NYU Cinema Studies | Spring 2024 | Syllabus [updates]
CINE-GT 1806   **Curating Moving Images**
Meetings: Monday, 12:30 – 4:30 pm, 721 Broadway, room 674
Professor: Dan.Streible@nyu.edu (917) 754-1401
Office: 721 Broadway, room 643; nyu.zoom.us/my/streible
Office hours: W 4:30-6:30pm; and by request.
Course site: brightspace.nyu.edu/d2l/home/340928

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, museums, cinematheques, 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 and programming practices of festivals, platforms, cultural organizations, seminars, symposia, and projects will be examined. Of course the realities and practices of programming under 2020s restrictions will be part of what we study, watch, and do.

      Much of this semester's version of the course is, in part, a practicum, with our work devoted to planning, producing, and documenting the 14th Orphan Film Symposium, a biennial international event devoted to screening, studying, and saving neglected moving images. NYU Cinema Studies is co-organizing the 2024 edition of the symposium with the host site, Museum of the Moving Image in Astoria, Queens, NYC. Devoted to the theme of Work & Play (broadly conceived), "Orphans 2024" takes place April 10 – 13. Students must attend the symposium for as much of the three days and four nights as possible. Each student will be in charge of a portion of the symposium and will serve as a producer or co-producer of that session/s.

      Final projects may be the documentation and completion of aspects of the production (e.g., audio recordings, video documentation, programming notes, promotional work, website content, analysis and reporting on the symposium, DVD production, etc.)

      Or final projects may be well-developed endeavors conceived individually or in groups.

Learning objectives: After successfully completing the course you should be able to:

• understand professional practices of film and media curators and programmers;
• demonstrate knowledge of the history of film exhibition and programming;
• discover the location of historical footage, 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, drive, 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 AV media;

• demonstrate knowledge of institutions that present content to publics, including festivals, museums, cinematheques, art houses, distributors, and web content providers.
• learn the pragmatics of producing online content for events or persistent web presence

Class meetings: Instruction is in person. We abide by university health and safety protocols. If an occasion calls for it, we might have Zoom class meetings. But we will otherwise try to minimize the disruption.

Unless you are using your computer / tablet / phone to take notes during class, put them aside. Take notes. Listen to others speaking. Watch presenters and any projections they show. In other words, do not use your devices to do other things (such as web surfing, messaging, checking social media, typing work for another class).

Required readings:
• Check nyu emails and Brightspace announcements weekly.
• Essays, articles, links to websites, online video, and other documents. Most will be posted to this NYU Drive folder "24s_Curating_READINGS". Others distributed via email or Brightspace.
• We will only read portions of these books, but each is worth reading in full. For your reference:.
  • Peter Bosma, *Film Programming: Curating for Cinemas, Festivals, Archives* (2015).
  • Scott MacDonald, *Cinema 16: Documents towards a History of the Film Society* (2002).

Attend all class meetings. Missing 2 classes might 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). You will not be penalized for excused absences (due to illness, religious holiday, essential family obligations, and such). If you miss a class, consult with classmates for notes and verbal summaries.

Advisory on Plagiarism and Academic Integrity: Any student found guilty of plagiarism or cheating will be assigned a grade of F (0 points)on the assignment. Read the course's Advisory on Plagiarism and Academic Integrity -- and act accordingly. (Q: Is using ChatGPT or other AI tools that generate text or content considered plagiarism? A: Yes. Unless attributed as such.)

Course grades will be determined by performance in 4 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: 30 points
Blog post   10 points
Midterm   25 points
Final Project   35 points
TOTAL: 100 points maximum

Participation (30%) 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, or other short assignments).

Blog post (10%) Approximately 500 words (minimum). Preview some particular content from Orphans 2024, to be posted on the OFS blog. Or write a comparable piece on a subject not directly related to OFS, but to course ideas, readings, or a topic you intend to research further. Due no later than **March 1**. Upload files to Brightspace site. In addition to the blog posts you have previously done as required reading, here is a sample of others (including posts written by students in Curating Moving Image).

Midterm assignment (25%) **due by March 11.**
Option 1: Submit a written summary (3-4 pages) of the work you have done and work you will do for the symposium. A production, research, or curatorial project related directly to the Orphan Film Symposium. This can be done solo or as part of a small team, coordinated by the course instructor. For some students, your midterm would be the preliminary report.

Examples:

* Compile a filmography of the works to be screened. (This could be continued into a final project, as it did for students in 2014 and 2018.) More than one person can contribute.

* Create promotional and press materials, working with the instructor and MoMI team.

* Create content for a web page(s) related to the symposium. This might include bios of speakers, screening notes, and illustrations for a film or a session. Some early examples here, but the OFS website and blog would be an appropriate place to publish this too.

* Edit a high-quality video trailer (MOV, 30 to 60 seconds) or teasers (10-20 seconds, as for social media) appropriate for screening online and/or at the opening of symposium days or sessions.

* Document the event with photographs and/or video you shoot. Best done as a duo or team.

* Act as producer or co-producer for a session at the symposium. Plan, coordinate, execute, and document everything associated with that session. Sessions are typically 90-100 minutes, with 3-5 presenters.

* Serve as social media coordinator for the symposium, beginning in March. (These platforms we maintain: IG & TWx @orphan_films, FB Group

* Serve as print and file traffic director for the symposium in the weeks before and during the symposium.

* Other creative pitches welcome. Some projects will be appropriate to extend into a larger final project that builds on the midterm work.

Midterm Option 2: Create an entry for "Programming Online Film Heritage: The FIAF Programming Game," formatted according to these instructions. Create a thematic program (90 minutes or less) consisting of works streaming from FIAF member sites. For class assignment purposes, submit an annotated filmography with an introduction or screening notes (ca. 1,500 words). Your text can be a single essay or a mix of the introduction with annotations for each film. You must submit to the instructor the assignment described here. Separately, are free to publish online (or not) whatever you like to represent yourself. You own your writing.

Proposal for final project. **April 3**. Write a description (300-500 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 five resources you have consulted. Group projects encouraged. Submit to Brightspace by April 3. .

Final project (35%): Due no later than May **8**.

You have several options. You may work solo, or with one or two classmates. You will deliver a short in-class presentation during one of the final two class meetings.

Some projects will follow through on work you did before or during the symposium.

Other projects will be independent research not related to the symposium or orphan films. The nature of these 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 proposal for a festival or event. A video production using archival, "found," or available material. Or another creative idea of your own. All projects 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. [Past examples]

• Produce a curatorial project or media production for online display. If needed, you have access to NYU Web Publishing resources, as well as the Dept. of Cinema Studies Vimeo site and the Orphan Film Symposium site, nyu.edu/orphanfilm. [You may use video and/or audio recordings from past editions of the Orphan Film Symposium (1999-2023). Some stored at the Internet Archive's OFS Collection.

COURSE SCHEDULE (subject to revision as we progress)

Jan 24 Introduction: what is curating? what does a curator do?
• Read all of this syllabus, and, by next week, at least half of the Orphans 2024 proposals.
• These blog posts at wp.nyu.edu/orphanfilm: Return to Astoria; CFP: Work & Play;
Helen Hill Award; The 2024 award goes to . . . Announcing the program, 1-3.
• Before Jan. 31: Add 2 images to the slide with your name on it.

Jan 31 Curatorial values; making arguments.
Read: • Job descriptions for curators of AV collections
        • 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.

Feb 7 Museum of the Moving Image curators
Read: [folder of files to read]
• MoMI web pages to read are listed in the doc in the folder.
• Branislav Jakovljevic, "Picturing the Screen: The American Museum of the Moving Image," *Museum Management and Curatorship*, 15.4 (1996).
• Folder of program booklets from past symposiums. **Read the booklets from 2012 and 2018** (both at MoMI) and survey the 2012 DVD booklet *Orphans in Space: Forgotten Films from the Final Frontier.*

Feb 14 Distribution; and/or, F***ing with the Canon,
Guests: **Dennis Doros & Amy Heller** (Milestone Films)
Read: [folder]
 • About Milestonefilms.com/pages/about-us
• Amy Heller, "Instead of Smashing Icons, Film Restoration F*cks with the Canon" (2019)
• Kyle Buchanan and Reggie Ugwu, "How the Criterion Collection Crops Out African-American Directors**,**" *New York Times*, Aug. 20, 2020.
• Peter Bosma, *Film Programming,* chapters 3- 4 ("Network of Intermediaries" and "Curating Film Theatres"
 Screen: Milestone short films

Feb 21 Programming Cinema 16 & the Robert Flaherty Film Seminar
Required readings: (see folder)
        • Amost Vogel, "Film Do's and Don'ts" (1949) + Program Announcement, Fall 1949

       • Amost Vogel, "Cinema 16 and the Question of Programming" (1955)
       • Scott MacDonald, "Introduction," *Cinema 16: Documents Toward History Of Film Society* (2002), 1-13 (of 30-page intro).
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       • The Flaherty, What We Do webpage, theflaherty.org/what-we-do.
       • Streible, *Sonic Truth* 2011 Flaherty Seminar notes, 39 pages, illustrated;
       • from *Wide Angle* vol. 17 (1995):
            * Chon A. Noriega, "On Curating," 293-304;
            * Ruth Bradley, "The Flaherty Process," 317-18.
            * Laura U. Marks, "The Audience Is Revolting," excerpt. (Read blue text.)
       • MacDonald, "Alas, the Logo!" in *Flaherty Stories* (2019)

Recommended reading:
• Guide to the Robert Flaherty Film Seminar Archive, 1949-2011. [login to special collections.library.nyu.edu, find "robert flaherty."'
• Scott MacDonald, *Cinema 16: Documents Toward History Of Film Society* (2002). [Entire book is here]
• Streible, "Up All Night," in *Flash Flaherty* (2021)

Screen: works from Jodie Mack, Laura Kissel, Tan Pin Pin, Les Blank; Lester F. Beck, Norman McLaren, et al.
Audio: Frances H. Flaherty explains non-preconception (3').

Feb 28 Home movies, amateur cinema:
       • Look at websites: Center for Home Movies <centerforhomemovies.org>;
       Amateur Cinema <AmateurCinema.org> and its Amateur Movie Database; and the
       sophisticated South Side Home Movie Project
PDFs in this folder.
  • Patricia R. Zimmermann, "The Home Movie Movement," in *Mining the Home Movie*, ed.
      Karen Ishizuka and Zimmermann (2008), 1-24.
  • Charles Tepperman, "Amateur Film, Experimentation, and the Aesthetic Vanguard," in
      Amateur Cinema: The Rise of North American Moviemaking, 1923-1960 (2014), 193-
      216.
  • 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.
  • Curatorial Statement for Private Lives Public Spaces, MoMA, 2020..
  • Leslie Jamison, "Other Voices, Other Rooms," *New York Review*, May 14, 2020, 52-54.
  • Program notes for "Other Histories: Amateur Films on the National Film Registry," ed.
      Dwight Swanson, MoMA 2020. 5 pages.

Screen before class:
    ● Sean Yetter, "How to See: Home Movies," *MoMA Magazine* (Apr. 9, 2020) 10';

- Bonus recommendation:: Brittany Shaw and Ron Magliozzi. "Virtual Views: Home Movies: Watch nine films from MoMA's Private Lives Public Spaces exhibition, with commentary from the curators," *MoMA Magazine* no. 276 (Apr. 9, 2020).

Screen in class:

Oleg Chorny with Gennadiy Khmaruk, *Derevo* (The Tree, 2019) from footage and sound by Viktor Kyzyma, amateur film studio "Symbol," Blahovischenske, Ukrainian SSR (1987?) 6' Urban Media Archive, Center for Urban History, Lviv;

Marcellus Hartman, *[Long Binh Post Exchange]* (1971) 3' Texas Archive of the Moving Image;

Edward Said's family 8mm films, Jerusalem, 1939-1947; (narration, 1993)

Margaret Conneely, *The "45"* (1961) 8' Chicago Film Archives;

unknown, *[Untitled Double Exposure]* (mid-1960s) 3' Memorias Celuloides;

Sid Laverents, *Multiple SIDosos* (1970) 9' UCLA FTVA;

Dwight L. Core Sr. & George Ingmire III, *Think of Me First as a Person* (1975) 9'

Mar 6 Catch up day. Plans for upcoming midterm projects.
Read:
Watch: Matthew Smolenski, *Sight Unseen* (2024), vimeo.com/917079139.

Mar 13 Media archaeology. Guest speaker **Wanda Strauven** (Columbia U)
Readings and screenings TBA from Strauven, +
Strauven, *Touchscreen Archaeology: Tracing Histories of Hands-On Media Practices* (2021)

Mar 20 Spring break (no class meeting)

Mar 27 Attend MIAP Thesis Week presentations, scheduled throughout the week. Attend a minimum of 4 presentations, including those scheduled this afternoon. RSVP required via online form.

Apr 3 **Sonia Epstein**, Curator of Science and Technology, MoMI film programmer
Readings on science film curating TBA.

Apr 10 No 12:30 class. Instead: **Go to the Orphan Film Symposium.**
7pm reception; 8pm screening. April 11, 12, 13 attend as many sessions as you can.

Apr 17 No class meeting. (Individual office consultations as needed.)

Apr 24 Assessing the symposium. Updates on final projects.

May 1 Short presentations of final projects.

Important NYU and Tisch School 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 NYU.edu/students/health-and-wellness/wellness-exchange
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**.
Email wellness.exchange@nyu.edu. Counselors are available to talk any time you need. The website links to a phone app, which allows for 24/7 live chat and more.

Moses Center for Student Accessibility nyu.edu/students/communities-and-groups/student-accessibility.html
726 Broadway, 3rd floor, 212-998-4980
Email mosescsa@nyu.edu to schedule a conversation with an Accessibility Specialist.
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 center "works with NYU students to determine appropriate and reasonable accommodations that support equal access to a world-class education." To obtain accommodation, students must register with the Moses Center. Please let your instructor know if you need help connecting to these resources.

 Title IX is federal civil rights law**:** "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." It protects individuals from sexual or gender-based bullying, discrimination, harassment, and violence.
        NYU and its Tisch School of the Arts are 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 resources available to students through the Title IX office can be found at 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 department chair (dana.polan@nyu.edu).

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. Contact the department chair (anna.mccarthy@nyu.edu) or 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.

NYU Libraries, Bobst Library
Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask
70 Washington Square South [4th Street]
This Graduate Student Services guide (http://guides.nyu.edu/c.php?g=276579&p=1844806) covers resources of particular relevance to grad students. These include research services and guides 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.

NYU Writing Center
nyu.mywconline.com
411 Lafayette, 4th floor, 212-998-8860, writingcenter@nyu.edu
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 can be scheduled online. Students for whom English is a second language can get additional help through workshops.

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: Students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the ULC. Students for whom English is a second language may wish to utilize tutoring geared towards international student writers.
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 small and discuss topics including proofreading, close reading to develop a thesis, study strategies, and more.