NYU Cinema Studies | Spring 2020 | Syllabus
CINE-GT 1806
Curating, Programming, Exhibiting, and Repurposing/Recontextualizing Moving Image Material
aka
Curating Moving Images

Meetings: Monday, 12:30 – 4:30 pm, 721 Broadway, room 670
Professor: Dan.Streible@nyu.edu (917) 754-1401
Office hours: M & W, 4:30 - 6:00 pm; or by appointment; room 626

Description:

      This course embraces a broad conception of curating as the treatment of materials from their discovery, acquisition, archiving, preservation, restoration, and reformatting, through their screening, programming, use, re-use, distribution, exploitation, translation, and interpretation. It focuses on the practices of film and video exhibition in cinematheques, festivals, museums, archives, web platforms, and other venues. The course examines the goals of public programming, its constituencies, and the curatorial and archival challenges of presenting film, video, and digital media. We study how archives and sister institutions present their work through exhibitions, events, publications, and media productions. We also examine how these presentations activate uses of moving image collections. Specific curatorial practices of festivals, seminars, symposia, and projects will be examined.

Learning Objectives: After successfully completing the course you should be able to:
• understand professional practices of film and video curators and programmers;
• demonstrate knowledge of the history of film exhibition and programming;
• discover the location of historical footage, copyrighted works in distribution, and other media;
• define key concepts in audiovisual preservation, restoration, reformatting, and access;
• understand the materiality of audiovisual media carriers (film, tape, disk, file);
• participate in debates about the appraisal of moving image works;
• discuss how curatorial practices affect the writing of history and the production of media;
• assess the curatorial needs of organizations and institutions that work with film and video;
• demonstrate knowledge of institutions that present content to publics, including festivals, museums, microcinemas, cinematheques, art houses, distributors, and Web content providers.

Required readings:
We will read excerpts from these books, each worth reading in full.
      • Peter Bosma, *Film Programming: Curating for Cinemas, Festivals, Archives*
      (Wallflower Press, 2015). PDF and on-line access via NYU BobCat.
      • David Bordwell, *Pandora's Digital Box: Films, Files, and the Future of Movies*
      (Irvington Way Institute Press, 2012). PDF at davidbordwell.net/books/pandora.php.
      • Scott MacDonald, *Cinema 16: Documents towards a History of the Film Society*
      (Temple U Press, 2002), excerpts. PDF via NYU Bobcat.
• Essays, websites, online video, and other documents. Posted in an NYU Drive folder:
20s_Curating_Moving_Images. Others may also be distributed via e-mail or on paper.
https://drive.google.com/drive/folders/11LAc8Vfmwmr5YiwH0acBN8opnn63ggqv

Attend all class meetings. Missing 2 classes will lower your final course grade by a half letter. Missing 3 classes will lower your final course grade by a full letter (B+ becomes C+, and so on).

Advisory on Plagiarism and Academic Integrity: Any student guilty of plagiarism or cheating will be assigned a course grade of F. Read the course's Advisory on Plagiarism and Academic Integrity -- and act accordingly.

Course grades will be determined by performance in four areas. Each receives a numerical score. The final letter grade for the course is determined by numerical total. 92 points or higher (A); 90-91 (A-); 88-89 (B+); 82-87 (B); 80-81 (B-); 78-79 (C+); 70-77 (C); 60-69 (D); less than 60 points (F).

Participation: 20 points
a1. Midterm: 25 points
a2. Proposal   15 points
a3. Project   40 points
TOTAL: 100 points maximum

Participation (20%) Contribute actively to discussions. Be prepared to respond to questions about readings, screenings, and research. This is especially important when guest speakers are with us. (If students demonstrate lack of familiarity with readings, the instructor might require written summaries of some readings.) Participation will also be measured by completion of short research or writing assignments given a week before the following class meeting. These may require responses (such as a paragraph or two of prose; an email reply to a prompt; and the press release assignment from Livia Bloom Ingram).

a1. Midterm assignment (25%)
        Option 1: Write a critique (approximately 1,500 words) assessing a curated exhibition or screening you attend. Submit a printed copy at the beginning of class, March 9; email a copy to the instructor too. Include at least two illustrations, one of which must be a photograph you took on site. Permission of the instructor required before selecting the subject of your report.
        Option 2: Write a report (at least 1,000 words) previewing a component (speaker, film, subject, etc.) of the 2020 Orphan Film Symposium program to be published on the OFS blog. Due no later than March 2. Email text file and illustrations as attachment. Your work will be edited by the instructor before being posted to wp.nyu.edu/orphanfilm. (You may also opt to submit two pieces, each 500 words or more.)
        Option 3: Edit a high-quality video trailer or teaser (60 seconds) appropriate for screening at the opening of OFS sessions and/or web display. After the final edit is approved, submit a short written analysis of your research and editorial process. Giovanna Fossati will explain how her University of Amsterdam students are preparing similar work and how you might acquire archival footage from Dutch collections. See past examples produced by students.
        Option 4: Propose an alternate midterm assignment relevant to the course content.

a2. Proposal (15%): Write a description (about 500 words) of the project you will submit at semester's end. Include: (1) a working title for the project; (2) an argument for the significance of the project; and (3) a bibliography of at least ten substantive resources you have consulted. Submit a paper copy in class on March 23; *also* email a .docx copy to dan.streible@nyu.edu.

a3. Final project (40%): Due no later than May 15. Submit electronically.

You have several options. You may work solo, or with one or two classmates. Or you may collaborate with someone not in the class on an existing curatorial project. You will deliver an in-class presentation (10 minutes) during one of the final two class meetings.

The nature of the projects will vary widely. In terms of scope and depth, use the first example below (a prospectus for a curated series) as a guide. However, you don't necessarily need to do something this conventional (program a film series). Other possibilities: An online exhibition of ten annotated video works. A research paper assessing a curatorial issue. A professional symposium proposal. A video production using archival, "found," or available material. Or other creative idea of your own. These are all acceptable final projects. All should demonstrate original research and a polished presentation of it.

• Prospectus for a curated series: Produce a substantive, in-depth research project. Create a document (illustrated to some degree) to persuade potential funders to support your project. As a general guideline, program five sessions of approximately two hours each. Identify, research, and put in context the works to be screened along with supporting material. Specify the venue/s for presentation. Identify appropriate speakers. Describe the supporting elements of the presentations (performance, music, text, slides, lighting, audio, etc.), and the audience being addressed. Append a budget and a filmography. Assess which versions of films and videos are available and justify the ones you choose. Give your series a title. Give each session a title. Include well-researched, salient program notes your audience would be provided for each screening. Your vision can be as fantastical or ambitious as you choose, but all of the details must be concrete.

• A research project connected to the 2020 NYU Audiovisual Preservation Exchange in Albania (or past or future sites).

• With the instructor (and the Film Forum staff) act as co-producer and documentarian of the Film Forum NYC screening "Orphans of New York," mid-May 2020. The screening is a selection of short works, brief presentations, and perhaps music.

• Curate a project derived from the [Robert Flaherty Film Seminar Archive, 1949 - 2011](#), "over 1,200 video and audio recordings" and papers held at NYU Fales Library and Special Collections. Some of the audio of seminar talks and discussions is online. Most is digitized.

• Conduct a research project using the William K. Everson Collection of papers, ephemera, and films housed at NYU Cinema Studies. Everson's program notes (1940s through 1990s) for his Theodore Huff Memorial Film Society, the New Yorker Film Society, and the New School are online, as are press kits, photographs, and more. Access 16mm prints, video copies, as well as papers at the department's Film Study Center (721 Broadway) or its archive at 665 Broadway. See https://www.nyu.edu/projects/wke/.

• Re-create three programs from the original Cinema 16 film society, 1947-1963. Plan all aspects of the presentations, including finding sources for the films.

• Produce a curatorial project or media production for online display, using video and/or audio recordings from past editions of the Orphan Film Symposium.

COURSE SCHEDULE (subject to revision as we progress)

Jan 27 Introduction to the course; what is curating? What do curators do?
> • Read all of the syllabus and these 2 short items before next Monday.
>> * Katherine Groo, "FilmStruck Wasn't that Good for Movies. Don't Mourn Its Demise,"
> *Washington Post,* Dec. 3, 2018.
>> * Erika Balsom and Elena Gorfinkel <@cinemiasma>, letter to the BFI (Dec. 8, 2018) in
> response to BFI press release (Dec. 3) "BFI Southbank announces 2019 Highlights."

SCREEN TODAY: The Decaying Body and Its Reanimation

Feb 3 Curatorial values; making arguments. Orphan films.
Skype with **GIOVANNA FOSSATI** (Chief Curator, Eye Filmmuseum) 3:00 pm
> • Giovanna Fossati, "Introduction to the Third Revised Edition," *From Grain to Pixel:*
> *The Archival Life of Film in Transition* (UvA Press, 2018), 13-20; "Conclusions to," 331-
> 37.
> • Paolo Cherchi Usai, "A Charter of Curatorial Values," *NFSA Journal* 1.1 (2006): 1-10.
> • Laura U. Marks, "The Ethical Presenter: Or How to Have Good Arguments over
> Dinner," *The Moving Image* 4.1 (2004): 34-47.
> • Paolo Cherchi Usai, "What Is an Orphan Film? Definition, Rationale, Controversy,"
> keynote talk at Orphans of the Storm: Saving 'Orphan Films' in the Digital Age, U of
> South Carolina, Columbia, Sep. 23, 1999.
> • Dan Streible, "Saving, Studying, and Screening: A History of the Orphan Film
> Symposium," in *Film Festival Yearbook 5: Archival Film Festivals,* ed. Alex Marlow-
> Mann (St. Andrews Film Studies, 2013), 163-76.

• Familiarize yourself with https://wp.nyu.edu/orphanfilm (as well as nyu.edu/orphans and
https://orphanfilmsymposium.blogspot.com.
• Recommended: Brian Meacham, "Orphans 2017 / Orphelins de Paris," *Film Quarterly* (Fall
2017): 80-86; and Liz Czach, "Love: The Eleventh Annual [sic] Orphan Film Symposium," *Film
Quarterly* (Fall 2018): 80-85.
> SCREEN: Orphan shorts.

Feb 10 Home movies & amateur films
Meet at MUSEUM OF MODERN ART, Cullman entrance, W. 54th St.
KATIE TRAINOR (Film Collections Manager) & **ASHLEY SWINNERTON** (Collections Specialist;
> Film Study Center) Private Lives Public Spaces
• Ben Kenigsberg, **"**At MoMA, Home Movies That Reveal the World," *New York Times*, Oct.
> 17, 2019.
• Peruse centerforhomemovies.org and the Amateur Movie Database <AmateurCinema.org>
• Patricia R. Zimmermann, "Introduction: The Home Movie Movement," in *Mining the Home*
> *Movie*, ed. Karen Ishizuka and Zimmermann (U of California Press, 2008), 1-24.
• Jasmyn R. Castro, "Black Home Movies: Time to Represent," in *Screening Race in American*
> *Nontheatrical Film,* ed. Allyson Nadia Field and Marsha Gordon (Duke U Press,
> 2019), 372-92.
• Charles Tepperman, "Amateur Film, Experimentation, and the Aesthetic Vanguard," in
> *Amateur Cinema: The Rise of North American Moviemaking, 1923-1960* (U of
> California Press, 2014): 193-216; 271-75.

• Filmography: "The 'Ten Best' Winners, 1930-1994, from the Amateur Cinema League and
American International Film & Video Festival," comp. Alan D. Kattelle, *Film History*
15.2 (2003): 244-51.
SCREEN BEFORE CLASS: Home movie samples, such as Marcellus Hartman no. 9 - Long Binh
Post Exchange (1971): https://www.texasarchive.org/2008_00689, and others TBA.

Feb 17 No class meeting. (Catch up on assigned readings.)

Feb 24 Theatrical programming, cinematheques: **ALIZA MA** (Metrograph)
  • Bosma, *Film Programming,* chapters 1-4.
  • MacDonald, "Introduction," in *Cinema 16,* 1-35; Vogel, "Do's and Don'ts," and
Programs of 1949-50; 130-35; Vogel, "Cinema 16 and the Question of Programming,"
259-62.
SCREEN: Ma movies, Metrograph trailers.

Mar 2 Repertory programming **BRUCE GOLDSTEIN** (Film Forum; Rialto Pictures)
• Peruse Filmforum.org
• Bruce Goldstein, "Adventures of the Huff Society," *Film Comment*, Jan.-Feb. 1997, 67-72.
  • Clyde Haberman, "To Film Forum's Showman, New York City Is World's Greatest
Movie Set," *New York Times,* Aug. 11, 2013.
  • Peter Bosma, *Film Programming,* chapters 6-7.
  • Scott MacDonald, "Interview with Amos Vogel," 37-62; "with Marcia Vogel," 63-69.
  • Laurent Mannoni and Richard Crangle, "Henri Langlois and the Musée du Cinéma,"
Film History 18.3 (2006): 274-87.
SCREEN: Short documentaries by Bruce Goldstein: *Les Rues de Mean Streets* (2011) for Carlotta
Films DVD *Mean Streets: édition collector*; et al.

Mar 9 Documentary and the Robert Flaherty Film Seminar (+ Cinema 16)
• Flaherty Seminar readings (see folder), especially screening notes from *Sonic Truth* (2011).
  • excerpts *The Flaherty: Decades in the Cause of Independent Film,* ed. Patricia R.
Zimmermann and Scott MacDonald (Indiana U Press, 2017):
      * Chon A. Noriega, "On Curating," 293-304;
      * Ruth Bradley, "The Flaherty Process," 317-18.
      * Laura U. Marks, "The Audience Is Revolting," 277-91.
  • The Flaherty, What We Do (MIssion and History) web page;
  • Streible, *Sonic Truth* 2011 Robert Flaherty Film Seminar notes, 39pp.
  • MacDonald, "Alas, the Logo!" in *Flaherty Stories,* Jan. 12, 2019.
  • MacDonald, "The Documents," excerpts; Vogel, program notes of 1947, 86-89;
  • Peruse "Guide to the Robert Flaherty Film Seminar Archive, 1949 - 2011," NYU Fales
Library and Special Collections.
  SCREEN: Sonic Truth works by Lillian Schwartz, Jodie Mack, Laura Kissel, Tan Pin Pin,
  Les Blank, Paul Gailiunas, and Robert Flaherty.

Mar 23 Curating and Categorization. **ALLEN WEISS** (NYU)
Readings TBA. Japanese Galleries at the Metropolitan Museum of Art.
SCREEN: *Dolls of Darkness: The Art of Michel Nedjar* (Allen Weiss and Tom Rasky, 2016)

Mar 30 Distribution; F***ing with the Canon **DENNIS DOROS & AMY HELLER** (Milestone Films)
• Readings and screening TBA.

Apr 6 Preserving and exhibiting experimental cinema. **SIMONA MONIZZA** (Curator of Experimental Film, Eye)
• Readings TBA.

Apr 13 Access, presentation, and projection
• Loan policy documents from LOC, UCLA, the Academy, et al.
• David Bordwell, *Pandora's Digital Box* (2012), excerpt
• International Council on Archives, *Principles of Access to Archives* (2012), 13 pages.
• FIAF "Declaration on Fair Use and Access" (2007) 1p.
• Aaron Swartz, "Guerrilla Open Access Manifesto" (2008) 1p.
• Linda Williams, "'White Slavery' versus the Ethnography of 'Sexworkers': Women in Stag
        Films at the Kinsey Archive," *The Moving Image* 5.2 (2006): 106-35.
+ You debate: What should the Kinsey Institute do with its films?

Apr 20 Publicity; indie curating **LIVIA BLOOM INGRAM** (Icarus Films)
        • Peruse IcarusFilms.com.
        • Carol J. Clover, *Men, Women and Chainsaws*, ch. 1 section, "Final Girl," 35-41.
        • Adam Lowenstein, *Shocking Representation*, ch. 4 "Only a Movie," 111-23.
        • "It's Only a Movie" Program, Museum of the Moving Image (2007).
        • Jason Zinoman, "A Bloody Cut Above Your Everyday Zombie Film," *New York Times,* June 10, 2007.
        • Press releases for *No Home Movie*, *Two Lessons*, Film Forum, Film Society of Lincoln Center, and the Whitney Museum.
Assignment: Using the sample press releases above as a template, write a press release for your final project (or other event, exhibition, or screening). Write (1) a headline, (2) subhead, and (3) first paragraph (two to three sentences). Then, (4) provide email addresses for two writers to whom you'd pitch your story. (5) List one or more reasons why each is likely to cover your story. Bring a printed copy of your assignment to class. Also email it to ds169@nyu.edu.

Apr 27 Festivals; cinephilia; found footage
        • Peter Bosma, *Film Programming,* ch. 5 (Festivals), 7 (Case Studies).
        • Toby Lee, "Festival, City, State: Cultural Citizenship at the Thessaloniki International Film Festival," in *Coming Soon to a Festival Near You: Programming Film Festivals,* ed. Jeffrey Ruoff (St. Andrews Film Studies, 2012), 1-15.
        • Jaimie Barron, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (Routledge, 2014), excerpt.
        • TBA

May 4 Presentations 1
May 11 Presentations 2

Friday, May 15. Final projects due no later than 6:00 pm. Digital delivery.

Important NYU and Tisch School of the Arts Policies

NYU Tisch School of the Arts Policy on Academic Integrity
The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the Policies and Procedures Handbook (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

Health & Wellness Resources
Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources.
        Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 for more information.

Title IX Statement
Tisch School of the Arts to dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using the this link. https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html

Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures
NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online *Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students* (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also

welcome to report any concerns to the Director of Undergraduate Studies, Director of Graduate Studies, or Department Chair.

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures
NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP Director Juana Suárez (juana@nyu.edu) and/or Program Manager Jess Cayer (jess.cayer@nyu.edu), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's Non-Discrimination and Anti-Harassment Policy and Complaint Procedures (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

NYU Academic Support Services
NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

NYU Libraries, Bobst Library
Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask
70 Washington Square South
　　　The Graduate Student Services guide (guides.nyu.edu/) covers resources organized by topic area, subject specialists, library classes, individual consultations, and data services. There's also a range of study spaces, collaborative work spaces, and media rooms.

The Writing Center nyu.mywconline.com
411 Lafayette, 4th floor, 212-998-8860, writingcenter@nyu.edu
　　　Open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments scheduled online.

The University Learning Center (ULC) nyu.edu/ulc;
Academic Resource Center (18 Washington Place, 212-998-8085)
or University Hall (110 East 14th St., 212-998-9047)
　　　Peer Writing Support: All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize

drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

Academic Skills Workshops: The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

Moses Center for Students with Disabilities

nyu.edu/students/communities-and-groups/students-with-disabilities.html
726 Broadway, 3rd floor, 212-998-4980, mosescsd@nyu.edu

All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center's mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).

Digital Archive of MIAP Student Work

Student projects are collected and made accessible on the Student Work page of the MIAP Program's website (https://tisch.nyu.edu/cinema-studies/miap/student-work). Some assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not an unwillingness to make work public.

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *s* used to indicate spring semester: YYsemester_course number_author's last name_assignment#.file extension. *20s_1806_Surname_a1.pdf*.