

Preservation Case Studies

Lucas Hilderbrand
Juan Monroy
Wendy Scheir

Memento Mori

- A Film by Jim Hubbard
- Widescreen Aspect Ratio
- Completed in 1994
- All Original Footage Shot on 16mm Film using Anamorphic Lenses
- No Synchronous Sound, All Recorded and Edited in Post-Production
- Viewed Video “Preview” Copy

Standing with Palenstine

- A collectively produced video at Paper Tiger TV, followup to *Rock, Paper, Missile* (2001)
- Widescreen (16:9), despite video format (4:3)
- Still in Final Editing Stage.
- Original interviews and loaned video footage. *RPM* includes pirated images from television news.
- Original music, Interviewee Voices
- Viewed Final Cut Project Preview on Computer

Memento Mori

Jim Hubbard

- Filmmaker, Preservationist, Programmer
- Studied at San Francisco Art Institute
1976–78
- Archivist at Anthology Film Archives
- Directed the Estate Project for the Arts
- Has Made 18 films, mostly in 8mm and in
16mm since 1986

Widescreen



Video was 720 x 270 pixels
(approximately 16:6 or 8:3)

Time Period

- Inspired by dual slide projection work by Barbara Hammer at MIX
- Began work in 1991–92
- Wanted project to be BIG:Widescreen and Death
- Spent 9 months searching for lenses
- Completed Fall 1994

Variety of Footage

1. Actuality Footage Shot in Cemeteries
2. Footage of Group Pouring Friend's Ashes into the Seine
3. Stylized Shots of Glowing Skeleton
4. Staged Scene of Nineteenth Century Woman Sweeping
5. Staged Images of Man Contemplating Life

Variety of Footage



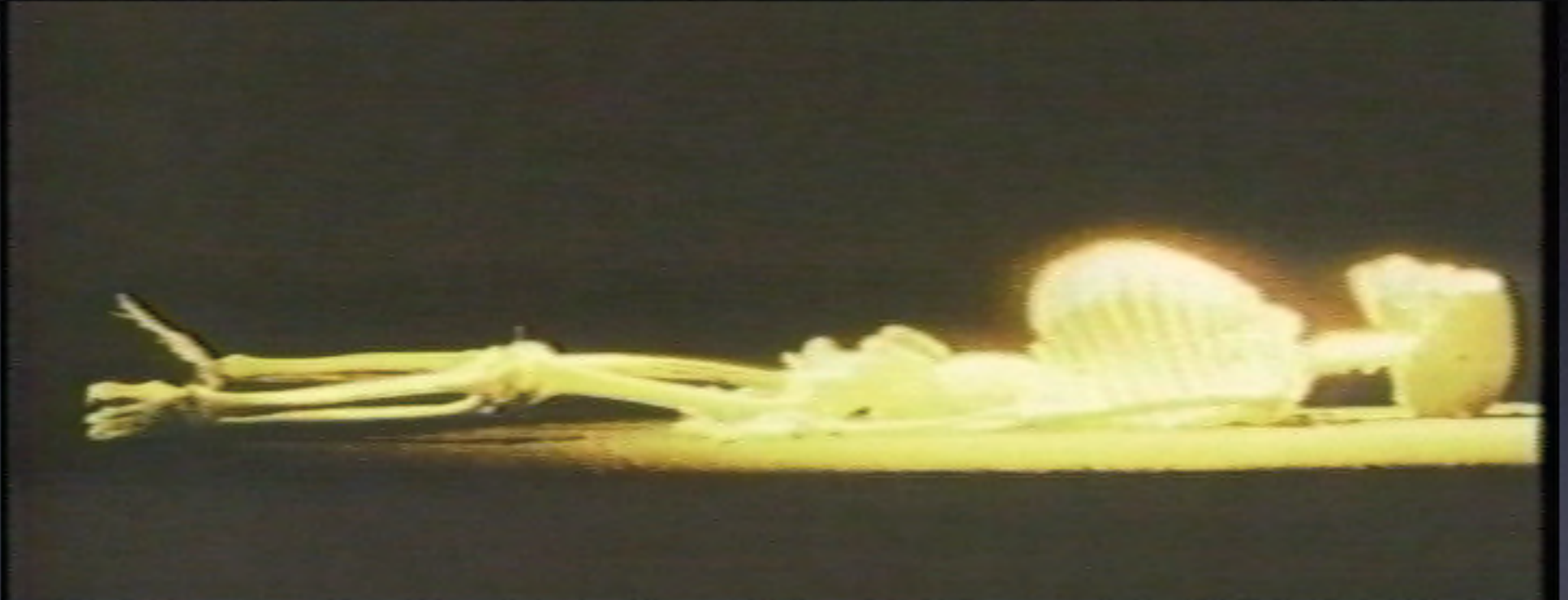
Actuality Footage Shot in Cemeteries

Variety of Footage



Footage of Group Pouring
Friend's Ashes into the Seine

Variety of Footage



Stylized Shots of Glowing
Skeleton

Variety of Footage



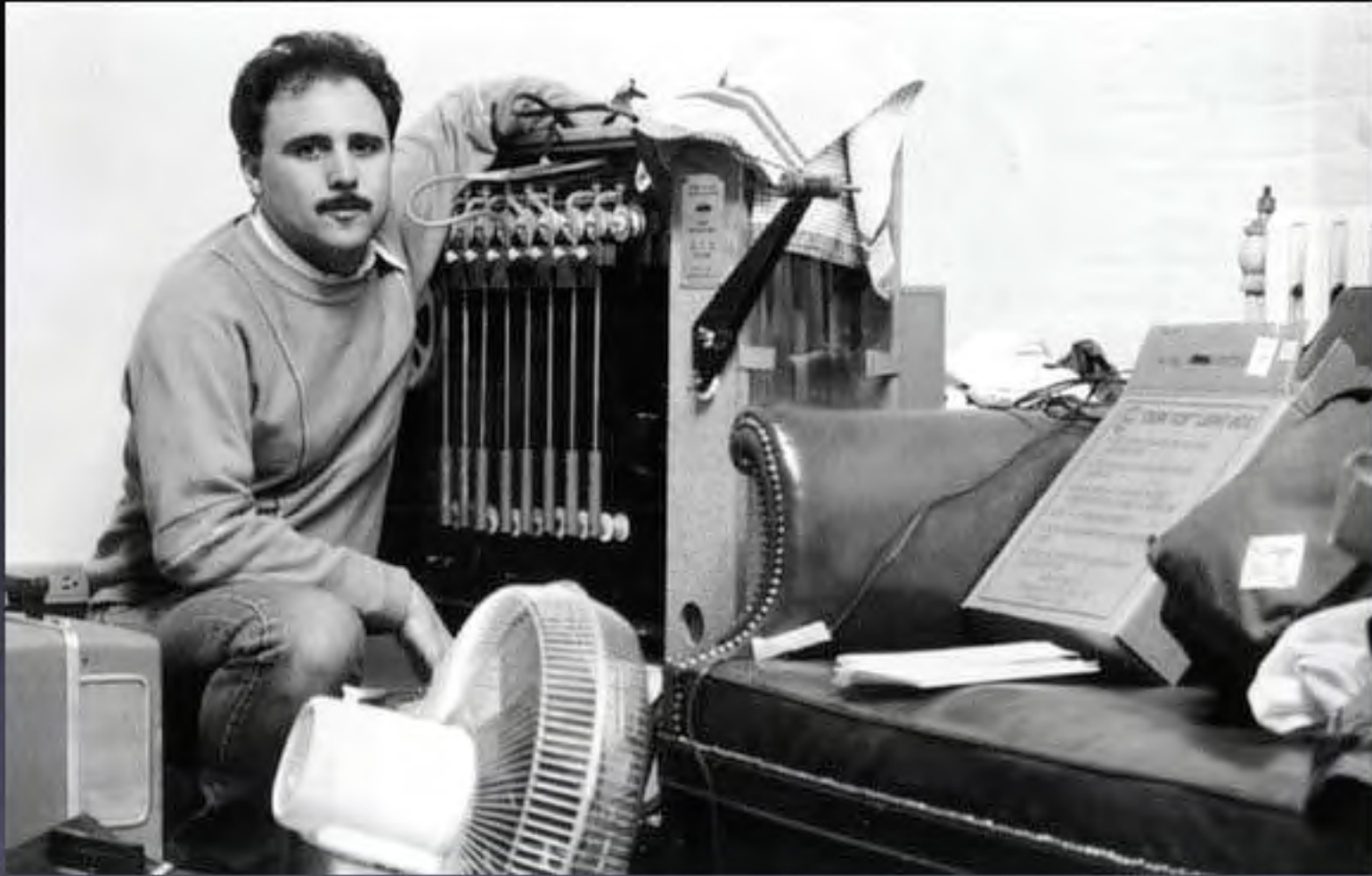
Staged Scene of Nineteenth
Century Woman Sweeping



Staged Images of Man
Contemplating Life

Production Method

- Tracking Down Anamorphic Lenses. Some in Europe, Some through Chambliss
- Hubbard Shot All Footage Himself
- Used 16mm Color Video News Film (VNF) stock
- Hubbard Processed all the film himself in his own tank



Jim Hubbard with Processing Tank

Color Processing

- Images shot on VNF have a blue tint to them, making them more suitable for television broadcasting
- Hubbard's processing allowed him to manipulate the color balance (color temperature?) between blue and orange tints



VNF processed as reversal



VNF processed as negative

Editing

- Edited the film using a Steenbeck at Anthology
- Edited on Rewinds when Steenbeck was in use
- Film was edited silent
- Rough Cut: approximately 30 minutes
- Final Release Version: 17 minutes

Sound

- Sound Design: Kim-su Theiler
- Recorded on DAT
- Transferred to and Edited on Magnetic Tape
- Optically Printed the Soundtrack

Variety of Sounds

- Hubbard reading the Kaddish
- Boiling Water
- Horse Hooves
- Clock Ticking
- Three Readings of an Emily Dickinson poem

Hubbard Reading the Kaddish



Nineteenth Century Woman Sweeping



Distribution

- Film Copies are at Film-makers' Cooperative (NY) and Canyon Cinema (SF)
- Videos Housed at New York Public Library
- Film was well-received in spite of widescreen format
- Projectionists Enjoy Challenge of Projecting Widescreen
- Lenses extant in projection booths and A/V Rooms... Finding them is the problem

Documentation

- Wrote Shot List on Legal Pad
- Kept Editing Log
- Produced Budget for Purpose of Applying to NYSCA
- Stored in Boxes in Home, Sorted by Year

Archiving

- Original Footage and Outtakes at Storage Facility at Preferred Media in New Jersey
- Remastered Video in 2001 to Beta SP as part of Estate Project for Arts
- Beta Master Housed at NYPL with VHS exhibition copies
- DAT tapes are either scattered around his apartment, with Theiler, or lost

Complications

- Hubbard Experimented with Processing
- May Deteriorate Unpredictably
- Status of Audio Tapes

Value

- Sentimental: Tradition of Personal Films
- Social: Repurposed in Context of AIDS
- Biographical: Hubbard is an Independent Filmmaker and Curator of Such Work

Recommendations

- Hubbard has Preservationist Attitude
- Masters and Outtakes Stored in Climate Controlled Facility
- Track down DATs then, if extant, Store Tapes
- Monitor Deterioration due to Experimental Processing

Standing with Palestine

Paper Tiger, Then

- Not-for-Profit, Volunteer Run Organization, Established 1981
- Mission: “Challenge and Expose the Corporate Control of Mainstream Media.”
- Early Work Provided Tools For Deconstructing Media



Paper Tiger, Now

- Has Evolved to Produce Documentaries on a Wider Spectrum of Social Issues
- Challenging the Hegemony of Mainstream Media Remains a Concern

Paper Tiger Collective

- There is no executive director, no hierarchy
- Open: Anyone can join
- All projects must involve group approval and involvement
- All members are encouraged to learn on the job
- Process not Project Oriented

Producers

- Jamie McClelland
- Linda Iannacone





Time Period

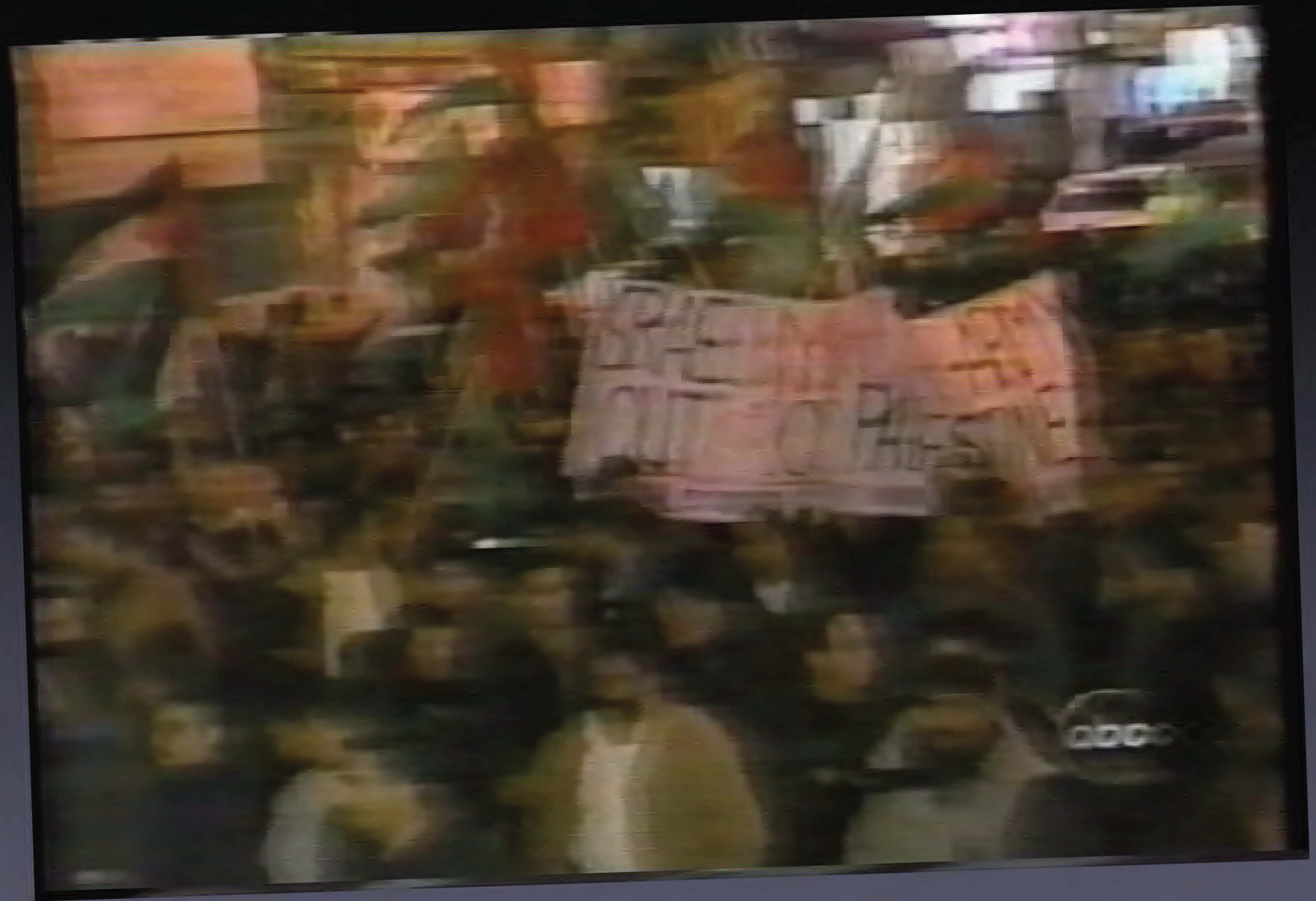
- Intended as a companion piece to *Rock, Paper, Missile* (2001), a primer on Israeli occupation of Palestinian territory
- “Sequel” proposed at production meeting in October 2002
- Remains in production (editing) stage

Rock, Paper, Missile

- Proposed at production meeting in September 2000 following the Second Intifada
- Centered on interview with Edward Said, who gave historical context to occupation and US involvement
- Used a significant amount of “pirated,” timely television news footage
- Completed in February 2001

A close-up, profile view of Edward W. Said, a middle-aged man with graying hair, looking slightly to the left. He is wearing a light-colored shirt and a dark tie. The background is a library with bookshelves filled with books. A book titled "LIFE & DEATH" is visible on a shelf behind him. The lighting is warm and indoor.

Edward W. Said
Professor Columbia University



Intended Audience and Use

- Originally intended to document divestment movement of US funds in Israeli artillery
- Documents the activist groups' work in the US in ending occupation, not just divestment movement
- Foresee activists using video as a primer on their work
- Almost none of the footage shot for the divestment video remains in final cut

Collaborators

- US Campaign to End the Israeli Occupation
- Stop US Tax-Funded Aid to Israeli Now
- International Solidarity Movement
- Jews Against the Occupation

Variety of Footage

- Demonstration at Midtown Post Office on April 15, 2003 - Form 1040WAR (SUSTAIN)
- Confrontation at Caterpillar Headquarters in Washington (SUSTAIN)
- Protest over death of Rachel Corrie (ISM)
- Two anti-war rallies in NYC
- Interviews in Washington Square Park
- Pro-Palestinian Rally in Washington (Big Noise)

Production Methods

- Original Footage Shot on MiniDV tapes with small crews (of two or three) using Sony VX1000 and TVR900 Digital Video Recorders
- Donated Footage Shot on MiniDV and VHS using a variety of cameras

Processing

- No processing required as with film
- All footage was imported to PTTV's PowerMac G4 running Mac OS 9.2, 3-60GB disks for capturing and editing
- Capturing Software Final Cut Pro 2
- *SwP* occupies one entire hard disk

Editing

- Captured Footage Edited using Final Cut Pro 2
- FCP Generates Project File Containing References to Original Footage
- FCP Makes Edit Decision List (EDL)

Sound

- Interviews Recorded using Camcorders' Internal Microphones on to MiniDV
- Original Music on CD by Badaw and Raquy, friends of Josh Kahlin

Variety of Sounds

- Synchronous Sound from Interviews and On Location Shooting
- Original Music (Melodramatic Tone)
- No Voiceover Narration

Distribution

- Output to 3/4" Master Videocassette
- Paper Tiger Distributes Videos (Primary Source of Income)
- PTTV distributes mostly to activists and academic communities and aired on Public Access Cable
- Free Speech TV shows programs on their channel on DISH satellite network







Exhibition

- University Classes and Libraries
- Public Access Stations
- Building Bridges at NYPL Donnell
- Free Speech TV: Satellite and Online Streaming

Free Speech: FSTV Library Item

http://www.freespeech.org/fsitv/fscm2/videoviewer.php?video_id=706&search=tv900 dv

Free Speech TV on satellite, cable and the web
HOME ABOUT FSTV TV SCHEDULE STORE DONATE CONTACT

SEARCH
ADVANCED SEARCH

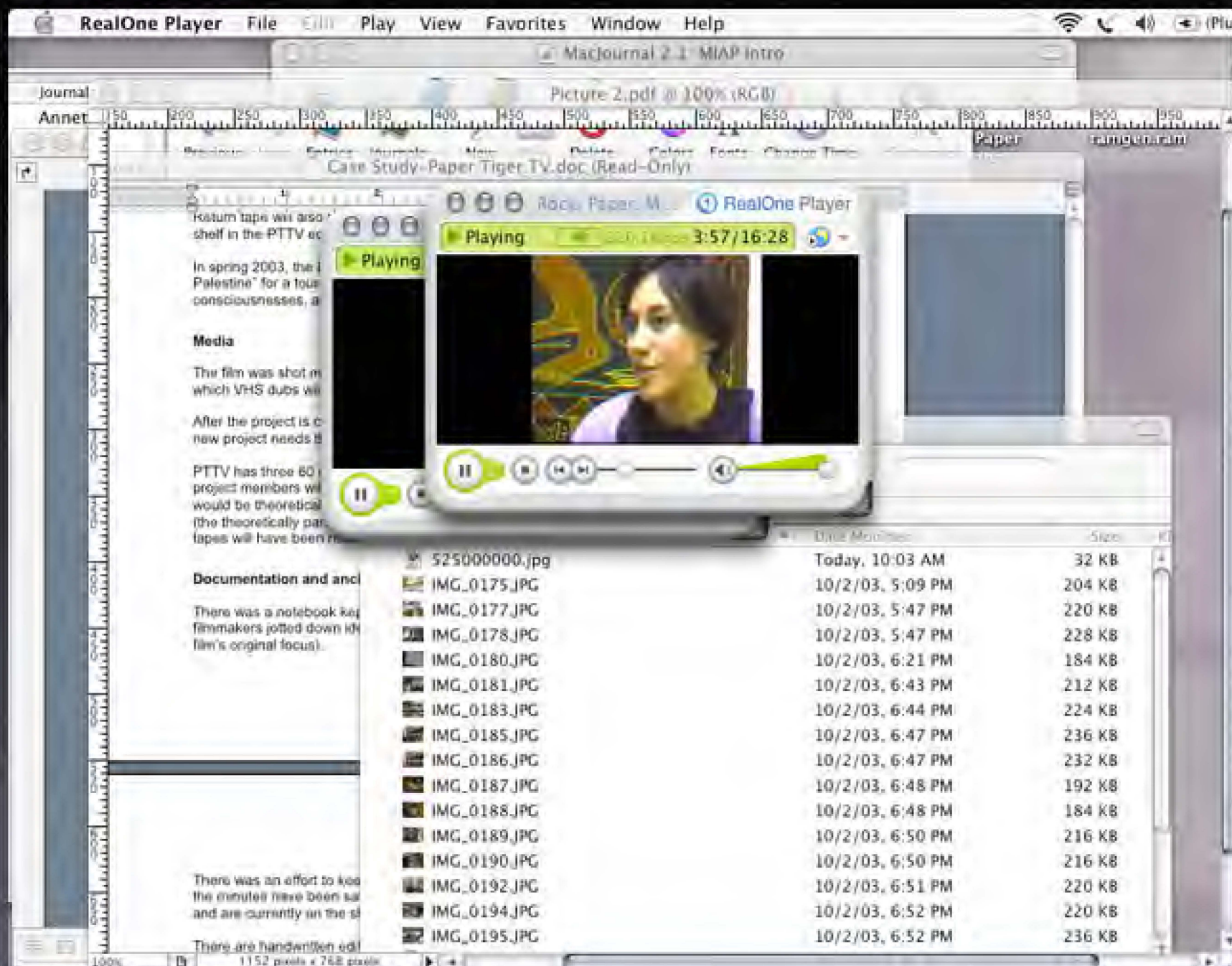
Home > Search > [paper tiger](#) > > Rock, Paper, Missiles.

Rock, Paper, Missiles.

Paper Tiger TV
Rock, Paper, Missiles
Producer: Paper Tiger TV
Length: 27 min minutes

[Watch]

American News broadcasts seem to forget mentioning our involvement in the oppression of Palestine. Some how the sale of anti-tank missiles and Apache and Blackhawk helicopters to fire into the homes, churches, and schools of Palestine isn't interesting enough for American parents, children, or spiritual viewers. They forget to mention the \$91 Billion dollars we have given Israel since the last world war, or the millions we award them for suppressing democratic uprising amongst their neighbors. "Rock, Paper Missiles" voices Americans who have noticed our actions in Palestine, and who will not forget nor let us forget about our involvement in these "foreign" affairs. They tell us of a conflict that overshadows religious/ethnic differences in Israel, a puppet show spanning a long history of sanctions, mandates, and invasions that have more to do with ubiquitous human conditions than dissonance between doctrines.



Documentation

- Notebook labeled “Divestment” for ideas and task lists
- Production Meeting Minutes, distributed via email
- Editing Log
- Research Notes kept in Binder



LOG SHEET

logged by Jamie

page 1

footage ESULK

tape #

TIME	AUDIOVISUAL	GOOD
17:48	ESUL	
18:24	but order reputation is worse than apartheid	
19:00	Life order reputation is worse than apartheid worse than apartheid it's shown that Palestinians must use apartheid	
20:00	reflection of P.L. leadership - must use him that does not reflect barbarism of occupier	
20:30	reflects guilt of white / northeners and have guilt toward S Africans	
21:58	divided - I don't work - argument - depends on population affected 24 - everyone was involved for of us know it	
22:15	argument -> outsiders acknowledge that it	

Storage

- In Progress Projects Have a Shelf in Editing Room
- Videos, Notes, Attendant Documentation Kept There





STDK

انتفاضة الأقصى

REPORTAGE ON THE
MASSACRE OF
Palestine 1987

SONY

GAZA STRIP Recut

STDK

انتفاضة الأقصى

SONY

SONY

MAGIC

120

SWS

PALESTINE

Quemada

TT

NISYS

Archiving

- Space is a Premium
- Producers' Responsibility
- Master Tapes Housed in Editing Room
- After Five Years, Masters Moved to Facility in New Jersey



Value

- Immediate: Activists
- Historical: Primary Document of Israeli–Palestinian Conflict
- Cultural Heritage: Artifact of Struggle
- Briccolage: “Raw” Footage for Future Video Projects
- Organizational: Artifact of PTTV

Immediate Recommendations

- Copy Source Tapes to a Stable Format
- Preserve Meeting Minutes that Have Been Emailed
- Label all Project Notes and Papers
- Generate Shot List
- Edit Decision List Should Be Saved on Durable Format (file type and media)

Long-Term Recommendations

- Transport Masters to NJ Climate Controlled Facility
- Remastering Schedule for Master Tapes and Electronic Files

Division of Labor

Jim Hubbard Study: Lucas Hilderbrand

Paper Tiger Study: Wendy Scheir

Presentation: Juan Monroy