

Marking the 50th Anniversary of the Civil Rights Act of 1964: A Series on Representations of Blackness in Independent Films of the mid 1960s.

For my final project in Introduction to Moving Image Archiving and Preservation, I have planned a theoretical exhibition series marking the 50th anniversary of the Civil Rights Act of 1964. I plan to hold three different screenings at three different locations in the week around July 2, 2014. The screenings will individually and collectively comment on representations of blackness in independent feature films. Using the Civil Rights Act as a historical background, I hope to provoke conversation and thought on the creation and enforcement of identity. The movies I have selected are all from the mid 1960s and each speak to different groups within the African American communities. Before each of these screenings I would like to introduce the movie and the series by speaking to the historical significance of the 50th anniversary of the Civil Rights Act and the way that African Americans are portrayed in the feature presentation.

I plan to show *The Cool World* (1964) at Brooklyn Historical Society. This movie, directed by Shirley Clarke, about youth in Harlem is a striking depiction of urban black male adolescence. It centers on the character Duke (Hampton Clanton) whose search for a gun is connected to his search for manhood. The parallels between violence and social progression (through age and power) are illuminated within Duke's search for a weapon. The combination of French New Wave and documentary film approaches allow us to enter the private spaces of these characters while still being conscious of the movements of the camera (Grant, 182). The vibrant soundtrack by Dizzy Gillespie contributes to the tender yet jarring feeling throughout the movie.

I plan to show *Nothing But a Man* (1964) at the 92nd St Y. This movie, directed by Michael Roemer, focuses on Duff (Ivan Dixon), a railroad worker who travels throughout the South continuously on the move from job to job. After he falls in love with Josie Dawson (Abbey Lincoln), the two get married and Duff struggles to conform to the stationary life in a small Southern town. The sense of immobility is echoed in the stifling racial dynamics of Duff's external and internal struggles. Externally, Duff has difficulty submitting to the overbearing white power dominating his work and social life. Internally, Duff has difficulty confronting his own self expectations of his role as a black man who is a husband and father that have been engrained into his upbringing. This subtle yet loud movie speaks to the fight for self-identity in an unwelcomed environment.

I plan to show *A Man Called Adam* (1966) at The Schomburg Center for Black Research. This movie, directed by Leo Penn stars Sammy Davis Jr. as Adam Johnson, an alcoholic trumpet player who struggles to find balance between his ideological standpoints and needing to have a job. Fighting against racial prejudice, Adam's hot temper can often not be bottled as he lashes out against white audience members who have certain expectations of what his performance should be, white police officers who question his independence, as well as fellow black musicians who are hesitant to challenge white authorities. This movie gives a haunting account of life as a black musician. The musical score by Benny Carter and performances by Sammy Davis Jr. (his trumpet performances were dubbed by Nat Adderley), Louis Armstrong, and Mel Torme are stunning. The beauty of the music serves as a contrast to the complicated lives of the musicians behind the sound.

Each screening will charge an admissions price of \$8/ ticket with a discounted price of \$5/ticket if you purchase tickets to all three screenings.

This paper will explain my process in working through context, content, locations, take-away materials, projection, marketing, and expenses/funding that I considered when designing this exhibition series.

CONEXT

The Civil Rights Act of 1964 was a landmark piece of legislation signed by President Lyndon B. Johnson on July 2, 1964. This Act prohibits discrimination on the basis of race, religion, gender, or national origin and protects these groups in their right to vote, use public facilities, attend public schools, and seek employment (Affairs, 2). I spent a lot of time researching the Civil Rights Act and its impact on American culture. I read many articles and journals, looked at various photographs, viewed artwork, and watched newsreels in an attempt to gain a broad picture of this historical moment. While the Civil Rights Act affected many groups of people, I decided to focus my attention on its affects on African Americans.

I also spent a lot of time researching “blackness” in film in America. Most of what I found spoke about the limited and negative representations of blackness in studio produced American films and television. I expected to have floods of examples of movies from the mid 1960s that illustrated stereotypical, negative representations of blackness. After doing significant research, I found there to be less examples of this in the mainstream media than I expected. “[T]he tendency throughout the decade is towards diversified characterizations, the presentation of black characters in a wide variety of social situations, but with less emphasis on dealing with

moral issues through individualized conflicting stocktypes.” (Pines, 89). Through the sixties (and especially the mid 60s) the inclusion of African Americans in studio produced cinema was limited. I looked in television programming and found that here too, representations of blackness to be strikingly limited. I then looked to commercials. I watched many commercials from the mid 60s looking for any inclusion of African Americans and found very few examples.

I then began to wonder what my role as a programmer should be. I went down many theoretical rabbit holes. Do I want to perpetuate the negative stereotypes of black people? How can we have conversations about the past and its impact on the present if we aren't aware of what happened in the past? I also looked at past film screenings focusing on blackness and people of color throughout America. I looked specifically at film events held around Black History Month or as part of a black film festival/series. I wanted to see what was already being shown and what kinds of conversations were occurring around these screenings

With all of this in mind, I began to look outside of the mainstream. What were independently produced movies saying about blackness. Most of my research spoke to independent films geared towards black audiences in the 30s-40s and the UCLA L.A. Rebellion movement, which cultivated black independent filmmaking in the 1970s. But what about the 1960s? I was intrigued by this lack of documentation in my research and decided to pursue this hole for my exhibition series. I decided to focus my exhibition on what had seemingly been a lack – independent features predominately starring African Americans as developed, multi-dimensional, centralized characters.

CONTENT

I went through several bibliographies of movies made by or featuring African Americans. I created lists of movies that sounded relevant and interesting. I then searched for more detailed summaries and reviews of these movies. Movies that I still thought were relevant and interesting I then searched for their availability to be viewed. After watching either part of whole of the movie, I then looked into copyright ownership and licensing availability for a public screening. I will explain the process for each of the movies that I selected or came close to selecting.

1. THE COOL WORLD

Basic Info

Director: Shirley Clarke

Producer: Frederick Wiseman

Starring: Hampton Claton

Yolanda Rodriguez

Antonio Fargas

Carl Lee

Clarence Williams III

Distributed by: Cinema V

Release Date: April 20, 1964

Running Time: 104 mins.

Rental Info

The Cool World was originally distributed by Cinema V. Cinema V was an art-film presentation and distribution company that is no longer in business. However, while it was distributed by Cinema V, it was produced by Wiseman Film Productions. Currently, this movie is distributed by Zipporah Films, a distribution company based out of Cambridge, MA that mostly distributes films by Frederick Wiseman. Below is a summary of information for renting *The Cool World*:

Format: DVD copies are not available for this film. Only 16mm rentals are available.

Rental Cost: The film will cost \$400 per screening to rent. When admissions is charged, the cost will be \$400 per screening or 50% of the gross box office receipts, whichever is greater.

Rental Agreement: A rental agreement must be filled out. Rental orders will be confirmed within four business days of submission.

Shipping Fees: \$35

Return Shipping: Prints must be postmarked no later than one day after the screening date. There is a late fee of \$25 per day. Rentals must be sent with insured mail via UPS, U.S. Priority Mail, or Federal Express.

Damages: Each 16mm print is inspected before and after each screening. If a print is returned with significant damage, there is a charge of 75 cents per foot of damaged film for replacement fees.

Contact Info: Zipporah Films, Inc.
One Richdale Ave Unit #4
Cambridge, MA 02140
Email: info@zipporah.com
Phone: 617-864-8006
Office Hours: M-Th: 9-5

Reviews of *The Cool World*

The Cool World is a film that repeatedly came up in my research. After reading much about its striking portal of African American youth in Harlem, I thought it could be an appropriate choice for this screening. This is actually a movie that I've had on my list of "Movies To Watch" for several years. This title has come up not only in the research I've done for this project, but also in previous research that I have done. I had never before seen this movie because of its limited availability. I was able to watch a poor VHS copy from The Avery Fisher Center at Bobst. After watching this movie, I felt it was a definite contrast to typical Hollywood tropes – not only in its subject matter and depiction of youth of color, but also in its documentary-esque cinematography. Below are the reviews I used as references:

- Brody, Richard. "The Cool World." *The New Yorker* 85.11 (2009): 13. *The New Yorker*. Web. 13 Dec. 2013
- Crowther, Bosley, "Shirley Clarke Scans 'The Cool World'." *New York Times (1923-Current file)*: 42. Apr 21 1964. *ProQuest*. Web. 7 Dec. 2013.

- Grant, Barry Keith. "When Worlds Collide: The Cool World." *Literature/Film Quarterly* 18.3 (1990): 179-87. *ProQuest*. Web. 7 Dec. 2013.
- Kart, Larry. "MOVIES." *Chicago Tribune (1963-Current file)*: 1. Aug 07 1983. *ProQuest*. Web. 7 Dec. 2013.
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- Pines, Jim. *Blacks in Films: A Survey of Racial Themes and Imagines in the American Film*. London: Studio Vista, 1975. Print.
- Thomas, Kevin. "'Cool World,' Timely Film, Set in Harlem." *Los Angeles Times (1923-Current File)*: 1. Aug 27 1964. *ProQuest*. Web. 7 Dec. 2013.
- Van Gelder, Lawrence. "Shirley Clarke is Dead at 77; Maker of Oscar-Winning Film." *New York Times (1923-Current file)*: 1. Sep 26 1997. *ProQuest*. Web. 7 Dec. 2013.
- Walker, Jesse H. "Kids make 'Cool World' Authentic." *New York Amsterdam News (1962-1993)*: 16. Apr 25 1964. *ProQuest*. Web. 7 Dec. 2013.

Concerns

While this film portrays African American youth, its director is a white woman. I hesitated over this fact when considering whether or not to include it. I ended up using it because of the nature of the screening. I felt it would be an appropriate film to play in a screening marking the Civil Rights Act. This piece of legislation addressed gender as well as race. This point will hopefully be addressed in supplementary literature accompanying the exhibition.

I was also concerned with some of the content of the film. There are moments of violence amongst youth, violence towards women, and homophobic language. I have decided to address this head in a sort of "trigger warning" included in the written program description and spoken introduction to the movie.

I had difficulty confirming the past screening history of this movie. I was under the impression that it had not in New York in recent history. However, I have recently found a posting for it's screening at the NY Film Forum on February 13, 2013. The past screenings for the Film Forum are poorly documented and difficult to decipher the year that the dates are

referring to. It was only after months of searching that I realized this movie played in February of 2013. Upon learning this information, I questioned if it was too soon to bring this movie back to New York. However, due to the limited availability, interesting subject matter, appeal of Shirley Clarke, and beauty of this film, I do feel like new and returning audience members will appreciate this film if it were to be played in the summer of 2014.

I was also concerned with the fact that the only available copy of this film from Zipporah Films is on 16mm. Showing this film on any other format is not an option. I knew that I would have to find a venue that had equipment available to screen 16mm film.

2. NOTHING BUT A MAN

Basic Info

Director: Michael Roemer

Producer: Michael Roemer

Robert Rubin

Robert Yound

Starring: Ivan Dixon

Abbey Lincoln

Yaphet Kooto

Distributed by: Cinema V

Release Date: September 19, 1964

Running Time: 95 mins.

Rental Info

Nothing But a Man was originally distributed by Cinema V. Cinema V was an art-film presentation and distribution company that is no longer in business. A 35mm print is now distributed by Artists Public Domain's (APD) Cinema Conservancy, which is a group that preserves and releases American Independent film. *Nothing But a Man* was submitted to the National Film Registry in 1993 and had a limited theatrical re-release at that time. In 2012, Library of Congress Packard Campus for Audio Visual Restoration restored and preserved

Nothing But a Man, creating a new preservation negative as well as new prints. APD /Cinema Conservancy worked with the LOC to continue to release copies of this movie. I have reached out to ADP several times and have yet to hear back from them on their rental policies and prices.

Reviews

Nothing But a Man was a movie that came up many times in my research. It seemed like a somewhat obvious choice for an independent film from the mid 60s featuring African Americans (insomuch as there is an obvious choice for an independent film from the mid 60s featuring African Americans). I hesitated about using this movie because I was worried that maybe too much has already been written about it. It was actually a backup choice for the movies to include in this series. However, with increased difficulty on locating rights holders for other movies that I had prioritized over *Nothing But a Man*, I began to reconsider my hesitations. After re-reading several reviews, and watching the movie myself, I felt it would be an appropriate film for this series. Below are the reviews I used as reference:

- Boyd, Malcolm. "Blind no More." *Pittsburgh Courier (1955-1966)*: 11. Jan 23 1965. *ProQuest*. Web. 8 Dec 2013.
- Bricklin, Mark. "'Nothing but A Man': An Exceptional Fille." *Philadelphia Tribune (1912-2001)*: 15. Feb 23 1965. *ProQuest*. Web. 8 Dec. 2013.
- Coe, Richard L. "Our Invisible Border Lines." *The Washington Post, Times Herald (1959-1973)*: 1. Mar 17 1965. *ProQuest*. Web. 8 Dec. 2013.
- Crowther, Bosley. "'Nothing but a Man' and 'Lilith' Presented." *New York Times (1923-Current file)*: 37. Sep 21 1964. *ProQuest*. Web. 8 Dec. 2013.
- Ford, Beatrice. "Objectionable." *New York Amsterdam News (1962-1993)*: 8. Jan 30 1965. *ProQuest*. Web. 8 Dec. 2013.
- Gelmis, Joseph. "Film Gives Clear Picture of Racial Conflict." *Newsday (1940-1985)*: 1. Dec 28 1964. *ProQuest*. Web. 8 Dec. 2013.
- "Inside Black Skin." *Time*: 109. 15 Jan. 1965. *ProQuest*. Web. 8 Dec. 2013.
- Thomas, Kevin. "ANOTHER 'MARTY': 'Nothing But a Man' Minor Masterpiece." *Los Angeles Times (1923-Current File)*: 1. Dec 30 1964. *ProQuest*. Web. 8 Dec. 2013.

- Rule, Sheila. "Black Film Portrait Back on Screen." *New York Times (1923-Current file)*: 2. Mar 16 1993. *ProQuest*. Web. 8 Dec. 2013.
- Taubin, Amy. "Film: The South and the Fury." *Village Voice*: 54. 23 Feb. 1993. *University of California, Berkeley Art Museum & Pacific Film Archive*. Web. 8 Dec. 2013.
- Todd, George. "'Nothing but A Man' Rated Outstanding." *New York Amsterdam News (1962-1993)*: 13. Jan 02 1965. *ProQuest*. Web. 8 Dec. 2013.
- "U. S. Film Applauded at Venice." *Chicago Tribune (1963-Current file)*: 18. Aug 29 1964. *ProQuest*. Web. 8 Dec. 2013.
- Yardley, Jonathan. "Nothing but a Man." *The Washington Post (1974-Current file)*: 3. Mar 28 1993. *ProQuest*. Web. 8 Dec. 2013.

Concerns

A new print was made in 2012 and was premiered at the New York Film Festival. This film also screened at BAM in August 2013. I was concerned that this film has already gotten enough attention in New York in recent years. However, I think that can be used to my advantage and thus this film would be an appropriate fit at a larger venue. There is already an audience for this movie, and hopefully I can build and expand on that.

I am also concerned that a white man made this film. However, after reading reviews from the time of initial release as well as its re-release, and watching the movie myself, I believe that this film can provoke conversation about issues of race and representation of blackness on the screen.

It was also a point of concern that this film is only available in 35mm. I would therefore have to find a venue that has equipment available to screen a 35mm film.

3. A MAN CALLED ADAM

Basic Info

Director: Leo Penn

Producer: Joseph E. Levine
Merrill S. Brody

Starring: Sammy Davis, Jr.
Ossie Davis

Carmel Curtis
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Professor Howard Besser

11

Cicely Tyson
Louis Armstrong
Frank Sinatra, Jr.

Distributed by: Embassy Pictures

Release Date: 1966

Running Time: 103 mins

Rental Info

A Man Called Adam was originally distributed by Embassy Pictures. After the success this independent film company received after distributing *The Graduate*, it was sold to a number of different larger companies in a short amount of time. Eventually, the company was dissolved and their library was split into several different locations. I had a very hard time locating the rights holder to this film. After much digging, I found the film to be managed by StudioCanal. I have contacted them and am waiting for more information on renting this movie.

Reviews

This is a film that came up much less frequently in my research. Most of the reviews I read of this movie were not particularly favorable. However, I was really interested in the storyline and cast. I pursued this movie despite its negative reviews and watched it for myself. While this movie is by no means perfect, I felt that the movie addressed issues of black identity in relationship to white power and white expectations in a way that would be very appropriate for this screening. Below are some of the reviews I used as reference:

- Bromell, Henry. "Sammy Davis, Jr. is Superb Star of Film." *Chicago Daily Defender (Daily Edition) (1960-1973)*: 10. Aug 08 1966. *ProQuest*. Web. 8 Dec. 2013.
- Clifford, Terry. "Sammy's Valiant Effort Fails to Save Film." *Chicago Tribune (1963-Current file)*: 1. Aug 25 1966. *ProQuest*. Web. 8 Dec. 2013.
- "Jazz Life Studied for Film Reality." *Chicago Daily Defender (Daily Edition) (1960-1973)*: 10. Aug 24 1966. *ProQuest*. Web. 8 Dec. 2013.
- Meier, Mary. "The ARTS: A Commentary on Racism." *Boston Globe (1960-1981)*: 47. Aug 25 1966. *ProQuest*. Web. 8 Dec. 2013.

- Thomas, Kevin. "Sammy Davis Saves 'Man Called Adam'." *Los Angeles Times (1923-Current File)*: 1. Oct 05 1966. *ProQuest*. Web. 8 Dec. 2013.

Concerns

I have similar concerns with this movie as I do with *The Cool World* and *Nothing But a Man*. I was concerned with some of the content of the movie. There are moments of implied rape, police brutality, and alcoholism. As with the other movies in this series, I can provide a trigger warning in the program description. Also similar to the other movies in this series, *A Man Called Adam* is directed by a white man. This is a theme that can hopefully be addressed as part of this series. Additionally, as with *Nothing But a Man*, I have yet to hear back from the distributor about the cost and timeline for accessing a rental of this movie.

4. ONE POTATO, TWO POTATO

There were many movies that I looked into including that for one reason or another did not work out. The most common reason was difficulty in identifying current rights holders. I'm using *One Potato, Two Potato* as an example of the process that I went through in trying to track down copyright owners.

Basic Info

Director: Larry Peerce

Producer: Sam Weston

Starring: Barbara Barrie
Bennie Hamilton

Distributed by: Cinema V

Release Date: July 29, 1964

Running Time: 83 mins.

Rental Info

One Potato, Two Potato was originally distributed by Cinema V. Cinema V was an art-film presentation and distribution company that is no longer in business. It seemed like a number of these mid sixties independent films featuring black people were distributed by Cinema V. I

found articles discussing the success of Cinema V, but nothing on its fall. I then did research to see if I could even get access to a copy for my own viewership. Using WorldCat, I found the closest rentals to be a DVD at Dartmouth University and a VHS copy at Harvard University. I could not find a copy of this movie available for purchase. I then looked into past screenings. I found that a 16mm print was shown in Cleveland, OH at the Cinemateque on August 4, 2012 with director Larry Peerce in attendance. I contacted this theater. The director of the theatre, John Ewing, emailed me back saying that they showed the film on 16 because they were unable to locate a 35mm copy. They got their print from a private collector. He also said that they were never able to locate the rights holder and not even the director knows who holds the rights.

Due to my own time restrictions on this project, I had to end my search for information on this film here for the time being.

LOCATION

I had originally wanted to plan this as a travelling exhibition. Due to my own time constraints I decided to focus on New York. Before selecting a location I looked at the types of movies I wanted to show. I needed venues that would have the format capabilities that I needed. I also wanted a location that would be comfortable and open to black community members. I also needed a place that would be open to allowing programing from an inexperienced NYU student.

The more I thought about the location needs, the more problems I encountered. Finding a place that fit all of my requirements and would be open to me programing multiple films seemed unlikely. I decided to split up my efforts. I decided instead of programing a singular event or a series of events in a singular location, I wanted to make multiple proposals to multiple locations.

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Professor Howard Besser

14

Ideally, I would have three different screenings held throughout the week of July 2, 2014 at three different locations. The three locations I am hoping for are: The Schomburg, Brooklyn Historical Society, and the 92nd St Y.

Brooklyn Historical Society

I have been in contact with the following people at Brooklyn Historical Society:

- Jacob (Jake) Nadal- nadal@brooklynhistory.org
- Marcia Ely- mely@brooklynhistory.org
- Julie Golia- jgolia@brooklynhistory.org

They have expressed interest and enthusiasm in hosting this event. However, it is been very difficult to solidify pricing information, technical capabilities, and even seating numbers.

Seating Capacity: 150 seats

Technical Capabilities: Projector (format uncertain), microphones

Price: Negotiating

Staff: No staff for projection

Time Slot: Up to 7 hours

Schomburg Center for Research in Black Culture

I have been in contact with Martha Diaz (martha.diaz@nyu.edu) of the Schomburg who has assisted in providing me with the following information for renting the Schomburg as a venue space:

Seating Capacity: 340 seats

Technical Capabilities: DVD and laptop projection, microphones

Price: \$1,500- \$3,000

Time Slot: 2-3 hours

Booking Timeline: 6 months – 1 year ahead of time

I would want to take advantage of the historical significance of the Schomburg and try to incorporate their collections into this event. Martha Diaz suggested looking into organizing a “pop-up” exhibit by contacting Steven Fullwood of Rare Books and Manuscripts as well as Tammi Lawson of Arts and Artifacts.

92nd St Y

I selected the 92nd St Y because of its ability to project 35mm film. I have contacted them via phone and email about renting their space and have yet to hear back. This is obviously a concern. An additional concern with this space is its large seating number. However, due to limited venues that have 35mm projection capabilities, I decided to pursue it as a venue nonetheless. Below are the venue specifications that I was able to obtain:

Kaufmann Concert Hall

Seating Capacity: 905

Technical Capabilities: 16/35mm, DVD, laptop, and video projection, microphones

I have also been in contact with Nick Pavlik, archivist for the 92nd St Y and Director of the Programming Committee for Archivists Round Table of Metropolitan New York, Inc. (ART). Through MIAP student Julia Kim, Nick and I were put in contact for potentially having some version of this series be backed as a spring/summer ART screening.

Take-Away Materials

If I assume that every venue location will sell out, I would need 1,395 program guides. If I assume that not everyone will take a program guide and some people will share, I can round down to 1,250. I plan to have I double sided sheet of 8.5" x 11" paper folded to make 4 pages. I compared the rates from at NYU's Reprographics services and Staples and NYU to be more affordable at 2.5 cents per 8.5" x 11" black and white copy. The four pages will include the following information:

Page 1- Program Guide: Basic Movie Info, Running Time

Page 2- Civil Rights Act of 1964 Information

Page 3- Representations of Blackness in the mid-60s

Page 4- Acknowledgements, Further Information

Projection

If venues are not equipped with staff who is trained in projecting archival prints, I will reach out to the MIAP listserv to seek projection assistance in exchange for a free series pass and an I.O.U for a favor of equivalent commitment level.

Marketing

Zipporah Film will post my screening on their calendar of events simply by emailing info@zipporah.com. Artists Public domain will post my screening on their website as well as their facebook page after rental agreement is signed and confirmed. Each of the event locations will post my screening on their website's calendar of events. Additionally, I will look into having my screening posted on various NY summer screening calendars. I will create a facebook page advertising each event and the series as a whole. I will reach out various related communities such as: film enthusiasts, youth, African American community organizations, social activism organizations, jazz enthusiasts, etc. Additionally, I will create flyers that I will distribute throughout various neighborhoods. Staples sells 250 color flyers for \$159.99.

Expenses/Funding

Obviously, renting and screening these films is expensive. I looked into potential sources of funding. I have created a spreadsheet which outlines expected expenses:

Item	Cost
The Cool World Rental	400
The Cool World Shipping	70
A Man Called Adam Rental	
A Man Called Adam Shipping	
Nothing But a Man Rental	
Nothing But a Man Shipping	
Brooklyn Historical Society Rental	

Schomburg Rental	3000
92nd St Y Rental	
Programs	500
Flyers	159.99
TOTAL COST	4129.99

I had difficulty in finalizing my expected expenses due to lack response from distributors and venues. I also created a spreadsheet (in .xml attachment), which outlines potential grant sources. This document serves less as a finalized list of potential grant sources, but more as a template for fields that I would fill had I had more time. Considering the significant costs that do have confirmed and the timeline for grants, I think that it is too late for me to plan this event. Unless a location agrees to waive the fees of location rentals, then it is too late for me to apply to grants, wait to hear back, and then reserve venue locations.

Next Time

Laura U. Marks account of her experiences early on as a programmer/curator in “The Ethical Presenter: Or How to Have Good Arguments Over Dinner” were constantly in my mind throughout this project. She summarized the three different teaching models she encountered when learning how to program as: “respect the work,” “respect the audience,” and “use argument to respect work and audience.” (37). I struggled over how to approach the idea of curating a program. Do I watch as many movies as possible and pick a common theme that jumps out to me? Do I start with a theoretical idea and search for movies that fit into that box? Do I plan a screening that is only the movie or do I make it an interactive event? I think I tried to do all of these at once and as a result was pulled in too many different directions. I felt I needed a theoretical argument to connect the movies I wanted to show. I also spent a lot of time reading

about and watching movies that sounded interesting and then changing my theoretical argument.

Of course what I want to say will change as I find the words to say it, but if I was to do this again, I would try to start off more focused and not have so many different trails that end up leading nowhere.

Another obvious element of this project that I would change would be my time management. Because I spent so much time focused on the content of this series, my time fell short in receiving responses from distribution and venue contacts. I underestimated the time it would take to receive responses. I left myself a month from the due date for this project to reach out to the contacts I needed and this turned out to not be enough time.

The research I have done in this project has sparked my interest in the whereabouts of the library for the distribution company Cinema V. Doing this project again, I think I would not plan a screening but would instead do an investigation/report into the history of this company and the current rights holders for movies that were once under their ownership.

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December 11, 2013

Introduction to Moving Image Archiving and Preservation

Professor Howard Besser

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December 11, 2013

Introduction to Moving Image Archiving and Preservation
Professor Howard Besser

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Introduction to Moving Image Archiving and Preservation

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