

The Projector: A Journal on Film, Media, and Culture
CFP: Ordering (and Disrupting) What is Valued in Film and Media

A popular site such as ShortList <https://www.shortlist.com/> offers lists of what it presents (without qualification) as the best movies of either a decade or a genre, as well as the best shows to watch on streaming services. The site was first launched in 2010 as an adjunct to *Shortlist*, the free British weekly magazine designed for young professional men. After its print edition ended in 2018, shortlist.com ostensibly became a venue no longer aimed at white, upwardly mobile (British) men. Today, it presents itself as providing a “new way of ordering your world and helping you find the best of everything [in] entertainment, tech, style, home, health & fitness and food.”

The Projector is developing a special issue featuring (1) research articles on institutions and socio-economic groups that engage in the Orwellian project of “ordering your world” and “helping you find the best of everything” in film and media, along with (2) research articles on platforms and film-media productions that do not reify global north cultural norms, by instead reflecting the perspectives of and being shaped by people of the global majority, the Black, Indigenous, and people of color who constitute 80% of the world population.

Topics might include but are not limited to

Patterns in reviews or scholarship, e.g., gender bias documented by the Annenberg School

Offerings in varied media forms that illuminate the lives of the people of the global majority, whether in film, television, videogames, or other digital forms/formats

Views of film/television/digital content executives on “what audiences want”

Cultural-institutional gatekeepers, e.g., Hollywood Foreign Correspondents Association

Organizations or platforms that foster alternative work, e.g., Women Make Movies, Tik-Tok

Platforms or producers that foster work by film and media-makers of color, e.g., Open Television (OTV), Ava DuVernay

Productions that receive critical acclaim but have audience reviews emphasizing that the film/show “is not for everyone,” e.g., *Never Rarely Sometimes Always* (2020)

Productions or media creations that move beyond standard conventions of depicting underrepresented individuals and communities, e.g., *Sylvie’s Love* (2020), fan fiction

Submissions accepted throughout 2021; final deadline December 31, 2021

Consult the journal's format and submission guidelines before submitting material:

<https://www.theprojectorjournal.com/submission-guidelines>

Send submissions to Cynthia Baron cbaron@bgsu.edu

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