

Edward (Ted) A. Barron
DeBartolo Performing Arts Center
100 Performing Arts Center
Notre Dame, IN 46615
(574) 631-2725
ebarron2@nd.edu

EDUCATION

School of Humanities, University of California, Irvine, Irvine, California
Doctor of Philosophy in Visual Studies, 2009
Research interests: Nonfiction Film, Avant-Garde Film, Race and Realism, Film Theory
Dissertation: *Actual Treatments: Performative Realism in American Independent Cinema, 1949-1970*
Fatimah Tobing Rony, Chair. Committee Members: Akira Mizuta Lippit, Bliss Cua Lim.

College of Communication, Boston University, Boston, Massachusetts
Master of Science in Film Studies, 1998
Thesis: *Discovering New Worlds in the Films of Frederick Wiseman*, Ray Carney, Advisor.

College of Arts & Sciences, Syracuse University, Syracuse, New York
Bachelor of Arts in English, 1992

EXPERIENCE

Executive Director, 2016-present
Interim Executive Director, 2015-2016
Senior Associate Director, 2010-2016
DeBartolo Performing Arts Center, University of Notre Dame, Notre Dame, Indiana
Leads the successful presentation of all non-academic functions relating to artistic programming, facilities, finance, marketing and communication, development, and production at the DeBartolo Performing Arts Center. Works closely with the university's fundraisers on development of the center's endowment. Stewards the center's Advisory Council via in-person visits and biannual meetings. Oversees the day-to-day operations of the center. Serves as primary liaison to the Office of Human Resources regarding personnel decisions. Supervises all operational staff in managing the facilities. Oversees the development and execution of the center's Presenting Series. Curates a creative and challenging series of programs for the cinema season including but not limited to: ANDkids World Film Festival, Nanovic Institute for European Studies Film Series, Screenpeace Film Series and the Michiana Jewish Film Festival and other cooperative programs across the Academy. Meets with departments across campus to develop programs that meet the needs of the partnering departments, institutes and centers. Works cooperatively with faculty, deans, department chairs and institute directors on collaborative projects.

Concurrent Assistant Professional Specialist, 2012-present
University of Notre Dame, Notre Dame, Indiana
Courses include: History of Film I (Fall 2012), History of Film II (Spring 2013), History of Documentary Film (Spring 2014), Emergence of Global Cinema (Fall 2014), Global Cinema II (Spring 2015, Spring 2017), Moreau First Year Experience (Fall 2015), Germany in Postwar Cinema (Fall 2016)

Instructor, New England Institute of Art, Brookline, Massachusetts

Courses include: The First Step: Introduction to Motion Pictures (Summer 2009), History of the Moving Image (Fall 2009, Summer 2010), Fact or Fiction? (Summer 2010)

Visiting Lecturer, Harvard University, Cambridge, Massachusetts

Courses include: The Art of Film (Fall 2009), Sound Cinema (Spring 2010)

Film Studies Educator, Jacob Burns Film Center, Pleasantville, New York, 2008-2009

Designs film screening and discussion programs for students in grades 5-12. Teaches professional development courses in film studies and adult education film studies courses.

Visiting Instructor, Montclair State University, Montclair, New Jersey

Courses include: Introduction to Film (Fall 2008, Spring 2009), Documentary: Fact or Fiction (Spring 2009)

Visiting Instructor, College of Communication, Boston University, Boston, Massachusetts

Courses include: Understanding Film (Fall 2003-Fall 2008), The Pseudodocumentary (Summer 2006)

Senior Programmer, 2006-2007

Managing Director (interim), 2005-2006

Film Programmer, 2002-2005

Harvard Film Archive, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts

Worked with faculty, visiting filmmakers and other university and archive venues to create and manage monthly film exhibition schedule. Oversaw production of bi-monthly calendar. Introduced special events and film screenings. Represented organization at international film festivals and on NPR radio broadcasts. Curated film series including: "New Films from Europe," "Caution, Cleanliness, Consumerism: Selections from the Prelinger Archives," "Cold War Paranoia," "Uncensored: Selections from the Grove Press Collection," "Les Années Noires: French Film during the Occupation," "Direct Democracy: The Presidential Election on Screen," "California Stars: Los Angeles on Film," "In the Trenches: Filming World War I," "Contested Realities: Pseudodocumentary and Other Staged Events," "At Home and Abroad: The Vietnam War on Film," "New American Independent Cinema," "Where We Are: The War in Iraq on Film," "Resistance, Revolution, Reconciliation: The Algerian War of Independence on Film," "Beyond Truth: Contemporary Nonfiction Cinema" and director/artist retrospectives featuring work by Maya Deren, Rainer Werner Fassbinder, Charlotte Zwerin, Andy Warhol, Lars von Trier, Emile de Antonio, Ingmar Bergman, Busby Berkeley, Morris Engel and Ruth Orkin, Michel Brault and Claude Jutra, Billy Wilder and Harold Pinter.

Film Reviewer, *Here and Now*, WBUR, Boston, Massachusetts, 2004

Graduate Teaching Assistant, Program in Visual Studies, School of Humanities, University of California, Irvine, Irvine, California

Courses include: Film History: The Silent Era, The Sound Era I & II (Fall 2000-Spring 2002)

Instructor of Film, Art Department, University of Massachusetts/Boston, Boston, Massachusetts

Courses include: Film Analysis (Spring 1999)

Marketing/Programming Director, Coolidge Corner Theatre Foundation, Brookline, Massachusetts, 1998-2000

Oversaw all areas of marketing and programming for non-profit community theater foundation. Created and maintained website content for www.Coolidge.org. Produced and edited bi-monthly calendar with circulation of 18,000. Represented foundation on ABC affiliate and public access television and NPR radio broadcasts. Introduced special events and film screenings.

Visiting Instructor, Experimental College, Tufts University, Medford, Massachusetts
Courses include: British Cinema (Fall 1998)

Graduate Teaching Assistant, College of Communication, Boston University,
Boston, Massachusetts
Courses include: American Independent Film (Spring 1997), Ways of Seeing (Fall 1997),
Understanding Film (Fall 1997, Spring 1998)

Intern, Harvard Film Archive, Carpenter Center for the Visual Arts, Harvard University,
Cambridge, Massachusetts, 1998
Wrote film descriptions for bi-monthly calendar. Catalogued films in inventory database

ACADEMIC GRANTS/AWARDS

Regent's Fee Fellowship, University of California, Irvine, Irvine, California, 2000-2001
Humanities Center Research Grant, University of California, Irvine, Irvine, California, 2001
Outstanding Teaching Assistant, Program in Visual Studies, University of California, Irvine,
Irvine, California, 2001

PROFESSIONAL AWARDS

Best Film Series, "Independents Week: New American Independent Cinema 2007," "Michael
Haneke: A Cinema of Provocation" and "New Romanian Cinema" at the Harvard Film Archive,
Boston Society of Film Critics, 2007.
Best Discoveries/Rediscoveries, *The Pumpkin Eater*, and *Entre la Mer et L'eau Douce* at the
Harvard Film Archive, Boston Society of Film Critics, 2007.
Special Commendation, Boston Society of Film Critics, 2006
Best Film Series, "At Home and Abroad: The Vietnam War on Film/From Both Sides: The
Korean War on Film/On All Fronts: World War II on Film," "Centennial Starlets: Anna May
Wong and Janet Gaynor," and "Major and Minor Notes: A Billy Wilder Centennial" at the
Harvard Film Archive, Boston Society of Film Critics, 2006
Best Discoveries/Rediscoveries, *Outcast of the Islands*, *The Little Fugitive*, and *Seven Men from
Now* at the Harvard Film Archive, Boston Society of Film Critics, 2005
Best Film Series, "Haunted Visions: The Films of F.W. Murnau," "Andy Warhol and the Factory:
Selected Works," "Yasujiro Ozu: A Centennial Celebration," "Early Bergman," and "Peter Lorre:
A Sinister Centennial" at the Harvard Film Archive, Boston Society of Film Critics, 2004
Best Discoveries/Rediscoveries, *Monika*, Boston Society of Film Critics, 2004
Best Film Series, "After the War/ Before the Wall: German Film 1945-1960," "Charlotte Zwerin:
Straight No Chaser," "The Lubitsch Touch," and "People We Like: Remembering Romy" at the
Harvard Film Archive, Boston Society of Film Critics, 2003
Best Discoveries/Rediscoveries, *Investigation of a Citizen Beyond Suspicion* at the Harvard Film
Archive, Boston Society of Film Critics, 2003

PUBLICATIONS

2016. "A Brief History of Documentary Film." *Documentary Film: An Insider's Perspective*, ed.
Mary Cardaras.

2014. Exhibition Notes. "I Was Born For This." Sacred Music Program. University of Notre Dame.

2013. Exhibition Notes. Marcos Raya's *Opportunistic Diagnosis*. Snite Museum. University of Notre Dame.

2012. "The Value of Access or What is a Film Really Worth?" *The Straddler*. (<http://www.thestraddler.com/20129/piece10.php>).

2011. "Truthmovies are Just Beginning: American Independent Cinema in the Postwar Era." *The Wiley-Blackwell History of American Film*, eds. Cynthia Lucia, Roy Grundmann and Art Simon. 62-84.

2001. "New Technologies and Non-Theatrical Distribution" *International Documentary*

2001. "Public Television's Triple Crown: NOVA, Frontline & The American Experience" *International Documentary*

1999. "Choosing the Right Film School." *IMMAGINE Magazine*.

1999. "The 3rd Annual Providence/Rhode Island Film Festival." *IMMAGINE Magazine*.

1999. "The Sound Recordist." *IMMAGINE Magazine*.

ACADEMIC CONFERENCES/COMMITTEES

Conference Panel Chair, "Cinematic Ireland," American Conference for Irish Studies, University of Notre Dame, 2016

Conference Panel Chair, "Authorship II: Beyond the Director," Society for Cinema and Media Studies Undergraduate Conference, University of Notre Dame, 2013

Conference Panel Chair, "Sound Cinema," Notre Dame Undergraduate Film & TV Conference, University of Notre Dame, 2011

Conference Presenter, "Productive Maladjustments: Origins of Pseudodocumentary and Nonfiction Hybrid Filmmaking," "Alternative Nonfiction: Essay Films, Hybrids and Experimental Documentaries," Committee on Cinema and Media Studies, University of Chicago, 2008

Conference Presenter, "Looking to the Archives for Source Material: A Case Study of the Fort Devens Film Collection at the Harvard Film Archive," "EVA, Electronic Imaging the Visual Arts and Beyond," Harvard College Library, Harvard University, 2005

Conference Organizer, "Time@20: The Afterimage of Gilles Deleuze's Film Philosophy," Department of Visual and Environmental Studies, Harvard University, 2005.

Juror, "Life Through Your Lens," Documentary Completion Grant Competition, Department of Afro-American Studies, Harvard University, 2003

Committee Participant, Committee on Cultural Agency, Harvard University, 2002-2003

Conference Discussant, "Mexico's New Film Scene: Culture, Icons and Trends," David Rockefeller Center for Latin American Studies, Harvard University, 2002

Conference Co-chair, "The Color of Money," Department of Visual Studies, University of California, Irvine 2002

PROFESSIONAL CONFERENCES/COMMITTEES/ASSOCIATIONS

Juror, Provincetown International Film Festival, Student Film Competition, 2007, 2009

Moderator, A Conversation with Chris Cooper, Independent Film Festival of Boston, 2006
Juror, Newport Film Festival, Documentary Competition, 2006
International Delegate, Filmfest München, 2006
Juror, Boston Latino International Film Festival, Shorts Competition, 2005
Guest Moderator, Talk Cinema, *Bollywood Hollywood*, 2003
International Delegate, Göteborg International Film Festival, 2003
Advisory Panel, Coolidge Award, Coolidge Corner Theatre, 2003-2007
International Documentary Association, 2001-2004
Society for Cinema and Media Studies, 2000-2011