



Open Call for Undergraduate Videographic Film Scholarship

The utilization of digital technologies and audiovisual materials to present film research and analysis is gaining increasing acceptance as an alternative to the written scholarly essay. Whether called the “video essay,” “audiovisual essay,” or “visual essay,” videographic film scholarship presents an exciting opportunity for film scholars to think and write using the very materials that constitute their object of study—moving image and sound—while presenting alternative forms of rhetorical argumentation in which both form and content work together.

Film Matters, published by Intellect, is seeking critical video essays made by undergraduate film scholars for its first issue of videographic film scholarship. For more information about *Film Matters*, please visit:

- <http://www.intellectbooks.co.uk/journals/view-Journal,id=187/>
- <http://filmmattersmagazine.com/>

Calls for video essays are open to any undergraduate student, currently enrolled at an institution of higher learning worldwide and working towards a Bachelor’s degree in any field. Recent graduates are also eligible, providing they submit to a call, the deadline for which occurs within six months from their graduation date (or up to a year, providing that the recent graduate is not enrolled in graduate school). Any original piece of videographic scholarship, involving film criticism, history, or theory will be considered for publication. By submitting a video for a call, authors are certifying that: (1) they are undergraduate students, currently enrolled at an institution of higher learning and working toward a Bachelor’s degree (or they are recent graduates of twelve months or less from the date of the call deadline, providing they are not enrolled in graduate school); and (2) their submitted videos are original pieces of scholarship, authored solely by them, and have not been published in any form, in any publication, heretofore.

Submissions must include two components: (1) a video essay of 3-8 minutes, uploaded to Vimeo. Note: please make your video essay private and include your link and chosen password on the cover sheet (see below); and, (2) an accompanying written statement (saved as a Microsoft Word document) of 1000 words maximum that explains the maker’s intentions. (NOTE: this should not simply be a transcript.)

All voiceover narration and superimposed text should be in English. In order to be considered for publication, a submitted video essay must, whether or not it includes onscreen text or voiceover, make an identifiable argument, and must substantially transform the original audiovisual material (through editing and other means). Resources regarding videographic criticism, including information on Fair Use, may be found online here: <http://mediacommons.futureofthebook.org/intransition/resources>

After a prescreening, submissions will undergo an editorial review process, including both faculty and undergraduate reviewers. Referee comments will be returned to those authors who progress beyond the prescreening; unfortunately, due to the high number of submissions, the editorial board is unable to provide comments to those submissions that do not make it past this point. Creators of accepted videos may be expected to work closely with the *FM* editorial board to revise their pieces prior to publication. Please include a cover sheet, which includes the maker's name, title of video (with Vimeo link and password), institutional affiliation, and contact information; all other identifying information should be removed from the body of the video and text, in order to aid the blind review process.

Please email links to videos, with written statements attached as Microsoft Word documents, to: VideographicFM@gmail.com.

Submissions should be received by October 1, 2016, for consideration in this special issue of *FM*.

All questions should be referred to Allison De Fren and Adam Hart at VideographicFM@gmail.com