mountain Film Festival, and the Middlebury New Filmmakers Festival. He is also on the programming committee for the Burlington Film Society. Murphy will be committed to each workshop 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.

Administrative Coordinator (to be determined): This coordinator, who will be designated by Middlebury's Office of the Provost, will provide organizational support with the application process, housing and meals, and transportation; s/he will communicate with participants and guests, process financial materials, and coordinate with Middlebury College administration to handle all logistics. The grant will fund the coordinator's time focused on these workshops.

Student Mentor (to be determined): A major component leading to the success in 2015 was working with an excellent recent graduate of Middlebury College who served as a mentor and coordinator for participants. For each workshop, we will select a student mentor (either ongoing at Middlebury or recently graduated) who will provide administrative, conceptual, and technical assistance. The mentor will attend all sessions and help facilitate discussions. This student will be available during evening hours in the residence hall 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. The grant will fund the mentor's travel to and from Middlebury, room and board during the workshop, and pay a stipend for their work.

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 workshops to mentor the participants and discuss her own videographic works. A producer of over 60 videographic critical essays, Grant is a co-founder and co-editor of *[in]Transition: Journal of Videographic Film & Moving Image Studies* and also 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.

Corey Creekmur – Guest Presenter:

Allison de Fren – Guest Presenter: de Fren is a media maker/scholar and an Assistant Professor in the Media Arts & Culture Department at Occidental College in Los Angeles. Her media research and practice focus on the visual and digital cultures around gendered technologies. Her documentary work has been screened at festivals both in the US and internationally, at HotDocs, Doxa, Woodstock Film Festival, New Orleans Film Festival, Istanbul Film Festival, Cucalorus, Fantasia, Antimatter, and SCI-FI London; her critical media work has been published in *[In]Transition Journal of Videographic Film & Moving Image Studies* and Fandor; and her scholarship published in *Science Fiction Studies Journal* and *Vintage Visions: Essays on Early Science Fiction*, edited by Arthur B. Evans (Wesleyan University Press, 2014).

Kevin B Lee – Guest Presenter: Lee holds a B.A. from Williams College and an M.F.A. from The School of the Art Institute of Chicago. A prolific and innovative videographic producer, he has collaborated with a wide range of academics and journalists, including Richard Brody of *The New Yorker*. He is currently a contributing editor at *Fandor*, where he writes critical essays and produces video work that are featured at the site.

Drew Morton – Guest Presenter: Morton, an Assistant Professor of Mass Communication at Texas A&M University-Texarkana, is a co-founder and co-editor of *[in]Transition: Journal of Videographic Film & Moving Image Studies.* His work on the relationship between films and comics can be seen in his forthcoming book, *From the Panel to the Frame: Style in American Blockbuster Films and Comics*

(University Press of Mississippi, 2016) and in his widely-screened videographic essay, "From the Panel to the Frame: Style and *Scott Pilgrim*." His publications have appeared in *Animation: An Interdisciplinary Journal*, *Cinema Journal*, *Flow*, *Mediascape*, and *Senses of Cinema*. In addition, Morton has presented and hosted workshops on videographic production from Northern California to South America.

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 $600 per person based on current flight costs to Burlington, VT) covered by the grant, receive room and board on campus, and be offered a small stipend of $500. The guest presenters will be offered honoraria – $500 each for the guests' two days of participation (for de Fren, Creekmur, Lee, and Morton), and $2,000 for Grant for her full week's residency each year – 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 the academic year 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 estimate that an administrative coordinator, assigned by the Office of the Provost, will spend approximately 200 hours to work on the project, including the week before and week after the workshop; this coordinator will also do advanced planning and logistics during spring semesters. We will hire a student mentor 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 37% for regular employees, and 10% for student mentor.

We will be using four multimedia labs and two classrooms 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. These expenditures will be considered Indirect Costs, calculated per negotiated federal rate.

NEH IATDH Budget							
PIs: Christian Keathley & Jason Mittell		**June 2017**		**June 2018**		**Total**	
Salary							
Christian Keathley, Project Director							
80% of 13.9% of base salary per NEH recommendation		$ ███		$ ███		$ ███	
Jason Mittell, Project Director							
80% of 13.9% of base salary per NEH recommendation		$ ███		$ ███		$ ███	
Ethan Murphy, Technology Manager							
Stipend		$6,000		$6,180		$12,180	
Administrative Coordinator as arranged by Provost's Office							
200 hours at $ █		$ ███		$ ███		$ ███	
Student Mentor							
Salary for 3 weeks		$ ███		$ ███		$ ███	
Fringe	Rates						
Christian Keathley	37%	$ ███		$ ███		$ ███	
Jason Mittell	37%	$ ███		$ ███		$ ███	
Ethan Murphy	37%	$ ███		$ ███		$ ███	
Administrative Coordinator	37%	$ ███		$ ███		$ ███	
Student Mentor	10%	$ ███		$ ███		$ ███	
Consultant Fees/Honoraria							
Guest experts: 2 days each, 2 per workshop, $500 each		$1,000		$1,000		$2,000	
Catherine Grant – 1 week, $2,000 each year		$2,000		$2,000		$4,000	
Participant stipends: $500 per person		$7,500		$7,500		$15,000	
Travel							
Guest travel - 2 per year at $600 each		$1,200		$1,200		$2,400	
Catherine Grant - flight from UK		$1,200		$1,200		$2,400	
Student Mentor		$600		$600		$1,200	
Travel for 15 participants							
Transportation estimated at $600/per person, varied by origin		$9,000		$9,000		$18,000	
Keathley/Mittell to DC for project manager meeting		$2,500				$2,500	
Vans / mileage for group travel to/from airport and around region		$500		$500		$1,000	
Lodging & Board	Rates						
Participant lodging in college housing - 14 days	$55	$11,550		$11,550		$23,100	
Dining for participants - 14 days	$31	$6,510		$6,510		$13,020	
Room & Board for student Mentor - 18 days		$1,548		$1,548		$3,096	
Guest visitors food / lodging - 3 days each		$516		$516		$1,032	
Catherine Grant - lodging / food for 7 days		$602		$602		$1,204	
Facilities set-up fees for dorm		$1,000		$1,000		$2,000	
Total Direct Costs		**$96,818**		**$96,208**		**$193,027**	
Indirect Costs							
Negotiated at 64% of salaries		$23,546		$24,428		$47,974	
Total Costs		**$120,364**		**$120,637**		**$241,001**	

Appendices

Workshop Schedule – a repeat of the 2015 workshop schedule, with some variation.

Week One:

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

Monday a.m. 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.] **ASSIGNMENT ONE: Videographic PechaKucha.** Participants combine one minute of continuous sound from their film/media object with 10 video segments of six seconds each.

Monday p.m. Introduction to digital media lab and instruction in video editing software (Adobe Premiere) and acquisition (Handbrake program for ripping clips from DVDs).

Tuesday a.m. Screen and discuss participants' Videographic PechaKuchas. **ASSIGNMENT TWO: Videographic Anecdote.** Participants practice vocal presentation by telling a story over 90 seconds of continuous video from their film/media object.

Tuesday p.m. Instruction in additional features of the Adobe Premiere editing software program that participants need to complete the second assignment, as well as audio equipment and software.

Wednesday a.m. Screen and discuss Videographic Anecdotes. **ASSIGNMENT THREE: Alternative Trailer.** Participants construct a 60-90 second 'alternative trailer' that focuses not on story and character, but on visual and aural patterns and tone.

Wednesday p.m. Instruction in additional features of the Adobe Premiere editing software program that participants need to complete the third assignment, including titling and image speed manipulation.

Thursday a.m. Screen and discuss Alternative Trailers. **ASSIGNMENT FOUR: Multi-Screen Video.** Participants will use a double screen process to bring two films into dialogue with one another, highlighting formal and narrative features.

Thursday p.m. Instruction in additional features of the Adobe Premiere editing software program that participants need to complete the third assignment, including multiscreen formatting and working with varying video formats.

Friday a.m. Screen and discuss Multi-Screen Videos. **ASSIGNMENT FIVE: Videographic Epigraph.** Participants select a favorite quote of critical writing, less than 10 lines, and combine it with a continuous sequence from their film/media object, manipulating sound and image.

Friday p.m.
Instruction in additional features of the Adobe Premiere editing software program that participants need to complete the fifth assignment.

Saturday a.m. Screen and discuss Videographic Epigraphs. **ASSIGNMENT SIX: Teaser.** Participants will create a short (no more than 90 second) teaser for their final videographic essay, functioning as a "précis" of their work in videographic form.

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 Videographic Teasers. Discussion of pedagogy -- designing a course for undergraduates on the videographic critical essay vs. incorporating video essays into courses.

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

Tuesday a.m. Presentation by guest.

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

Wednesday a.m. Presentation by guest.

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

Thursday a.m. Discussion of copyright laws and fair use.

Thursday p.m. Participants continue work on their final videographic essays.

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

Friday p.m.
Participants complete work on their final videographic essays.

Saturday p.m.
Screening of participants' final videographic critical essay projects. Farewell reception.

Curriculum Vitae of Organizers

Christian Keathley
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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 Videographic Essay: Scholarship in Sound & Image, co-authored with Jason Mittell (forthcoming, caboose books, 2016).

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

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

"Teaching Videographic Film Studies," *The Cine-Files*, Issue 7 (2014).

"The Use of An Illusion: childhood cinephilia, object relations, and videographic film studies," co-authored with Catherine Grant, *Photogenie* 0 (2014).

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

"*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).

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.

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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
Faculty Director of Digital Liberal Arts Initiative, 2014 – 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.

Major Publications

Books

Complex TV: The Poetics of Contemporary Television Storytelling (New York University Press, 2015).

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

"Videographic Criticism as a Digital Humanities Method," *Debates in Digital Humanities 2017*, edited by Matthew Gold and Lauren Klein (U Minnesota Press, forthcoming).

"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 director of Middlebury College Digital Liberal Arts Initiative, 2014 – 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 - 2015.

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.

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http://www.aestheticsandculture.net/index.php/jac/article/view/2123/2613

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http://www.tft.ucla.edu/mediascape/Spring08_ManifestoForCriticalMedia.html

Grant, Catherine. "Video Essays on Films: A Multi-Protagonist Manifesto," Film Studies for Free.
http://filmstudiesforfree.blogspot.com/2009/07/video-essays-on-films-multiprotagonist.html

-----. "Déjà-Viewing?: Videographic Experiments in Intertextual Film Studies." Mediascape: UCLA's Journal of Cinema and Media Studies (winter 2013).
http://www.tft.ucla.edu/mediascape/Winter2013_DejaViewin g.html

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Film and Moving Image Studies: Re-Born Digital? Some Participant Observations By Catherine Grant; Cut, Paste, Glitch, and Stutter: Remixing Film History By Katherine Groo; Mapping Rohmer – A Video Essay By Richard Misek; The Video Essay: The Future of Academic Film and Television Criticism? By Erlend Lavik; In Touch with the Film Object: Cinephilia, the Video Essay, and Chaos Cinema By Matthias Stork; Double Lives, Second Chances By Cristina Álvarez López; In So Many Words By Adrian Martin; Interface 2.0 By Kevin B. Lee; Moving Pieces By Matthias Stork; Some Reflections On My Video Essay Venture "Style in The Wire" By Erlend Lavik; Film Studies with High Production Values: An Interview with Janet Bergstrom on Making and Teaching Audiovisual Essays By Matthias Stork and Janet Bergstrom; Teaching the Scholarly Video By Christian Keathley; Video Essays in the Cinema History Classroom By Kelli Marshall; Bonus Tracks: The Making of Touching the Film Object and Skipping ROPE (Through Hitchcock's Joins) By Catherine Grant; Thirteen Notes: A Poetics of Cinematic Randomization By Nicholas Rombes; Click Here To Print This Video Essay: Observations on Open Access and Non-Traditional Format in Digital Cinema and Media Studies Publishing By Andrew Myers; Snakes and Funerals By Emily Jeremiah, James S. Williams and Gillian Wylde.

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Hagener, Malte. "How the Nouvelle Vague Invented the DVD: Cinephilia, new waves and film culture in the age of digital dissemination," *Aniki* 1.1 (2014).
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Videography

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        https://mubi.com/notebook/posts/all-tomorrows-parties

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-----. "The Melville Variations." https://mubi.com/notebook/posts/the-melville-variations

-----. "Screen and Surface, Soft and Hard." https://vimeo.com/78660304

Carvajal, Nelson. "Behind You." https://vimeo.com/49020408

-----. "Tarkovsky: Life as a Reflection." https://vimeo.com/61600838

Cheney, Matthew. "The Face Of." https://vimeo.com/groups/audiovisualcy/videos/39218023

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Emerson, Jim. "Chinatown: Frames and Lenses." https://vimeo.com/29544106

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Grant, Catherine. "Framing Incandescence." https://vimeo.com/21991510

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-----. "Touching the Film Object." https://vimeo.com/28201216

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Lavik, Erlend. "Style in The Wire." https://vimeo.com/39768998

Lee, Kevin B. "Hacking Haneke." https://vimeo.com/54899493

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        substance-of-style-pt-1-20090330

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        http://blogs.indiewire.com/pressplay/video_essay_matthias_stork_calls_out_the_chaos_cinema

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-----. "The Video Game Film." https://vimeo.com/45748752

Evaluations from 2015 Workshop

What were the two or three most valuable things you learned at this workshop?

1. That the video essay is not just a way of copying pre-existing scholarly norms into a new format. Many of the best video essays re-think scholarly norms, offering a more poetic take on the material (without losing their critical focus).
2. That parameters can act as a spur to creativity.
3. That the skills of the video essay are very teachable. After the first day or two, it was clear that some people hadn't really mastered the techniques yet. But some of the people who were making the shakiest videos in the first few days ended up making some of the best videos by the second week.

My conception of audiovisual scholarship has been significantly expanded. I now feel confident implementing audiovisual essay assignments in my courses.

The most valuable things I learned at the workshop centered on different aspects of videographic practice (as Kevin called it): 1) what its scholarship may (or may not) look like, 2) its rhetoric, and 3) how it informs, rather than competes, with more traditional modes of scholarship.

The most valuable part of this workshop was not something I learned (although I learned a great deal), but rather the inclusion in and development of a community of film/media scholar/practitioners invested in videographic criticism as a mode of humanities scholarship. Moreover, the opportunity to experiment with and test out (along with others in the workshop) different creative and rhetorical approaches to VC was invaluable. One of the most important things emphasized was videographic criticism not only as a form of scholarship, but also as a research practice (there are insights gained about one's media text from the process of making a video essay that contribute to one's understanding in deeply meaningful and even surprising ways).

Constraints and deadlines are a productive thing.
There are many directions I could take the material I am working with.

An important lesson, with respect to the planning and execution of videographic scholarship, is that "less is more" -- i.e. that a highly focused exposition and argument, presented more through the moving images and sounds themselves than through explicit commentary on them, are much more effective. Another important and related insight was that it is both useful and aesthetically productive to impose a strict set of parameters on oneself when planning and creating videographic work.

- Videographic scholarship will become its own species of video essay, addressed as it is to a very specific set of practicioners.
- Nonetheless there will be interesting windows of cross-pollination between this increasingly specialized form of video making with other forms of video essay production and videographic culture at large.
- Copyright law deserves a formidable degree of comprehension and articulation to make clear the stakes to those it touches; nonetheless it's not something to let discourage one from making work."

The single most valuable lesson I learned was that by playing with the sounds and images of a film - compiling, re-editing, etc - I gained a novel sense of the style and form of a film. I feel like I've learned things about all the films I worked with that I'd never realized, even though I've already spent a whole lot of time with all of them.
The second is that videographic projects need to be conceived differently from written essays, conference talks, lectures, etc. I'm still struggling with figuring out how to communicate what I want to communicate while making the most of the medium, but that is, I think, something that can only come through practice and experience. (It's a bit unnerving to be reduced to so much trial and error when trying to communicate relatively simple ideas.)

I learned about some of the particular challenges, advantages and possiblities of the videographic form (or, rather, forms); I made my first audio visual essay (not to mention 5 exercises along the way), and the advantages of being supported in getting stuck in and making (and then improving) something should not be underestimated; I developed a number of practical skills necessary to the form (and developed my expereince / knowledge of non-linear editing in general, and of premiere in particular, no end); I developed my knowledge of the ways in which videographic

work can become part of teaching, learning and assessment.

1. How to use Adobe Premiere.
2. How to rip DVD's. I know that's really basic and it seems I could have easily done that on my own before the workshop. But I had tried and failed on my own, then I grew frustrated and stopped trying. So it was so great to have so many helpers right there as I learned these new things.
3. The workshop also helped me better understand my own scholarly and aesthetic approach. This understanding will be helpful not only as I continue to create videographic work, but also as I continue to teach and write.

Work flow from Eric Faden was most probably the most helpful for me. I got a bit overwhelmed by the larger project (which is part of massive project so kept trying to figure out what was manageable).   I also think all the guest speakers contributed to thinking about the genre and video essay more generally, which was quite valuable.

1. How to use Premiere
2. How to translate written scholarly arguments into visual ones
3. What the structuring elements of a video essay are

1) Adobe Premiere; 2) the productive power of constraints

Were there things you hoped to learn but did not? If so, what?

I am very interested in teaching the video essay in the future, but one thing I worry about is the grading. How do you grade a video essay? Is there a rubric? How do you avoid the impression that the grading is entirely subjective?

I can't imagine learning more than I did. These two weeks were likely the most productive of my academic career.

Honestly, no.

I had hoped there would be more time to view, discuss, and critique the critical video essays that are currently being circulated (and published) on-line, however the workshop very successfully launched what will clearly be an ongoing conversation.

No.

N/A

No. I suppose I had hoped to be further along on a videographic project by the time I left, but that was, I quickly realized, unrealistic.

No.

mainly my own mastery of new tools and better ability to wrangle a larger project.

While I got a good sense of how to use video essays for film analyses, I am not sure yet how to use it for other media or analyses that don't focus on form or narrative.

As I said earlier, one of my big questions coming into the workshop was how can this form that is so useful for film criticism be applied to studies of identity and power and industry. I figured out some ways that it could work and some questions it can answer but I'm still working on the rest of it.

What were your expectations & goals for attending this workshop?

To learn about the scholarly and creative norms/opportunities of the video essay form. To get started on my own video essay. To share my work with others who might share my interest in videographic criticism.

I hoped to gain the technical, theoretical, and pedagogical skills that would allow me to pursue the audiovisual essay as a form of a scholarship and as a classroom activity.

I expected to be trained in video editing and introduced to the ways in which it could be integrated into my scholarly practice.

They were fourfold: 1. to become better versed in the conversation around and current practice of videographic criticism both within and outside of the Academy; 2. to have the opportunity to dialogue with other scholars and makers about the possibilities of videographic criticism for expanding both media scholarship and pedagogy; 3. to develop further my production skills and start developing a critical video essay with the guidance and feedback of others invested in the form; and 4. to get ideas for incorporating videographic criticism assignments into my classes. I wanted to learn more about videographic criticism/the av essay. I also wanted to learn more about the material I was working with and get started on a project which would investigate this material. I thought this would be a good space to explore many ideas about form and content.

I hoped above all to learn best practices for non-linear video editing applications, especially pertaining to scholarly work in digital moving-image media. Additionally, I expected to discuss issues of pedagogy, publication platforms, and the role and relevance of videographic work for career planning (at hiring, tenure, and promotion stages).

Seeing that this event was the first of its kind, I really had no expectations other than to engage in an evolving conversation on videographic film scholarship and gain a variety of perspectives on this practice from all the organizers, guests and participants.

I expected to get a basic introduction to video editing software, and to begin thinking about the ways in which a longer video essay might be organized, with the ultimate goal of beginning a larger project.

To develop my understanding and abilities in the forms of videographic criticism; to engage with its pedagogical potential; to explore its potential for style-based film criticism; to understand some of the institutional issues around videographic criticism; to make my first videographic essay.

I wanted to learn an editing software program and I wanted to learn how to rip dvd's. I came to the workshop with a lot of scholarly information about videographic criticism, but no practical skills, so gaining those skills was a major goal. Also, I wanted to learn from the other workshop participants and instructors-- both about video essays and about their areas of specialization.

getting stronger in my video editing skills, learning some basics of higher end tools (audition and after effects). I also wanted to learn more about Videographic Criticism since while I have worked on in past, my own editing of late is usually in a bit different genre, more remix, documentary/social change issues. So I wanted to learn more about the genre itself and how it fits into larger scholarly video essays.

I wanted to learn the basics of video editing and learn about the scholarly use of video essays.

I expected to learn what exactly videographic criticism was and how to make my own through editing workshops. My initial goal was to figure out how to best incorporate it into the classroom but as the workshop continued, my goal shifted to how to make the constraints of this form fit in my own research.

In what ways were your expectations met, exceeded, and/or not met?

Expectations exceeded on all counts. This was a terrific workshop, with a great sense of balance: we spent some time discussing the video essay in more theoretical terms, and some time working on our own projects, and some time giving feedback to others on their projects. Each component complemented the other. Making our own video essays helped us comment on others, which helped us understand the theoretical issues (and vice versa and so on).

My expectations were exceeded in all areas. I had little to no technical knowledge before the workshop. I was given

excellent training and constant support. I now feel not only technically competent, but confident! Organizers Chris Keathley and Jason Mittell were tremendously dedicated to the project, crafting exercises that pushed our thinking, constantly available for feedback. The group of workshop participants they selected was perhaps the most exceptional aspect of the experience. Each brought a unique area of scholarly interest and skill set--yet all were tremendously collaborative.

While perhaps somewhat ambiguous, my expectations were far exceeded. Not only do I feel comfortable that I can create intellectually compelling videographic work different to, but on the same level as my more traditional scholarship, but I believe my research practices have been fundamentally changed.

Most of my expectations and goals were exceeded. Chris and Jason modeled a pedagogical approach to videographic criticism that I'm excited to bring back to my home institution, visiting practitioners (Kevin Lee, Catharine Grant, and Eric Faden) offered valuable insights on approach and process, the diversity of participants and guests made our conversations about form and content lively and rewarding (more than that, it was a wonderful group in which long-term friendships were forged), and I had ample opportunity to develop my own practice and make headway on a critical video essay that I will likely submit for publication.

My expectations were exceeded throughout the two weeks of this workshop. This was the best professional experience I have had to date. The group of people gathered, from organisers, presenters, support staff and participants all allowed for the most fruitful creative/critical experience to consider the video essay.
The assignments pushed me to think about the material I was considering in entirely different ways. I would not have been able to make some of the discoveries I did without attending this workshop with these people.

All of these expectations were met -- and much more. Technical/computational aspects of videographic work explained and made accessible even to the least experienced, though in a way that remained highly engaging even to the most experienced. All aspects of career planning, pedagogy, and publication (including questions of fair use and copyright) were explored thoroughly. Practical exercises were employed in such a way as to promote creativity and an understanding of best practices and efficient workflow.

I was really impressed with the level of thought and care paid to this type of work exhibited by everyone who attended. I was especially impressed with the diligence and work ethic of the participants who dove into each project with an earnest desire to make progress with each assignment and leave with significant work to show for their time and effort spent.

This workshop exceeded all expectations. It was an incredibly productive two weeks. While I certainly recognize how rudimentary my understanding of Adobe Premiere is, the workshop gave me enough familiarity to begin working in earnest, and to experiment with expanding my repertoire as needed for individual projects. Although I wouldn't say that I consider any of the work I produced during the workshop to be advanced or polished enough to distribute widely or to submit to an online publication, I came away from the workshop with a strong enough understanding of how video essays are conceived and executed that I have conceived/re-conceived of several larger projects that I plan to work on throughout the summer. And, further, I plan on incorporating videographic analysis/criticism into my teaching immediately.

My expectations were exceeded. I thought it was a truly excellent workshop: extremely well designed, excellently supported with equipment, technological and conceptual know-how, and convened / led skilfully and in such a way as to create an extraordinarily successful atmosphere for learning, development and exchange.

I don't think I've ever taken part in a professional experience of such sustained focus, which was a product of the design, the setting and the participants / presenters.

My expectations were met and exceeded. I learned everything I set out to learn, and I also had a really great time with a great group of people.

All my expectations were met in terms of working on above, although I wish I could have made a bit more progress in terms of a finished project.   I am still not sure about the "boundaries" of the genre, but we got great resources on materials to watch that I have dipped into but need to do more.

My expectations were certainly met and exceeded! I learned a lot more about video editing than I expected. I also managed to complete a draft of a video essay. I got a strong sense of how video essays can function as scholarship for form and content analyses of film since the majority of discussions focused on that.

The workshop exceeded my expectations in terms of learning and practicing the skills. Everyone was amazing with help and support and feedback. In regard to the goals, I am still trying to figure out how to make it work but I think I have such a better understanding of what the form can do. (My eye also got much sharper watching edits so thank you)

If this workshop were offered again, what elements do you think should not be changed? (Think about location, timing, composition of participants, material covered, assignments, technology, events, etc.)

I liked the pile of homework we got the first week. It was a lot of work, but that was a plus -- people were eager to learn these skills, and the pressure of having one thing due every day forced us to get things done, while giving us the freedom to take chances. The dorm living was a nice touch. People had fun living together, and everyone bonded in the evenings while editing in the common room.
The workshop leaders really pushed the poetic side over the academic side, and I think this emphasis was appropriate. We are all inclined to go academic, so we didn't need a push in that direction. We needed the push toward the poetic, and that's what we got.

Middlebury's campus and staff provided exceptional facilities and support during our stay. The mid-summer timing was ideal for the schedule of academics. The first week assignments provided necessary structure--I was quite intimidated by the idea of jumping in to the video essay before my arrival. The participants had diverse interests, yet shared a strong foundation in film studies. Adobe Premiere was easy to learn with the training and support provided.

Elements that I think should not be changed: material covered, particularly pre-workshop readings, which helped me situate myself within debates concerning the medium; assignments, which not only challenged participants to learn particular editing skills but also forced us to question how these techniques would become integrated into our videographic practice); technology, especially the support we received in Adobe Premiere; and the occasional extracurricular event, which softened the intensity surrounding the workshop.

This workshop was so successful that there is little I would change. It brought together a well-rounded international group of scholar/practitioners to a great location (the language program makes the Middlebury College campus unusually active and hospitable during the summer, and it is only a short walk to town). The material covered and assignments, along with our technology/technical (and even social) needs, were incredibly well organized and supported (the combination of Stella—our live-in "dorm mother"—and Ethan—our on-site "technical specialist"— was amazing).

Nothing should be changed from the first week of the workshop.

The location and timing were excellent (the facilities were perfect, and most US-based academics were off for summer). The mix of participants (a variety of institutional and international backgrounds, interests, skill levels, and career phases) added greatly to the workshop, as this mix ensured a wide variety of examples that inspired participants to think in new directions. The material covered, the technology available, and the events (guest speakers, etc) were perfect. The assignments in the first week were demanding but pushed us to be efficient and creative; the imposition of restrictive parameters was an excellent way to foster creativity! I would not change any of these elements (though of course the organizers might find themselves refining or rethinking particular assignments).

I think the "drop you in the water and get going" approach to the first week aided by simple executable exercises was perfect for letting people just let go of their inhibitions and start to work. The second week with the guests and discussions allowed for people to start unpacking what they'd done and look into other creative possibilities as well as implications for their practice.

The intensity of the first week's assignments was particularly productive. Forcing us to tinker around with footage proved to be perhaps the most eye-opening and revealing element of the whole workshop, or at least the most unexpected. Even though it was stressful to produce a new video every day (and knowing that anything I made was going to be unpolished and incomplete was similarly stressful), having to constantly make something new while learning the technology for the first time was enormously useful and beneficial to learning both the practical and aesthetic aspects of videographic criticism.

All of them.

The "don't think, just do" assignments were great. The parameters were great. The schedule worked well for me. The participants were well chosen, representing a variety of backgrounds, even as they all seemed to be on the same page regarding all of the assignments.

everything was super organized and helpful. The assignments were great -- challenging and got us going. All the speakers were excellent and brought different things to the workshop. I know it was a long stretch but 2 weeks was really needed to get started and do something a bit more challenging.

One of the most valuable components of the workshop were the living arrangements (sharing a dorm and dining hall) because it fostered a strong sense of community. I think that was crucial to the success of the workshop. Middlebury was also a great location and the Film & Media Culture department has fantastic resources (I think if the workshop moved elsewhere, it would need to be at a school with similar resources). Two weeks was a great length. It really allowed us to dive into video making without the time feeling too long. A week would have been too short. The assignments during the first week were very helpful. I think the morning discussions during the second week could have been shorter to give us more time to work on our own projects. The guest speakers were wonderful and I learned a lot from them, both during their more formal presentations and informal conversations during lab time (I really appreciated that guest speakers were around for a few days).

The timing, material, assignments, technology, events, guests should not be changed.

If this workshop were offered again, what elements do you think should be changed, and how so? (Think about location, timing, composition of participants, material covered, assignments, technology, events, etc.)

My one suggested change is this: it seemed that Eric and Kevin came about a day too early. In the second week, Eric and Kevin were around to critique our projects for the first few days -- but those were the days when we just weren't ready for them. I spoke with Kevin Tuesday night and said I'd like to show him something, and we planned on meeting some time Wednesday. But between the Wednesday morning meeting and Kevin's early departure, I never got the chance. Same with Eric -- just when I felt like I was ready to show him something, he was saying goodbye. (By contrast, Catherine was there the whole time, and she was a great addition. Very supportive, especially of creative and unusual ideas.)

The second week could be a bit more structured. While the first week assignments did not always result in audiovisual essays of which we could be proud, they pushed us to complete work according to a set of parameters. The deadlines were helpful. The second week could offer more structured deadlines. That said, the work produced by the participants during the second week was by and large excellent--there was just a significant amount of anxiety among the group as we approached the final screening session.

Perhaps the only change future organizers should keep in mind is the composition of participants. While it makes sense to select participants with more traditional backgrounds in film and media studies, it might benefit everyone to have a greater plurality of voices (even within the field). If one of the central aims of the workshop is to increase the visibility of scholarly videographic practice, it only makes sense to involve others from fields with overlapping intellectual interests.

A number of participants (myself included) floundered a bit during the second week of the workshop when the tight structure of the first week was loosened and the constraints on our work lifted. It could be helpful to provide some scaffolding for the second week in the form of smaller groups or partners that meet every other day to show and

offer feedback on one another's final videos in progress.

The second week of the workshop could have been more structured. For example, it would have been useful to be appointed a group or mentor to work through the final project with, people that I could touch base with each day. That said, I did seek this out and did make use of all of the presenters over the time that they were at Middlebury, as well as organisers, staff and participants.

See above: none of these things requires any major revision; if anything, only minor refinements to an extremely successful formula might be implemented.

There seemed to be a bit of floundering the second week as the regimented structure of the first week swung into a very open self-determined second week of making - but it seemed that the organizers were attentive to this and offered help to those who needed it.

I don't have any suggestions for changes - this was an extraordinarily well-structured workshop. It might have been nice to have the guest visitors around a little earlier, as their feedback was extremely useful in the second week. There might be a way - and I'm unhelpfully not able to conceive of what that might look like - to gear the first week's exercises towards understanding the conception and realization of a larger project, or to incrementally work towards it. But, then again, just playing with sound and images without that larger framework has its own benefits. So I'm already undercutting my one not-very-concrete suggestion. This is just sort of idle daydreaming, I know, but I would love if, in a few years, there was another workshop that was conceived more as an analogue of a writing retreat for those of us who (now) have some familiarity with videographic criticism, with the goal being the realization of a videographic project. The facilities, the feedback and collaboration, and the general atmosphere of support and helpfulness made this an incredibly rewarding and productive two weeks even if I didn't produce anything polished. (Basically, I'm just wishing I had another week, even two, to finish everything I started, or wanted to start, etc.) (Also, if anyone else shares this daydream, I'd be thrilled to help organize, etc.)

Nothing.

I honestly can't think of anything that should be changed.

I thought the afternoon when we watched examples of other work alongside remix and vidding work was helpful to me because again, genre -- what are limits of video essay and video criticism -- if there was some way to do more of that.   I would have liked all day Friday to work and then a full session of viewing on Saturday starting in morning with a break...but others got more of completed work by Friday so that was fine.   I didn't find the Thursday morning session on jobs/tenure/promotion that helpful and could have been done as an evening event over dinner, drinks, more informal. Simply because everyone is in a different place on this topic right now (not just in terms of the participants, but academia more generally).   And that would have given me more time to work :)   I loved seeing the larger works in progress but had to miss one afternoon to try to work -- so mornings could also be a work time and afternoons viewings in the second week? I know we had those 3 awesome speakers, but maybe that could start earlier? Friday evening, Saturday?   these are just logistical things -- and some people probably wanted more time to see Vermont, etc. But Saturday I would rather have spent on the workshop -- that is what I came for so felt that day could have been scheduled too. but that's me!

I think an address of a broader variety of media and approaches to media studies would be useful. This workshop was very oriented toward film in terms of examples and participants. Examples and discussions that also address television and digital media would be useful, as would be a greater attention to cultural diversity. While I learned a lot from the film-centric examples, I had to do a lot of translation work to figure out how to apply them to my own non-film work.

I think that the location is fine but I honestly think you should maybe consider hosting like a satellite of workshops that all happen concurrently and are led by you and a team of folks you train. That way you multiply the number of participants. I have no idea how this could work but I think considering how to make this available to not just one class at a time but many would be a great legacy. In terms of composition of participants, I honestly think you need to increase the number of media studies scholars to the roster. It was difficult at times having conversations and constantly feeling like I had to insert that my interests and concerns were not always the same as those concerned

with form, aesthetics, and image. Everyone was wonderful--don't get me wrong--but there needed to be more diversity of method in place.

Are there any other things you'd like to communicate to the organizers and/or NEH?

Thank you so much! This was a great workshop! I am already thinking about ways to incorporate this into my teaching, and I'm even thinking of organizing a smaller workshop at my school sometime next summer.

I was honored to be a part of a truly singular and exceptional event. Without hyperbole, the workshop exceeded all expectations.

Something that everyone said at the end of our time in Middlebury, but bears repeating: the workshop was a singular event, and is perhaps one of the most enriching scholarly experiences I have had. It is also an experience that has changed the ways in which I think and write about my area of study. It was, in short, an enormous success.

This was one of the most rewarding experiences of my career as an academic, and it has already inspired new ideas about my scholarship/practice and pedagogy. I am gratified that the NEH chose to support this workshop, and I hope that it will continue to support experimental and creative modes of scholarly research and practice as part of its efforts in the digital humanities.

This workshop was the best experience of my career to date. I can see a way forward for my own research which I would like to develop on. The care and attention put into developing this workshop shone through and led to a significantly productive time for all concerned.

These were without a doubt the most intensive and rewarding two weeks of my academic career, and I believe they have laid the groundwork for exciting developments in the film & media studies community (and beyond)!

This was a wonderful event that opened up my understanding of research, criticism, and pedagogy substantially. Even if I never produce a video essay worth publishing, this workshop will affect every aspect of my work and has instantly made me a better scholar and teacher. It's helped me to reconceive how digital tools can be integrated into academic work.

It is difficult to imagine a more successful workshop. Brilliantly organised; and excellent range and quality of participants (different parts of the field, different stages of their careers, all completely commited to the project); organisers and guest presenters who were as much part of the journey as the novices, and clearly enjoying it too; a great environment in which to work; some very enjoyable extra curricular activities; a thoughtfully designed set of very productive briefs; an outstanding quality of discussion throughout; some very tangible outcomes (special issues, books, conference panels / workshops targetted, a range of participants now enabled and experienced). Thank you!

Just THANK YOU for all your work in putting this workshop together.

Excellent workshop -- well organized. I know there is considerable interest from those who didn't attend for this to be offered again so hope others get a chance to experience.

I hope the workshop will happen again because it was one of the most valuable experiences of my entire career. The video essay offers an important possibility of rethinking media scholarship and being able to set aside two weeks to think through those possibilities is a luxury made possible by NEH funding. I think in order to give others the chance to have a similar experience, the funding would need to be similarly generous to offer the attentive support we all received at Middlebury.

Fantastic job! This was one of the best opportunities I've had as a scholar and researcher. Please continue funding and hosting this workshop.

Lessons Learned From Previous Workshop

For the most part, the 2015 workshop was a gratifying proof of concept. The participant evaluations were glowing and reassured us that our perception of the workshop as an unmitigated success was shared by everyone in attendance. Thus our proposal for subsequent workshops is very much a continuation of what worked well in 2015.

However, we have planned for some changes based on the previous workshop. Beyond minor tweaks to the assignment sequence and parameters, the curricular design for the first week will remain intact. Based on both feedback and our sense of the process, we will create more structure for the second week. Specifically, we will create more benchmarks and formal evaluation of works-in-progress of the final videographic essay assignment throughout the second week. This will help keep participants focused and avoid the dispersal of attention that happened to some people in 2015. We hope it will make all participants feel like they can make clear progress on a final project, rather than the wider range of progress experienced in 2015.

More revisions will be made in the logistical realm. First, based on the overwhelming number of applicants and sustained interest, we will schedule two workshops to help engage a broader range of scholars. We had initially budgeted for 12 participants in 2015, accepting 14 once we realized we could manage the costs—that number worked well, so we are raising the cap to 15, which seems to strike the right balance between an intimate community and maximizing impact. In 2015, all participants had received a Ph.D., with 3 post-docs alongside 11 faculty of varying ranks; we feel that the dynamic would have been quite different had we mixed graduate students into the workshop, with different professional needs and contexts. We want to maintain that amount of participant uniformity (which we can see valued within the evaluations' comments about the strong community of peers), so designating the 2017 workshop as serving only Ph.D. students will allow us to reach to such scholars-in-training, while still serving post-docs and faculty in 2018. This segmentation and increased enrollment should allow us to most effectively serve the large numbers of interested scholars.

We have also revised our budget and logistical plan to account for unforeseen costs from the first workshop. We ended up having to pay for numerous unbudgeted costs out of the Middlebury College operating budget, including van rentals for ground transportation, travel and additional hours of salary for our student mentor, the costs of a second guest expert (Kevin B. Lee), and set-up fees for the dormitory. While the college was willing to share these costs, they have asked that we budget them into subsequent grants, as we learn more what to anticipate over the course of a two-week workshop.

Beyond these comparatively minor tweaks and expansions, we see no need for major revisions to what we believe to have been an unqualified success. We look forward to implementing this model again in 2017 and 2018!

February 24, 2016

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 once again in Christian Keathley and Jason Mittell's proposed series of two-week workshops, entitled "Scholarship in Sound & Image: Producing Videographic Criticism in the Digital Age" in June 2017 and June 2018 at Middlebury College, USA.

The 2015 workshop was one of the most stimulating and rewarding professional experiences I have had, and I would again ne honoured and excited to be a part of these highly innovative and timely workshops 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.

Yours sincerely,

Dr Catherine Grant
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February 18th 2016

Re. Grant Proposal to the National Endowment for the Humanities/Scholarship in Sound & Image Workshop

To whom this may concern,

I am writing to confirm my commitment to participating in a proposed two-week workshop entitled "Scholarship in Sound & Image: Producing Videographic Criticism in the Digital Age" in June 2017 at Middlebury College. Professors Christian Keathley and Jason Mittell have invited me to be in residence for part of the workshop in order to work with the other participants on producing videographic criticism.

I would be honored and excited to be a part in the second iteration of this highly innovative and timely workshop, especially in the wake of what I have been told was an incredibly successful and beneficial first run! Videographic criticism has been one of the cornerstones of my research and practice since I was a graduate student. Since then, I have had the pleasure of co-editing and co-founding *[in]Transition* - the first openly peer reviewed journal devoted to videographic criticism - with Professors Keathley, Mittell, and Catherine Grant (who will also be an artist in residence). Now in its third year of publication, the journal won an award of distinction in the 2015 Anne Friedberg Innovative Scholarship competition held annually by the Society of Cinema and Media Studies (SCMS). I have also been asked by Professor Mittell to be a respondent to a SCMS conference panel based around the first Middlebury College workshop, which will take place this coming April.

Obviously, I believe in the future and importance of videographic criticism. Unlike any other form of scholarship, videographic criticism allows Cinema and Media Studies scholars to directly engage with their objects of study. While this obviously furthers our research by allowing us to specifically cite passages of films (rather than describe them in prolonged prose), it can also enhance our pedagogy by providing us with the opportunity to bridge theory and practice with digital filmmaking tools. Yet, the largest challenge this mode of scholarship faces is its exclusive status. It requires software knowledge, a new visual vocabulary to communicate with, and advanced hardware. Unfortunately, with the exception of a handful of introductory articles written by Professors Keathley, Mittell, Grant, and myself, videographic criticism currently lacks a textbook or how to guide. In short, it can be an intimidating field of practice to enter into. This being said, the importance of this Middlebury workshop is obvious: it can sustain, widen, and nurture an emerging community of educators and practitioners.

I very much look forward to being a part of it,

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March 3, 2016

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Middlebury College
Middlebury, VT   05753

Dear Chris and Jason:

This letter enthusiastically confirms my commitment to attending the NEH-sponsored workshop on Scholarship in Sound and Image at Middlebury College you are planning for Summer 2017. My participation in the workshop this past summer was a career highlight that has had a decisive impact on my work as a scholar as well as a teacher, and I would be delighted to "give back" by attending any future version of this invigorating event and engaging with the next generation of videographic critics you are training. In short: count me in!

Sincerely,

Corey K. Creekmur
Associate Professor
Cinematic Arts, English, and Gender, Women's & Sexuality Studies
The University of Iowa

OCCIDENTAL COLLEGE
1600 CAMPUS ROAD
LOS ANGELES, CA 90041-3314

2/18/16

Dear Professors Keathley and Mittell,

I am thrilled and honored to accept your invitation to participate in an upcoming Scholarship in Sound & Image workshop as a workshop alumna and (now published) videographic criticism practitioner.

Please accept this letter as my commitment to attend.

Let me know if there is anything you need in the interim.

All best,

Allison de Fren
Assistant Professor of Media Arts & Culture
Art History & Visual Arts Department
Occidental College
defren@oxy.edu

Kevin B. Lee
(b) (6)

3/1/16

Dear Professors Keathley and Mittell,

I am happy to accept your invitation to participate in an upcoming Scholarship in Sound & Image workshop. As an established maker of video essays, I thoroughly enjoyed participating the first iteration of the workshop and found the resulting work produced by the participants to be of exceptional quality. I'd be happy to take part in it in 2018 at your invitation. Please consider this letter my statement of commitment to attend the 2018 workshop.

Cheers,

Kevin B. Lee
Chief Video Essayist
Fandor