

BLACK FILM CENTER/ARCHIVE

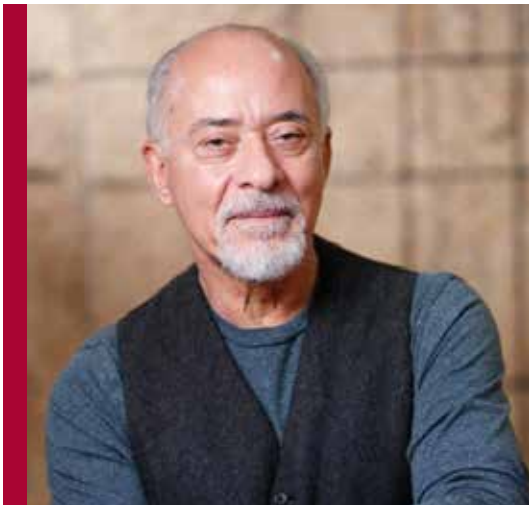


This past year saw the collections of the Black Film Center/ Archive presented to the Indiana University community with a renewed vitality through groundbreaking teaching and scholarship, and through our creative partnerships with new and familiar artists. Whether reengaging longtime friends of the archive, such as filmmakers Julie Dash and Jessie Maple, or building valuable new relationships, as with documentarian Deborah Riley Draper and composer/conductor Reneé Baker, the Black Film Center/Archive invests our current moment with the living spirit of a century's history of black cinema art.

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Former Director's Statement
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It is with pride that I tendered my resignation Summer 2017 after a decade-long tenure as Director of the Black Film Center/Archive.

Since its formation under the extraordinary leadership of Phyllis Klotman and her successor, Audrey McCluskey, the BFC/A has received worldwide praise and evolved to become among the most preeminent research centers in the United States, sharing that distinction with Harvard University, Yale University, University of California, Los Angeles, and Washington University, St. Louis. What distinguishes it from other centers, however, is that for the past nine years, the BFC/A has published *Black Camera, An International Film Journal*, a peer-reviewed journal that has received a Council of Editors of Learned Journals (CELJ) award and the honor of being voted as Project Muse's

Indeed, the BFC/A can boast, without reservation, for being the only one of its kind—research, teaching, preservation/exhibition, and publication entity—in the world.

2016 “Journal of the Month.” In addition to *Black Camera*, the book series *Studies in the Cinema of the Black Diaspora* was established in partnership with Indiana University Press. Along, too, with its unique and robust collections, in 2015, the BFC/A also spearheaded the development of a one-of-a-kind minor in Black Cinema and Media Studies, now offered by IU's Media School. Indeed, the BFC/A can boast, without reservation, for being the only one of its kind—research, teaching, preservation/exhibition, and publication entity—in the world.

This yearbook, now in its 4th year of publication, further substantiates the Center's work and success driven by its mission to document the filmmaking practices, rich traditions and movements, and personages—past and present—whose footprints and legacy constitute the long history of representation in the Black/African diaspora. As such, the study of the Black cinematic experience and struggle for the sign are no less consequential today than they were in the formation of cinema itself in the late 19th century.

Importantly, above all else, my debt and gratitude are to the staff for their professionalism, dedication, and labors. I particularly want to acknowledge former archivists Paul Heyde, Mary Huelsbeck, and Megan MacDonald, and commend the essential work of associate director Brian Graney, whose administrative and organizational leadership and collaborative programming initiatives are of the highest quality, palpably contributing to the cinematic-cultural life of the campus. To Joy Roberts, whose goodwill, dedication, and daily execution of the Center's affairs—financial and



Above: Michael Martin (right) with former IU president, Adam Herbert.

Below: Martin with filmmaker Julie Dash.



otherwise—are exemplary, and to Ronda Sewald, an able and seasoned archivist, for her critical work preserving and processing the huge and monumental Black Filmmakers Hall of Fame collection that the Center acquired in 2015 from donations by Mary Perry Smith (deceased), Belva Davis, and William Moore.

Graduate research assistants and hourly staff, too, have weighed in to make important contributions during their appointments at the BFC/A, among them Rachelle Pavelko, Ardea Smith, Natasha Vaubel, Amanda Fleming, Mark Hain, Noelle Griffis, Jordache Ellapen, Roosevelt Faulkner, Dorothy Berry, and Nzingha Kendall—thank you. Of particular recognition and distinction, I commend Jessica Ballard, Katrina Overby, and Yalie Kamara for their dedication to the greater and enduring importance of the Center and their resolve, courage, and principled solidarity during a most difficult moment in the Center’s recent past—you are deserving of and will always have my respect and admiration. Each of you are moving on to meaningful professional careers and can look back with pride.

Lastly, several supporters have contributed in no small measure to the BFC/A’s development and expanded role on campus, without which its successes and accomplishments would not have been realized. In no order of priority, my gratitude to former Dean of the College of Arts and Sciences, Bennett Bertenthal, who had the foresight to anticipate and enable the Center to relocate to Wells Library where it would have greater utility for research and teaching. Many thanks to Jon Vickers, founder and director of Indiana University Cinema, for partnering numerous film screenings and campus visits by prominent and world-class filmmakers; and, too, for hosting two major conferences with the BFC/A: the NEH-funded “Representing Early Black Film Artifacts as Material Evidence in Digital Contexts” (2013) and “From Cinematic Past to Fast Forward Present: D.W. Griffith’s *The Birth of a Nation* Centennial Symposium” (2015). And, no less, to Eileen Julien, steadfast supporter and past member of the BFC/A’s Faculty Advisory Board.

I salute you all for the privilege of having worked with you on behalf of the Black Film Center/Archive.

A handwritten signature in black ink, appearing to read "Michael T. Martin". The signature is fluid and cursive.

Michael T. Martin

Professor, Cinema and Media Studies, The Media School

Editor, *Black Camera*

Adjunct faculty, American Studies, Center for Latin American and Caribbean Studies, African Studies Program

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Staff Notes

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Karan Anand

is a Scanning Technician on the BFC/A's Richard E. Norman collection digitization project. Originally from India, Anand is an international student at IU, where he majors in Informatics with a minor in Business.



Jessica Ballard

was a BFC/A Archival Assistant for 2016-2017. She completed joint master's degrees in History and Library Science at IU. In Fall 2017, Jessica received a Visiting Assistant Professor and Librarian (Archives) Residency at the University of Illinois, Urbana-Champaign.



Roosevelt T. Faulkner

was a Graphic Design Assistant at the BFC/A over 2015-2017. He recently completed his master's degree in Human-Computer Interaction and Design and accepted an internship in Portland, Oregon.



Brian Graney

is Associate Director and Senior Archivist at the BFC/A. He holds a master's in Library and Information Studies from SUNY Buffalo and is completing a master's in Arts Administration at Indiana University.



Yalie Kamara

was the 2016-2017 Graduate Assistant at the BFC/A. Yalie conducted and participated in several interviews with filmmakers and provided literary translations (French to English) for *Black Camera: An International Film Journal*. She is a third-year MFA student in Creative Writing (poetry).



Nyla Lee

is a 2017 Undergraduate Assistant at the BFC/A. Nyla is a freshman in the School of Public Health's Department of Kinesiology, majoring in Exercise Science with a minor in Psychology.



Megan MacDonald

was a Project Archivist at BFC/A working with the Richard E. Norman collection. She received her master's degree in Library Science with a specialization in Archives and Records Management at Indiana University in 2007.



Mikala Narlock

is a Scanning Technician and Archival Assistant at the BFC/A. She is in her final year as a master's student in the Library Science department. She has contributed to the Richard E. Norman project and to cataloging photographs from the Josef Gugler collection.



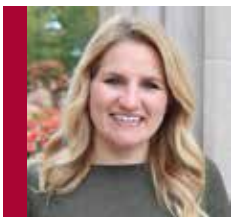
Katrina M. Overby

was a BFC/A Archival Assistant for 2016-2017. She is a doctoral candidate in The Media School, where her research interests include how race influences digital and social media, gender and sports media, and representations of race and gender in film and television.



Ja Quita Joy Roberts

is the Financial and Office Assistant at the BFC/A, an alumna of Indiana University, and a mother of two. She is the Advisor to the Women of Color Leadership Institute (WOCLI), which she founded at IU in 2008, and serves on the Advisory Council for the Banneker Community Center.



Rachelle Pavelko

was the Assistant Editor of *Black Camera* for the 2016-2017 academic year. In 2017, she completed her Ph.D. in Mass Communication at The Media School and joined the faculty at Bradley University as an Assistant Professor of Strategic Communication.



Ronda L. Sewald

is the Archivist at the BFC/A. She holds a Ph.D. in Folklore and Ethnomusicology and a master's of Library Science from Indiana University. This year, she represented the BFC/A in IU's Primary Source Immersion Program and the Media Digitization and Preservation Initiative.



Elijah Pouges

is a 2017 Undergraduate Assistant at the BFC/A. He is a senior in The Media School completing a BA in Journalism while pursuing interests in music, sound design, and filmmaking. He is a member of the Hutton Honors College, the Hudson & Holland Scholars Program, and the Herbert Presidential Scholars Program.

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Programming
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Julie Dash: *Daughters of the Dust* 25th Anniversary

In December 2016, the Black Film Center/Archive and IU Cinema welcomed filmmaking legend Julie Dash back to Indiana University's Bloomington campus to celebrate the 25th anniversary of her groundbreaking feature film, *Daughters of The Dust* (1991). Dash first visited the BFC/A in 1985 and has returned several times, most recently in 2007. The series, co-sponsored with The Media School's cinema and media arts program and the Department of African American and African Diaspora Studies, featured a screening of the newly released digital restoration of *Daughters*, a program of Dash's early short films, and a Jorgensen Guest Filmmaker event.

Ph.D. candidate Nzingha Kendall introduced the short film program and conducted a conversation with Julie Dash following the screening. The program, drawing from her student work at UCLA, included two 16mm prints from the BFC/A's collections (1975's *Four Women* and 1982's *Illusions*) and a new 35mm print of *The Diary of an African Nun* (1977), provided courtesy of UCLA Film & Television Archive, where its preservation was funded in part with a grant from the National Film Preservation Foundation.

The Jorgensen Guest Filmmaker event took the form of a conversation between Dash and Terri Francis, Associate Professor in Cinema and Media Studies, The Media School. Dash also presented a recent short film, *Standing at the Scratch Line* (2016), and an early look at her Vertamae Smart-Grosvenor documentary, *Travel Notes of a Geechee Girl*, currently in progress.

At the final event, Dash and past BFC/A director Michael T. Martin presented *Daughters of the Dust* (1991), a US National Film Registry selection and Best Film recipient of the Black Filmmakers Hall of Fame. *Daughters* envelops the viewer in early 20th-century Gullah life through its vision of three generations of Peazant Family women preparing to leave the island where their ancestors arrived as slaves over a century earlier. The IU Cinema presented this anniversary screening in the newly-released 2K restoration produced by Cohen Film Collection and overseen by cinematographer Arthur Jafa.



Clockwise from above: Terri Francis (left) and Julie Dash during Jorgensen Guest Filmmaker Series, IU Cinema; *Daughters of the Dust* 25th anniversary restoration release poster; *Daughters of the Dust* (1991) film still; Julie Dash.





Above left: Deborah Riley Draper; above right: *Versailles '73: American Runway Revolution* (2012) film still;
Center: Draper with Nzingha Kendall during Jorgensen Guest Filmmaker Lecture, IU Cinema;
Below: *Olympic Pride, American Prejudice* (2016) film still.



Deborah Riley Draper: Untold African-American Stories

Named by *Variety* as one of “10 Documakers to Watch” in 2016, veteran advertising executive Deborah Riley Draper launched her career as a documentary filmmaker with two features: *Versailles '73: American Runway Revolution* (2012) and *Olympic Pride, American Prejudice* (2016). Both films present the perspectives of Black American cultural icons and their contributions to shaping American history, often in ways not yet recognized, from the first black models and designers in the world of high fashion to the early African American Olympians who inspired on the field and beyond.

The Fall 2016 series, Deborah Riley Draper: Untold African-American Stories, was organized by the Black Film Center/Archive and IU Cinema with support from Themester at the College of Arts and Sciences, Elizabeth Sage Historic Costume Collection, Poynter Center for the Study of Ethics and American Institutions, National Sports Journalism Center, The Media School's cinema and media arts program, and the Department of History.

Draper's films present the perspectives of Black American cultural icons and their contributions to shaping American history, often in ways not yet recognized.

Draper was joined in post-screening conversations by Kate Rowold, Associate Dean, School of Art, Architecture and Design, and by Lauren Smith, Assistant Professor of Sports Media, The Media School. Draper also recorded a Profiles interview at WFIU and a BFC/A interview with past director Michael T. Martin and graduate assistant Yalie Kamara, and participated in a Jorgensen Guest Filmmaker discussion with Ph.D. candidate Nzingha Kendall.

The Scar of Shame/Renée Baker Project

Renée Baker, founding music director and conductor of the internationally-acclaimed Chicago Modern Orchestra Project, has composed over two thousand works for ensembles, including numerous commissioned pieces for the Chicago Sinfonietta and the Chicago Sinfonietta Chamber Ensemble, Berlin International Brass, Joffrey Ballet Chamber Series, and many others. In composing for silent cinema, Baker has created cutting-edge original scores for more than one hundred films and performed her work at live screening events with orchestras and ensembles internationally.

In 2017, the IU Cinema and the Black Film Center/Archive joined together to commission an original score from Baker and, with the Jacobs School of Music, to present its world premiere at Indiana University. Other partners in this project included the Office of the Vice Provost for Research's Collaborative Research and Creative Activity Fund, the Film Scoring for Visual Media program in the Jacobs School of Music, the College Arts and Humanities Institute, and The Media School.

Baker's new score for *The Scar of Shame*, the 1927 silent feature produced by The Colored Players Film Corporation of Philadelphia, incorporated motifs inspired by her research into the work of Phil Moore. Moore is a largely forgotten jazz pianist, orchestral arranger, band leader, and recording artist whose collection of papers and scores are held at the BFC/A.

Earlier in 2017, Baker visited the BFC/A to conduct a screening and workshop series at the IU Libraries Screening Room where she discussed her process, practice, philosophy, and artistic choices in composing for the silent cinema. Over the course of a week, Baker presented three films featuring her original scores: *The Blue Bird* (1918), *The Golem* (1920), and *A Page of Madness* (1928).



Above: Composer Renée Baker. Below: Baker debuting her score for Frank Peregrini's *Scar of Shame* (1927) with IU Jacobs School of Music chamber orchestra.





Above: Filmmaker Jessie Maple.

Below: promotional materials for *Twice as Nice* (1989) featuring twins Pamela and Paula McGee.



Jessie Maple's *Twice as Nice*

Jessie Maple's second feature, *Twice as Nice*, follows twins Caren and Camilla Parker, both star players on a college women's basketball team energized by the prospect of a first female pick in the upcoming "MBA" draft. Maple's humanist concern with the strength of community and family emerges again here, as in her first feature, the groundbreaking *Will* (1981). Maple's cast features legends of NCAA, Olympic, and WNBA basketball, including Cynthia Cooper and twins Pamela and Paula McGee.

In January 2017, Jessie Maple and her husband and collaborator, Leroy Patton, visited the IU Cinema to present *Twice as Nice*, newly preserved by the Black Film Center/Archive through a grant from the National Film Preservation Foundation. Professor Emerita and former BFC/A director Audrey McCluskey, who earlier worked with Maple to see her collection placed at the BFC/A, introduced the film and conducted a post-screening conversation with Maple and Patton. The event was sponsored by the BFC/A and IU Cinema with the Department of African American and African Diaspora Studies.

Maple concluded her visit to the BFC/A with an interview conducted by past BFC/A director Michael T. Martin and graduate assistant Yalie Kamara.

Maple's cast features legends of NCAA, Olympic, and WNBA basketball, including Cynthia Cooper and twins Pamela and Paula McGee.

#BlackPanthersMatter: The Black Panther Party at 50

Founded on October 15, 1966, the Black Panther Party for Self-Defense created the foundational iconography of black radicalism in the United States. Their revolutionary aesthetics and self-controlled image established them in the nation's eye: black berets, Afros, leather jackets, and militarized organization. In #BlackPanthersMatter, former BFC/A graduate assistant Dorothy Berry curated a program of four films that highlight the depth behind the visuals, both by relating the Black Panthers outward to contemporary black lives and by pointing the camera inwards at the emotional experiences of the movement's founders. This series was sponsored by the Black Film Center/Archive, The Media School's cinema and media arts program, the Department of African American and African Diaspora Studies, and IU Cinema.

The screening of Mario Van Peebles's *Panther* (1995) was preceded by the Newsreel Collective's short film, *Off the Pig* (1968). Professor William Oliver of the Department of Criminal Justice provided a historical introduction and conducted an audience Q&A following the film with surprise guest Mmoja Ajabu of the Indianapolis Black Panther Militia.

The Black Panther Party for Self-Defense created the foundational iconography of black radicalism in the United States.

Katrina Overby, BFC/A archives assistant and a Ph.D. candidate in The Media School, introduced a second program featuring the 2011 documentary, *The Black Power Mixtape 1967-1975*, and another Newsreel Collective short, *May Day* (1969). Overby was joined for the post-film discussion by Black Student Union vice president Elijah Pouges.



Above and below: *The Black Power Mixtape 1967—1975* (2011) film stills.



AFRICAN FILM FESTIVAL NEW YORK



Above: *The Prophecy* (2015) film still. Below: *Afripedia: Ghana* (2014) film still.



20th African Film Festival Traveling Series

In 2016, the African Film Festival, Inc. (AFF), launched the 20th edition of its Traveling Series, a program bringing highlights of their New York-based festival to venues across the US and the Caribbean. IU Libraries Media Services and the Black Film Center/Archive partnered to host this edition of the series, which included eight short- and feature-length documentaries, narratives, and experimental films presented under the “International Decade of People of African Descent” theme, representing African stories of Ethiopia, Ghana, Kenya, Nigeria, South Africa, Senegal, and Sudan. The series was co-sponsored by the African Studies program, The Media School’s cinema and media arts program, the Department of African American and African Diaspora Studies, the Department of History, the Department of Comparative Literature, and the IU Cinema.

Akin Adesokan, Associate Professor of Cinema and Media Studies and Comparative Literature, introduced the opening night film, Dare Fasahi’s Nigerian comedy, *Head Gone* (2014), at the IU Cinema. The remaining events followed at the BFC/A’s Phyllis Klotman Room, where IU Libraries Media Services head Monique Threatt and Associate Professor of History and Cinema and Media Studies Marissa Moorman paid tribute to the AFF.

AFF founder and executive director Mahen Bonetti – a past guest at the BFC/A – spoke by phone with graduate assistant Yalie Kamara to share some of her reflections on the traveling festival, including her excitement for the abundance of women filmmakers and for the new voices emerging through documentary and experimental genres, and for the urgency of making African stories accessible to wider audiences. Bonetti’s full interview is available on the BFC/A blog.

This edition of the series included documentaries, narratives, and experimental films presented under the “International Decade of People of African Descent” theme.

At the River I Stand: Reclaiming MLK

In support of the grassroots Bloomington community program, Inaugurate the Revolution, the BFC/A joined professors Alex Lichtenstein of the Department of History and Joe Varga of the Department of Labor Studies to present a free screening of *At the River I Stand* (1993). For their

For their account of the 1968 Memphis sanitation workers' strike and the final days of Dr. Martin Luther King, Jr., filmmakers David Appleby, Allison Graham, and Steven Ross received the 1994 Erik Barnouw Award for Best Documentary.

account of the 1968 Memphis sanitation workers' strike and the final days of Dr. Martin Luther King, Jr., filmmakers David Appleby, Allison Graham, and Steven Ross received the 1994 Erik Barnouw Award for Best Documentary from the Organization of American Historians, which acclaimed the film as "An eloquent and powerful work of history... offering new insight into the intersection of race and class." This free screening, held at the Ivy Tech John Waldron Arts Center, was followed by an impassioned discussion among community leaders and activists with professors Lichtenstein and Varga.

Agents of Change

In observation of the 2017 Black History Month theme of "The Crisis in Black Education," the Black Film Center/Archive presented a free screening of Frank Dawson and Abby Ginzberg's 2016 documentary, *Agents of Change*. Focusing on the student-led movements for racial equality and educational reform on American campuses including San Francisco State and Cornell University, Dawson and Ginzberg connect the story to our present moment with vivid archival footage and contemporary interviews with activists from the movement, including Danny Glover, Harry Edwards, Ramona Tascoe, Zachary Carter, and more. Joseph Jordan, Director of the Stone Center for Black Culture and History at the University of North Carolina – Chapel Hill, calls *Agents of Change* "a critically important must-see film for faculty, students and community members interested in how activism transformed the college landscape in previous decades and why social justice and racial equality are still such urgent needs today."



Above: *At the River I Stand* (1993) film still. Below: *Agents of Change* (2016) film still.





Above: Paul D. Miller aka DJ Spooky.

Below: Rahsaan Roland Kirk: *The Case of the Three Sided Dream* (2014) film still.



DJ Spooky That Subliminal Kid aka Paul D. Miller

In a program organized by The Burroughs Century, Ltd., the BFC/A partnered with sponsors including the College Arts and Humanities Institute, The Media School's cinema and media arts program, The Media School, the Cultural Studies Program, and the IU Cinema to welcome DJ Spooky That Subliminal Kid aka Paul D. Miller to the Bloomington campus.

Miller, a composer, multimedia artist, and writer whose work immerses audiences in a blend of genres, global culture, and environmental and social issues, presented *Rebirth of a Nation*, his 2004 détournement of D.W. Griffith's 1915 film, and delivered a Jorgensen Guest Filmmaker Lecture. Miller also visited the BFC/A for a tour and to record an interview with Cara Caddoo, Assistant Professor of Cinema and Media Studies & Department of History.

Rahsaan Roland Kirk: *The Case of the Three Sided Dream*

Adam Kahan's 2014 documentary is an absorbing look at a seemingly superhuman musical force, Rahsaan Roland Kirk, who wouldn't even let partial paralysis keep him from pursuing what he called "The Religion of Dreams." He was a warrior against racial injustice and an advocate for people with disabilities. Kirk, who could play three horns at once, performed his very last concert on the Indiana University - Bloomington campus, just before his death in 1977. The film is packed with electrifying archival footage of Kirk and his music, intimate interviews, and inspired animated sequences.

He was a warrior against racial injustice and an advocate for people with disabilities.

This screening was coordinated by Brian Kearney and sponsored by the BFC/A with WFHB Community Radio, the IU School of Public Health, and IU Cinema. In a special post-screening discussion, WFHB's Jim Manion moderated a conversation with visiting guests Adam Kahan, Dorthaan Kirk, and Rory Kirk.

ARRAY: Artists + Advocates + Audiences Aligned

In 2017, the BFC/A continued its partnership with film distributor ARRAY by joining with select US venues in the theatrical runs of their latest independent documentary releases, Damani Baker's *The House on Coco Road* and Sonia Lowman's *Teach Us All*.

Originally founded by Ava DuVernay in 2010 as the African American Film Festival Releasing Movement (AFFRM), ARRAY is "an independent film distribution and resource collective comprised of arts advocacy organizations, maverick volunteers and rebel member donors worldwide." With a catalog of 15 films as of 2017, ARRAY is "dedicated to the amplification of

With a catalog of 15 films as of 2017, ARRAY is "dedicated to the amplification of independent films by people of color and women filmmakers globally."

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As the *Los Angeles Times* wrote of *The House on Coco Road* at the time of its premiere at the 2016 Los Angeles Film Festival, "Damani Baker offers a moving personal and historical account of how he and his family were caught up in the 1983 U.S. invasion of Grenada. The

result is a fascinating and under-reported chapter in the never-ending struggle for justice on behalf of black men and women worldwide, as well as a scalding appraisal of Reagan-era racial attitudes at home and abroad." BFC/A archives assistant Jessica Ballard introduced this free program at the IU Libraries Screening Room.

The BFC/A screening of *Teach Us All* was scheduled to coincide with the 60th anniversary of the integration of Central High School in Little Rock, Arkansas, which the film juxtaposes with the de facto ongoing segregation in America's school system. Dionne Danna, Associate Professor and Chair, Educational Leadership and Policy Studies, and Vice Provost for Institutional Diversity, introduced the screening and guided a discussion with students in attendance. BFC/A undergraduate assistant and journalism major Elijah Pouges interviewed director Sonia Lowman about the film for the BFC/A's blog.



Above: *Teach Us All* (2016) film still. Below: *The House on Coco Road* (2016) film still.





Above: *The Revival: Women and the Word* (2016) film still. Below: Filmmaker Dani Kouyaté.



The Revival: Women and the Word

The Revival: Women and the Word (2016) tells the story of the formation of THE REVIVAL, a salon-styled poetry tour and space created for and by queer women of color to exchange and express their artistic aims. Directed by Sekiya Dorsett, the film follows Jade Foster, founder of THE REVIVAL, as well as several other prominent black, queer artists during the inception of the tour. Through expositional interview and performance footage, the film creates an atmosphere of creative exuberance and cultural challenge that helps to examine intersections of identity such as race, gender, and sexuality.

This September 2017 screening was presented by the BFC/A in partnership with #DirectedbyWomen, a worldwide film viewing party, and Bloomington PRIDE, Ltd., a volunteer-run LGBTQ+ community organization. Bloomington PRIDE's board chair, Janae Cummings, introduced the film.

Dani Kouyaté

In September 2017, Burkina Faso-born director Dani Kouyaté visited IU Bloomington to present his 2016 feature film, *Medan vi lever (While We Live)*. *Medan vi lever* is a story of a maternal bond and the dissonance created by geography and generation. Kandia (Joshette Bushell-Mingo) has lived in Sweden for over 30 years and wishes to return to her native land, Gambia. Her son, Ibbe (Adam Kanyama), is an aspiring hip-hop musician and is beginning to make a breakthrough in the industry. His reluctance to return home creates strife between mother and son. Upon arriving there, the two find that things were not what they expected them to be. Vincent Bouchard, Assistant Professor of French, introduced the film and moderated an audience discussion with Kouyaté.

This free program was coordinated by Beth Buggenhagen, Associate Professor of Anthropology, and the IU African Studies Program with support from the Black Film Center/Archive, *Black Camera*, the Department of Anthropology, the Department of History, the Department of French & Italian, and the Institute for Advanced Study.

Jane Bryce: “Queering Omeros: Isaac Julien’s *Encore: Paradise Omeros Redux*”

IU’s Institute for Advanced Study welcomed Jane Bryce for a Visiting Fellow Lecture presented in collaboration with the BFC/A and the Center for Latin American and Caribbean Studies. Bryce, Professor Emerita of African Literature and Cinema, University of the West Indies, Cave Hill, has published cultural and literary criticism in a range of academic journals and essay collections specializing in African and Caribbean popular and contemporary fiction, representations of gender, cinema (with special interest in Nollywood), and visual culture. In her lecture, “Queering Omeros: Isaac Julien’s *Encore: Paradise Omeros Redux*,” Bryce opened questions of the implications of Julien’s British citizenship, West Indian parentage, and homosexuality as explored in his art on his cultural “relevance” to Caribbean audiences.

Gerald Butters: “*Shaft is at the Roosevelt!: Race and Cultural Geography in Chicago’s Loop, 1970-1975*”

Cara Caddoo, Assistant Professor, Cinema and Media Studies and Department of History, coordinated the 2016 visit of Gerald Butters, Professor of History, Aurora University. The BFC/A sponsored and hosted his visit, which included a lecture from Butters, “*Shaft is at the*

Roosevelt!: Race and Cultural Geography in Chicago’s Loop, 1970-1975.” Drawing from research published in his 2015 book, *From Sweetback to Super Fly: Race and Film Audiences in Chicago’s Loop*, Butters argued that “motion picture theaters in Chicago’s Loop played a pivotal role in the later stages of the civil rights movement...[when] African

Dr. Butters argued that “motion picture theaters in Chicago’s Loop played a pivotal role in the later stages of the civil rights movement.”

American audiences began to attend theaters there and claimed certain venues as black spaces.” Butters is also the author of 2002’s *Black Manhood on the Silent Screen*, and a co-editor of *Beyond Blaxploitation* (2016), the first book-length anthology of scholarly work on Blaxploitation film.



Above: Jane Bryce (Professor Emerita, University of the West Indies).
Below: Gerald Butters (Professor, Aurora University).





Above and below: Film stills from Dee Rees's *Eventual Salvation* (2008).



Dee Rees's *Eventual Salvation*

Founded in 1847 as a home for former African-American slaves, the West African nation of Liberia has welcomed generations of expatriate Americans fleeing racism. One such immigrant was Earnestine "Amma" Smith, who settled in the capital, Monrovia, in 1958. An educator and landowner, Amma fled her new home during the recent deadly civil wars. Smith's granddaughter, documentary filmmaker Dee Rees, accompanies Amma on her return to a new Liberia, now governed by Africa's first woman president, as she attempts to rebuild her life. Featuring cinematography by Bradford Young, who also collaborated with Dee Rees on her 2011 feature, *Pariah*.

This rare screening of Dee Rees's first documentary feature was presented at The Media School by the Black Film Center/Archive and the IU Libraries' Liberian Collections in anticipation of the November 2017 IU Cinema series, *Dee Rees: Choosing The Hard Things*. IU Libraries African Studies Librarian Mireille Djenno provided an introduction to the film.

This rare screening of Dee Rees's first documentary feature was presented at The Media School by the Black Film Center/Archive and the IU Libraries' Liberian Collections.

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Curriculum Support

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Black Cinema and Media Studies Minor

Introduced in 2017, the Minor in Black Cinema and Media Studies examines black filmmaking and media within historical, artistic, formal, and national contexts. It is administered in The Media School in consultation with the Black Film Center/Archive.

Required courses

MSCH-C 212 Screening Race and Ethnicity

MSCH-F 377 Cinemas of the Black Diaspora

Electives

MSCH-F 204 Topics in Media, Culture & Society

(“Emerging Media Nollywood Films” topic only)

MSCH-F 311 Media History (“Black Film History I: 1896-1927” topic only)

MSCH-F 326 Authorship in the Media

(“Spike Lee’s Filmworks” topics only)

MSCH-F 375 Race, Gender, and Representation

(“Black Women Make Movies” topics only)

MSCH-F 392 Media Genres

(“Signifying Race in Horror, Science Fiction, and Fantasy Genre” topic only)

MSCH-F 398 National and Transnational Cinemas

(“African Cinema and Politics” topic only)

MSCH-F 420 Topics in Media History

(“Third World Cinemas” topic only)

AMST-A 200 Comparative American Identities

(“Race & Visual Culture” topic only)

AAAD-A 277 Images of Blacks in Films: 1903-1950s

AAAD-A 278 Contemporary Black Film

AAAD-A 330 African American Cinematic Experience

Primary Source Immersion

The BFC/A is participating as a partner repository in IUB Libraries’ first-ever Primary Source Immersion Program for Bloomington faculty and instructors. This program offers not only a means of publicizing the BFC/A’s collections, but also draws the attention of students from a wide array of departments to The Media School’s Black Cinema and Media Studies Minor.

As part of this program, archivist Ronda Sewald participated in a number of events beginning with a curator’s panel on ethical issues in archiving presented to “Imaging Race: 20th and 21st Century Photography and the Boundaries of Visual Representation” (ARTH-A490). This was followed in August by a three-day collaborative workshop that brought together collection managers with faculty and instructors seeking ways of integrating primary sources and special collections into a broad range of coursework.

During the Fall 2017 semester, our staff worked with faculty members from The Media School and the School of Public Health as part of the immersion program. Students from Akin Adesokan’s course, “Media in the Global Context” (MSCH-C 291), were given a general orientation to the collections and resources available at the BFC/A on their second day of class. Throughout the semester, students returned to the BFC/A to make use of items from the FESPACO and Josef Gugler collections to support their analysis of African film.

In her course, “Practicum in College Sex Education” (SPH-H 395), Heather Eastman-Mueller’s students focused on Marlon Riggs’ *Tongues Untied*. Sewald provided them with copies of correspondence and film competition documents related to the film from the Black Filmmakers Hall of Fame Archives. Students then visited the BFC/A for a screening which included a discussion of the film’s historical context and how the primary sources reflect perceptions of black male homosexuality from 1989-1992. The following week, each student presented on an assigned portion of *Tongues Untied* and then wrote a personal reflection on his or her reaction to the film and other primary sources.

The BFC/A staff plans to continue these and similar partnerships and looks forward to exploring additional ways of bringing the archives into the classroom.

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Collections & Preservation
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Phil Moore poses in front of a few of his clients' albums and photographs.

Phil Moore Collection

When the MGM music department hired Moore as a rehearsal pianist in 1941, he became the first African American musician salaried by a major Hollywood studio. In addition to serving as a talent coach to stars such as Lena Horne, Dorothy Dandridge, Judy Garland, and Marilyn Monroe, Moore worked as a composer, arranger, and musical director for over 30 films (often with the credit going to a white composer). Moore also had a notable career in radio, recorded sound, television, and the Seattle, Los Angeles, and New York nightclub scenes.

The collection contains 71 boxes of Moore's music manuscripts, many indicating the intended performer. These range from brief sketches to full orchestral scores with parts and include Moore's work for record albums, television specials, UPA Pictures cartoons, live musical acts, and television commercials. There are also 8 boxes of Moore's lyric sheets, project files, photographs, clippings, personal papers, and business records, as well as 500 audio recordings. The recordings include Moore's spoken autobiography, a partial master recording for the 1977 Miss Black America pageant, instantaneous and demo recordings of Moore's clients, and his spoken notes for performers such as the Supremes.

The online finding aid for the Phil Moore collection was completed in March 2017, but the collection attracted attention before then. During a research visit, composer Renée Baker spotted one of Moore's original string compositions in the BFC/A workroom. This encounter led to her deeper exploration of Moore's work and served as inspiration for her score for *The Scar of Shame* (1927). Under Baker's direction, the score was premiered live by a student chamber orchestra from the IU Jacob School of Music in accompaniment to a screening of the film at the IU Cinema on November 4, 2017. Moore's collection also piqued the interest of documentary filmmaker Deborah Riley Draper during her October 2016 visit to the BFC/A.

An exhibit of Moore's materials curated by student assistant Elijah Pouges was displayed at the IU Cinema in Fall 2017.

Josef Gugler Collection

Seven posters from the Josef Gugler Collection were displayed in the exhibition space located adjacent to the BFC/A during 2016-2017 and received positive feedback from visitors. At the close of the exhibit, these items were installed in the Phyllis Klotman Room to support Akin

Adesokan's course, "Media in the Global Context" (MSCH-C 291). Another BFC/A poster exhibit, 2017-2018's Black Muslims in Film, also features items from the collection.

An oversized scanner purchased during 2016-2017 has expanded our digitization capabilities. Since September, our staff have scanned over 750 posters from the collection. These have been uploaded to IUB Libraries' Image Collections Online along with scans of publicity photographs and lobby cards, greatly enhancing users' abilities to search and access the collection.

Media Digitization and Preservation Initiative (MDPI) Update

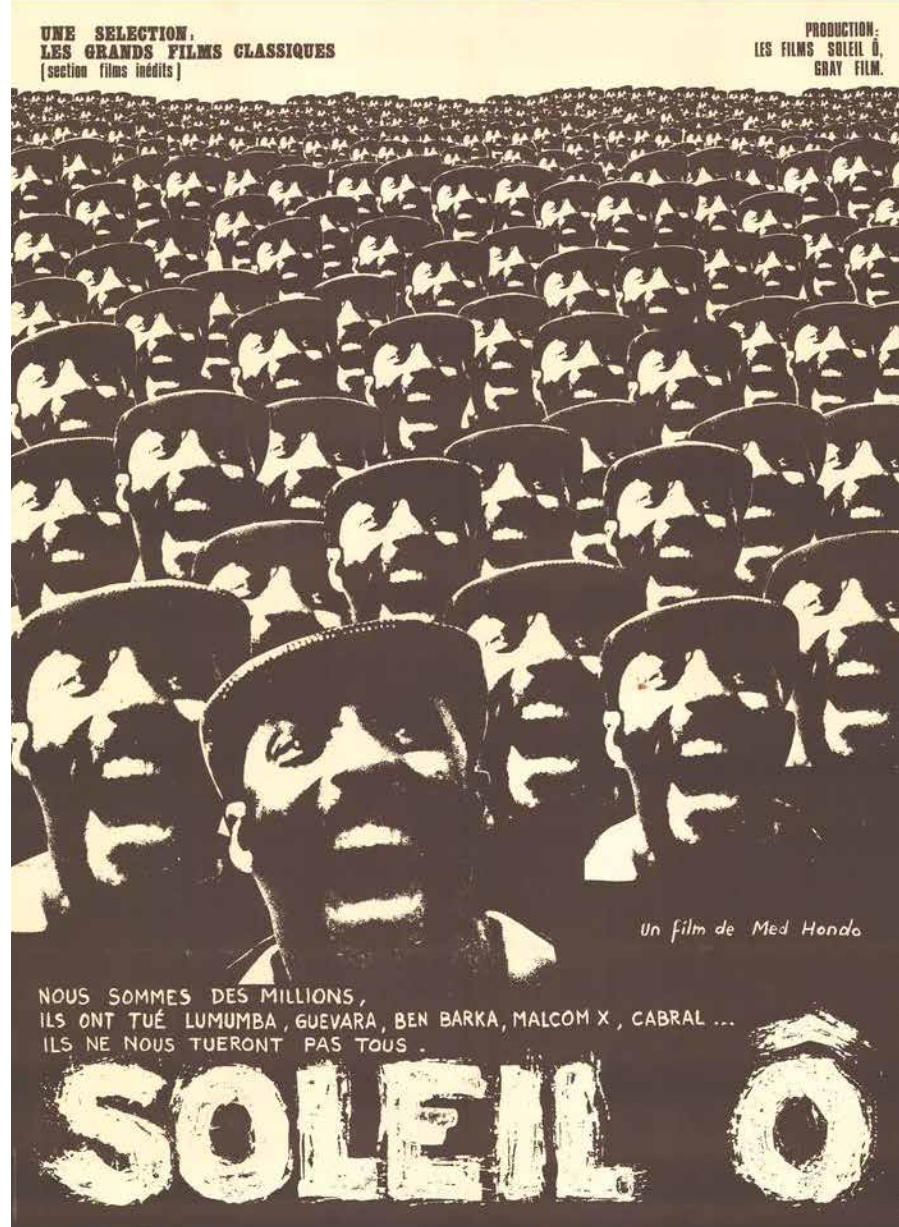
As of December 15, MDPI has digitized over 1,800 items from our holdings. Formats include Betacam, U-matic, commercial audio discs, audiocassettes, 8mm videocassettes, and open reel tapes. Digitization of the lacquer discs and VHS tapes will begin in the near future.

Among the highlights digitized by MDPI are:

- Phil Moore's spoken autobiographical cassettes
- Unreleased recordings of Moore's clients including Goldie Hawn and the Supremes as well as musical productions such as *\$600 and a Mule* and *Sty of a Blind Pig*;
- Recordings of the Black Filmmakers Hall of Fame's (BFHFI) Oscar Micheaux Awards Ceremony and various outreach events;
- Submissions to the BFHFI's annual film competition;
- Audio and videotaped interviews with prominent African American filmmakers made by the BFC/A.

Archival Storage

Staff devoted a significant portion of this year to fine-tuning our shelving system to support easier acquisition, location, and retrieval of our commercial posters and DVDs. This included moving additional materials to IU's Auxiliary Library Facility (ALF) and the purchase of more efficient shelving for posters and archival boxes. Assessment of which materials are most suitable for offsite storage will continue as we digitize more of our holdings and plan for the completion of ALF III.





Grants



College Arts and Humanities Institute - Conference and Workshop Grant

In December 2017, Black Film Center/Archive director Terri Francis received a grant from the College Arts & Humanities Institute at Indiana University for the program, Greg de Cuir: Contemporary Black Cinema and the Avant-Garde. Conducted in January 2018, this week-long workshop and screening series was organized around the research residency of Greg de Cuir, Jr. and his international curation of contemporary avant-garde and documentary media programs, including the Avant-Noir program at IU Cinema and a research talk at the Ruth Lilly Auxiliary Library Facility.



National Endowment for the Humanities – Humanities Collections & Reference Resources Grant

In 2016-2017, work continued on the BFC/A's Richard E. Norman and Race Filmmaking: Reprocessing and Digitization grant. Project archivist Megan MacDonald and project director Brian Graney presented the project work at conferences in Pittsburgh, Pennsylvania, and Los Angeles, California. Project scanning technicians Mikala Narlock and Karan Anand continued their digitization of collection materials. The full digital collection is on track to be made available online in April 2018.



Themester Co-Curricular Funding: Fall 2016 – Beauty

In a partnership with Emma Young of the Poynter Center for Ethics in American Institutions, the BFC/A received co-curricular funding for the 2016 project, Versailles '73: Deborah Riley Draper. With her 2012 documentary, *Versailles '73: American Fashion Revolution*, Draper revisited a watershed moment in fashion history, 1973's *Grand Divertissement à Versailles*, to open a broader exploration of beauty culture as a force in the cultural and political expression of black women.



National Film Preservation Foundation – Preservation Grant

The preservation of Jessie Maple's 1989 feature, *Twice as Nice*, was completed in 2016 through the collaborative efforts of Maple, her husband and cinematographer Leroy Patton, the expert staff of Colorlab in Rockville, Maryland, and BFC/A. Jessie Maple and Leroy Patton visited the IU campus in January 2017 to present the completed preservation work at the IU Cinema.



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Conferences & Presentations

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Former BFC/A director Michael T. Martin moderated “Formation et métiers du cinema et de l’audiovisuel” as part of FESPACO’s pre-festival symposium on February 28, 2017. Panelists included media professionals from Burkina Faso and the United Kingdom. Martin also participated in the Center for Documentary Research and Practice’s “Sawyer Seminar Roundtable: Nonfiction Cinema and Colonialism.”



In April, senior archivist Brian Graney participated in the panel discussion, “Paths to Discovery: Programs Bringing African American Collection to Stakeholder Communities” at the 2017 Midwest Archives Conference. Former BFC/A graduate assistant Dorothy Berry served as chair.



BFC/A staff presented on the Richard E. Norman and Race Filmmaking Collection NEH grant project at two separate conferences. Graney and project archivist Megan MacDonald first presented an update on the project at the November 2016 Association of Moving Image Archivists Conference in Pittsburgh, where Graney also participated in the conference’s opening plenary session “Discussion into Action: Ideas for Diversity, Inclusion, and Equity within AMIA.” In April 2017, Graney discussed the Norman project at the Academy of Motion Picture Arts and Sciences Film Librarians Conference as part of the “Documenting Early African American Cinema” panel on race films, chaired by IU assistant professor Cara Caddoo.



Also in 2017, Graney presented at the Alternative Histories, Alternative Archives Conference as part of the panel, “Alternative Archives: How Did We Get Here?” Other panelists included archivists and directors from the Experimental Sound Studio, Read/Write Library Chicago, South Side Home Movie Project, and Video Data Bank at the School of the Art Institute of Chicago.



Archivist Ronda Sewald represented the BFC/A as a partner repository throughout the IUB Libraries’ yearlong Primary Source Immersion Program, including presentations on the panel, Archives and Archivists, and in the Primary Source Immersion Workshop.



Publications



BLACK CAMERA

The Fall 2016 issue of *Black Camera* features several articles of interest, including: Delphine Letort's take on Spike Lee's documentaries; an analysis of the "coon" and the "mammy" in *King of the Zombies* and *Revenge of the Zombies* by Toni Pressley-Sanon; a critique of *Every Nigger Is a Star* by Erica Moiah James; and an introspective look into the life of director Benoit Ramampy by Karine Blanchon. This issue also includes an interview with writer and director Kevin Willmott by De Witt Douglas Kilgore in addition to the Africultures and African Women in Cinema dossiers. The Close-Up in this issue, guest-edited by Keith Harris, highlights black film and black visual culture with contributions by Lauren McLeod Cramer, Lokeilani Kaimana, Michael Boyce Gillespie, Charles "Chip" P. Linscott, and Alessandra Raengo.

Evolving from the BFC/A's long-standing newsletter, *Black Camera*, relaunched in 2009 as an international scholarly film journal constituting a new platform for the study and documentation of the black cinematic experience in the world.

rights in *20 Feet from Stardom*, while Clitha Mason addresses the new version of "mammy" in queer cinema through Cheryl Dunye's *The Watermelon Woman*. Africultures and the African Women in Cinema dossiers are included, as are two book reviews and an archival spotlight that features community archiving processes.

The Spring 2017 issue of *Black Camera* highlights two noteworthy Close-Ups: the first on the influence of #BlackLivesMatter both online and in film, guest-edited by Charles "Chip" P. Linscott, and the second on the role of hip-hop cinema guest-edited by Regina N. Bradley. This issue also features three articles of interest. First, James Naremore engages with two screenplays by Charles Burnett: *Bless Their Little Hearts* and *Man in a Basket*. David Scott Diffrient provides a thoughtful critique of the role of backup singers, celebrity culture, and civil

BLACK CAMERA

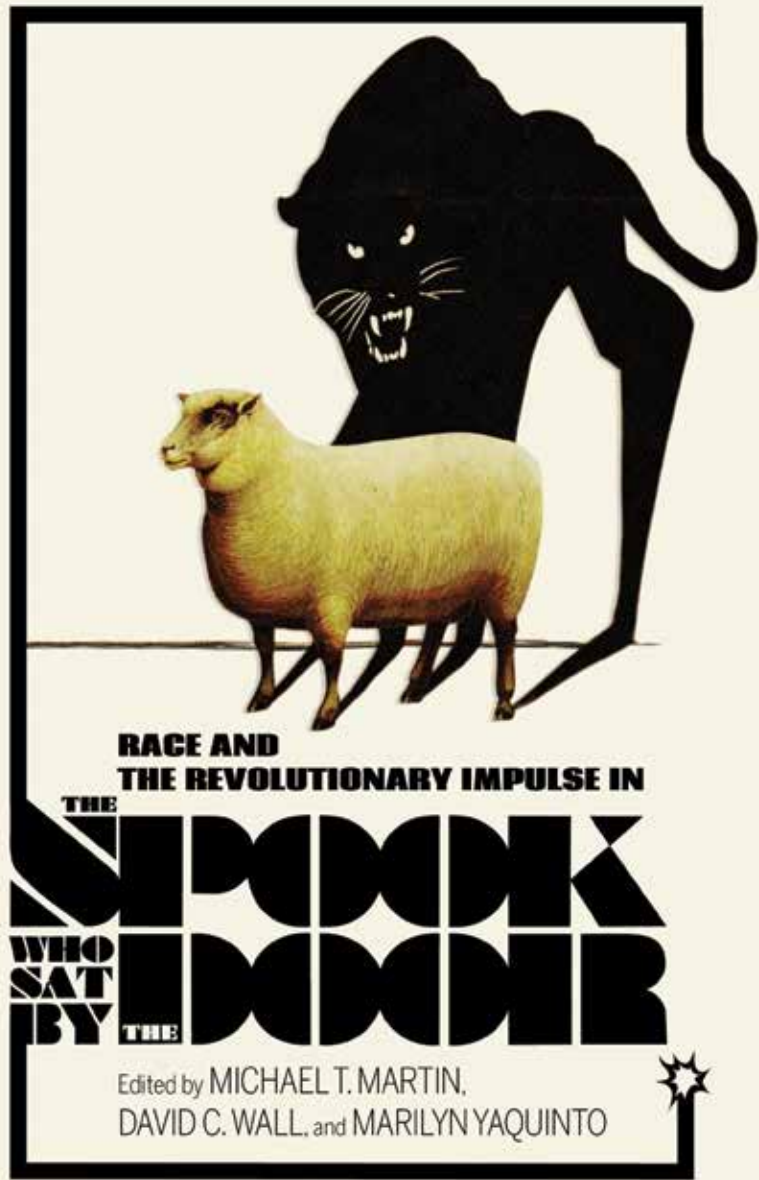
An International Film Journal



Spike Lee's Documentaries
An Interview with Kevin Willmott
Close-Up: Black Visual Culture

THE NEW SERIES

Volume 8, Number 1 • Fall 2016



Cover art based on movie poster by artist Jay Shaw for the Cinema Overdrive film series.

Race and the Revolutionary Impulse in The Spook Who Sat by the Door

Edited by Michael T. Martin, David C. Wall, and Marilyn Yaquinto, *Race and the Revolutionary Impulse in The Spook Who Sat by the Door* is a book spawned from a symposium organized and hosted by the Black Film Center/Archive. The two-day event addressed defining films of the 1960s and '70s, including Ivan Dixon and Sam Greenlee's *The Spook Who Sat by the Door*. This edited volume includes an introduction by editors Martin and Wall, as well as an interview they conducted with Greenlee. Greenlee's producer statement is also featured, as is the film's screenplay and press kit. Also of importance are the thoughtful articles by Samantha N. Sheppard, Christine Acham, and editor Yaquinto.

Other Publications

Terri Francis, BFC/A Director and Associate Professor, Cinema and Media Studies, contributed her essay, "Working Over Time: Labor in Kevin Jerome Everson's Films," to *I Really Hear That: Quality Control and Other Works*, a 2017 compilation of Everson's films distributed by Video Data Bank at the School of the Art Institute of Chicago. Francis previously discussed Everson's work in her article, "Of the Ludic, the Blues, and the Counterfeit: An Interview with Kevin Jerome Everson, Experimental Filmmaker," published in *Black Camera*, 5(1), Fall 2013.

Marissa Moorman, BFC/A Advisory Board member and Associate Professor, Department of History and Cinema and Media Studies, published her article, "Radio Remediated: Sissako's *Life on Earth* and Sembène's *Moolaadé*," in *Cinema Journal* 57(1), November 2017. As Moorman writes of the "distinct approaches to the remediation of radio" seen in these two African films, the "postcolonial African media contexts, where national cinemas struggle (Nollywood excepted) and radio thrives, compel us to read remediation's tensions as locally rendered and politically charged."

Cara Caddoo, Assistant Professor, Department of History and Cinema and Media Studies, published her article, "Black Newspapers, Real Property, and Mobility in Memphis after Emancipation," in *The Journal of African American History*, 102(4), Fall 2017. "In Memphis, as elsewhere," Caddoo observes, "real property and mass media were not only co-constitutive but also fundamental aspects of African Americans' efforts to stake claim to the locations they viewed as their own."

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University Partners
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The BFC/A and its university partners provide high school students with an early introduction to IU.



- African Studies Program, School of Global & International Studies
- Afrosurrealist Film Society
- American Studies Graduate Student Association
- Arts Administration Program, School of Public and Environmental Affairs
- Black Graduate Student Association
- Black Student Union
- Center for Latin American and Caribbean Studies
- Center for Research on Race and Ethnicity in Society
- Cinema and Media Arts Program, The Media School
- College Arts and Humanities Institute
- College of Arts and Sciences
- Department of African American & African Diaspora Studies
- Department of American Studies
- Department of Comparative Literature
- Department of English
- Department of French and Italian
- Department of Gender Studies
- Department of History
- Department of Spanish and Portuguese
- Directed by Women
- First Nations Educational and Cultural Center
- Grunwald Gallery of Art
- Indiana University Cinema
- Indiana University Foundation
- IU Libraries Media Services
- IU Libraries Moving Image Archive
- IU Press
- La Casa, IU Latino Cultural Center
- Latino Studies Program
- Media Digitization and Preservation Initiative
- The Media School
- Neal-Marshall Black Culture Center
- New Frontiers in the Arts and Humanities Program, Office of the Vice President for Research
- Office of the Provost and Executive Vice President
- Office of the Vice President for Diversity, Equity, and Multicultural Affairs
- Ostrom Grants Program, College of Arts and Sciences
- Poynter Center for the Study of Ethics in American Institutions
- Student Academic Center
- Student Affairs Funding Board
- Themester at the College of Arts and Sciences
- Thomas I. Atkins Living Learning Center
- Underground Film Series
- Women of Color Leadership Institute
- Women's Philanthropy Council
- WTIU/WFIU

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About the BFC/A

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Above: Herman B. Wells Library.

Below: Students from the IU School of Education's Balfour Scholars Program tour the BFC/A.



Location and Contact Information

The Black Film Center/Archive is located in the Moving Image Collections and Archives area in the Herman B Wells Library on the Indiana University, Bloomington campus. The BFC/A is open for research from 9:00 am–5:00 pm, Monday through Friday.

Advance appointments are requested for film viewings and special collections access. To schedule appointments, please call (812) 855-6041 or email bfca@indiana.edu.

Websites

Black Film Center/Archive Website - www.indiana.edu/~bfca

Black Camera: An International Journal - www.indiana.edu/~blackcam

BFC/A Blog - blackfilmcenterarchive.wordpress.com

Mission Statement

The Black Film Center/Archive was established in 1981 as the first archival repository dedicated to collecting, preserving, and making available historically and culturally significant films by and about black people. The BFC/A's primary objectives are to promote scholarship on black film and to serve as an open resource for scholars, researchers, students, and the general public; to encourage creative film activity by independent black filmmakers; and to undertake and support research on the history, impact, theory, and aesthetics of black film traditions.

2016-2017 Advisory Board

**Gregory Waller,
Chair**
Provost Professor &
Chair, Cinema and
Media Studies

Eileen Julien
Professor,
Comparative
Literature, French
and Italian, and
African Studies
Director, Institute
for Advanced Study

Marissa Moorman
Associate Professor,
Department of
History and Cinema
and Media Studies

Patrick O'Meara
Professor and Vice
President Emeritus

Jon Vickers
Founding Director,
IU Cinema

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Looking Forward
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*In August 2017, **Dr. Terri Francis** (U Chicago 2004, English) began her appointment as the Director of the Black Film Center/Archive. Dr. Francis, Associate Professor of Cinema and Media Studies, The Media School, holds research interests including documentary and the avant-garde, Afrosurrealism, African American cinema, experimental film, and Josephine Baker. Her book, *The Cinematic Josephine Baker*, is forthcoming from IU Press.*

Vision

My vision of the Black Film Center/Archive hinges on making that slash between center and archive a fruitful place for building on our strength as an historical cornerstone for the study of black film and looking outward for fresh, innovative ways to build living, breathing communities at the center of black film analysis and of production now and into the future. The BFC/A's location on a university campus makes it a unique center where we preserve, conserve, and document the culture and conversations around black film while bringing in new ideas. My long-term directorial vision looking forward, we are:

- Building regional collaborations with entities such as the Center for Afrofuturist Studies in Iowa City, Iowa;
- Advancing the study of black film in our collections through the new BFC/A Visiting Research Fellowships;
- Engaging our scholarly communities on and off campus through programming with IU Cinema and IU Libraries Moving Image Archive.

New Series

In 2018, we're launching new series that build audiences over time and allow for in-depth continued engagement through repeat visits to the BFC/A.

Among those already underway are **Black Film Nontheatrical**, a partnership with the IU Libraries Moving Image Archive, featuring visiting archivists and their collections of home movies, amateur films, newsreels, sponsored films, and more; **Curious**, in which visiting curators conduct a week's research at BFC/A and present their findings, allowing us to see our collections through new eyes; and **Coffee and Donuts**, a monthly informal opportunity to welcome students, staff, and faculty to visit the BFC/A.

More new series in development for the fall include **Michael Schultz's 80th Birthday Celebration**, recognizing the prolific, pioneering filmmaker and television director with a major retrospective in partnership with IU Cinema; the **BFC/A Colloquium**, a lecture and workshop series that will bring scholars from the region into conversation; and the **Afrosurrealist Film Society** ensures continued programming of experimental media from the African Diaspora. The **BFC/A Visiting Research Fellowship** will continue to spark innovative research in black film.

Dr. Terri Francis

Director of the Black Film Center/Archive
Associate Professor of Cinema and Media Studies



Advisory Board Chair's Statement

The Black Film Center/Archive, under the leadership of Michael T. Martin and, now, Terri Francis, has flourished in what has been an extraordinary decade for cinema and media studies and production at the Bloomington campus of Indiana University. The opening

of the world-class IU Cinema, the refurbishing of historic Franklin Hall for the new Media School, the development of a massive digitization project aimed at the preservation and circulation of the many audiovisual collections at the university, and the creation of the Indiana University Libraries Moving Image Archive all testify to a major investment by the university and to the tireless and creative efforts of a host of faculty, staff, and administrators. With outstanding collections and programming that stretch from historic race movies to African feature films, independent documentaries, boundary-crossing experimental media, and African American home movies, the BFC/A has and continues to be an invaluable part of IU's commitment to film and media. For students and faculty at the university (and beyond), and particularly for undergraduates and graduate students in The Media School, the BFC/A offers an array of unmatched opportunities—not only to see unique screenings, but also to meet visiting filmmakers and scholars, plan conferences and create programming, conduct research using primary historical materials, and gain invaluable experiences as interns.

Gregory Waller, Chair

Provost Professor & Chair, Cinema and Media Studies



The BFC/A and The Media School

The Black Film Center/Archive is a flagship center of The Media School. Its research and

educational programs are a treasured resource, drawing interest and praise from scholars and students worldwide.

Although the discourse in our society has started to move toward issues of race in film culture, there are still relatively few places that focus explicitly and exclusively on the black film experience. As a place for keeping a historical record of black film, and as a place for encouraging the future of black film, the BFC/A has vital and unique role.

I'm very pleased that Terri Francis has assumed the directorship of the BFC/A. She will build on the BFC/A's very successful track record of topnotch research and programming. We at The Media School look forward to a very long partnership together.

James Shanahan

Dean

The Media School

New Advisory Board

The new robust and diverse Advisory Board includes students, staff, Bloomington residents, and faculty from The Media School, the Department of English, the Department of History, and the Kelley School of Business.



Gregory Waller, Chair

Provost Professor & Chair, Cinema and Media Studies ,
The Media School



Walton Muyumba

Associate Professor of English



Monique Threatt

Head, Media Services and Associate Librarian, IU Libraries



Donald Griffin

Broker and Owner of Griffin Realty



Patrick O'Meara

Professor and Vice President Emeritus



Jon Vickers

Founding Director, IU Cinema



Isaac Hacamo

Assistant Professor of Finance, Kelley School of Business



Elijah Pouges

Graduating Senior, Journalism, The Media School



James Wimbusch

Vice President for Diversity, Equity, and Multicultural Affairs Dean, The University Graduate School Johnson Professor for Diversity and Leadership



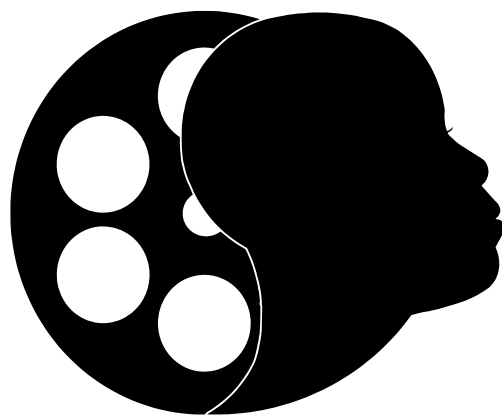
Marissa Moorman

Associate Professor, Department of History and Cinema and Media Studies
The Media School



Andre Seewood

Ph.D. Student, Cinema and Media Studies
The Media School



BLACK FILM CENTER/ARCHIVE





INDIANA UNIVERSITY

**BLACK FILM
CENTER/ARCHIVE**

Bloomington

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