

Intro to miap case study project

Lynne Sachs & Ben Shapiro

Ben Shapiro info (independent radio producer)

From:

http://www.thirdcoastfestival.org/pages/extras/2004_conference/conference2004_bios.html#shapiro



Ben Shapiro is a radio and television producer whose wide-ranging documentary work over the past 20 years has aired on many NPR programs, CBC and other outlets. His television projects as producer and cameraperson have appeared on PBS, EGG: The Arts Show and City Arts, National Geographic, HBO, Channel 4(UK); he is currently finishing a high-definition video documentary on photographer Gregory Crewdson. Ben is editor of Joe Richman's **Radio Diaries** and mixed the recent **Mandela: An Audio History**, and was editor of **The Next Big Thing** during 2002-2004. His programs have won many awards including Third Coast, NFCB Gold and Silver Reels, and three Emmys. Ben is the producer of the 2003 and 2004 Third Coast Festival Broadcasts. ([Trust Me, I'm An Editor](#))

BEN SHAPIRO

Ben is a New York-based radio producer who has been producing for NPR programs for over 10 years, including *Jazz Profiles*, *All Things Considered*, and *Morning Edition*, and the widely re-broadcast "Hidden Jews of New Mexico" series. He is also a filmmaker whose documentaries have appeared on PBS, WNET-TV's City Arts, The History Channel, MSNBC and other outlets. Ben welcomes e-mail comments about his programs at bshapiro@well.com.

(Shows Produced: Toshiko Akiyoshi, Jones Brothers, Max Roach, Jimmy Witherspoon)

From: <http://www.sonicmemorial.org/sonic/public/stories.html>

Radio Row

The Neighborhood Before the World Trade Center

broadcast on NPR's All Things Considered June 3, 2002

When City Radio opened on Cortlandt Street in 1921, radio was a novelty. Over the next few decades, hundreds of stores popped up. Metro Radio, Leotone Radio, Blan the Radio Man, Cantor the Cabinet King. The six-square-block area in Lower Manhattan became a bazaar of radio tubes, knobs, hi-fi equipment, and antenna kits. It was the largest collection of radio and electronics stores in the world. Then in 1966 the

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stores were condemned and bulldozed, to make way for the new World Trade Center. A look back at the people and stories of Radio Row.

Produced by Joe Richman/Radio Diaries and Ben Shapiro.

<http://www.npr.org/programs/Infsound/stories/020603.radiorow.html>

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Radio Row (2002)

Broadcast Highlights Include:

The Sonic Memorial Project, winner of the *2003 Third Coast International Audio Festival/Richard H. Driehaus Foundation Competition's Gold Award*, produced by the Kitchen Sisters with Ben Shapiro and the Sonic Memorial Team. Narrated by writer Paul Auster, The Sonic Memorial Project is an intimate and historic documentary commemorating the life and history of the World Trade Center and its surrounding neighborhood through audio artifacts, rare recordings, voice mail messages, interviews, personal stories, and oral histories.

An exclusive interview with *2003 Third Coast International Audio Festival/Richard H. Driehaus Foundation Competition Silver Award Winner*, Hyder Akbar. In the summer of 2002, Hyder, a seventeen-year-old Californian, traveled with his father to their home country of Afghanistan. He took a tape recorder along on the trip to record his thoughts and experiences, providing a rare and personal glimpse into this turbulent corner of the world.

A special tribute to *2003 Lifetime Achievement Winner* Joe Frank, including excerpts from Mr. Frank's highly entertaining acceptance speech at the awards ceremony held in Chicago in October, 2003. Also featured are examples of his work from a career that has spanned nearly three decades and reached beyond radio, to literature, theater, and film.

Major funding for *The Third Coast International Audio Festival* is provided by The Richard H. Driehaus Foundation, The Youth Initiatives Program of the Open Society Institute, The National Endowment for the Arts, The Corporation for Public Broadcasting, Merrill Thorne, Carol Rosofsky and Bud Lifton, and Lisa Lee with additional support from in-kind contributors and individual donors.

Chicago Public Radio has been committed to fostering new and groundbreaking work for a decade, from 1993's "Ghetto Life 101," produced by David Isay for the *Chicago Matters* series to *This American Life*. National broadcasts produced at Chicago Public Radio include the weekly programs *This American Life*, *Odyssey*, *Wait Wait...Don't Tell Me!* and the annual *Third Coast International Audio Festival*.

Public Radio International (PRI) is the Minneapolis-based public radio network and audio publisher that provides programming broadcast by more than 700 public radio station affiliates.

Questions:

1. Is there a specific project you would like us to study?
2. What is the general process you go through when producing a radio show?
3. What is the creative process you go through, and what makes you decide to produce a certain program?
4. What and how many different kinds of formats do you encounter on (a particular) radio program when working with archives?
5. Do you collect audio yourself? How do you preserve those materials? Digitally?
6. In addition to audio materials, what other types of records do you keep (or how do you keep everything in order when producing/editing a show)?
7. What types of legal/logistical/copyright issues come up when you produce a program for NPR or PBS?
8. What happens to the final projects and the production elements after you've worked with them?
9. When did you start working in radio?
10. What made you interested in radio producing/archiving?
11. How has the environment that you've worked in changed over the years? For example, emergence of digital and satellite radio?
12. With the ongoing debate over how the government and the FCC should deal with public radio and TV, how (and how often) does that affect your work and others who work in public broadcasting? What are some complications and/or benefits of that?

What kinds of resources do you use when doing research (especially archival)? What kinds of problems do you encounter when doing research?

Are there any ways that you think archival research could be made easier or more accessible?

Lynne Sachs

Lynne Sachs Artist Biography

Lynne Sachs produces intricately layered films and videos that push traditional cinematic expectations about the use of sound and image in the documentary form.

In her film *[Which Way Is East: Notebooks from Vietnam](#)*, Lynne traveled north from Ho Chi Minh City to Hanoi with her sister Dana, a journalist living in Vietnam. This half-hour filmic essay juxtaposes a constantly inquiring camera eye with observations from both women's journals. Her 1997 film *[A Biography of Lilith](#)* is based on the ancient story of the first woman to live with Adam in the Garden of Eden. In 2001, Lynne received a Media Arts Fellowship from the Rockefeller Foundation to complete "Investigation of a Flame", an experimental documentary about the Catonsville Nine, a group of anti-war activists who burned draft cards with homemade napalm in 1968. Her films have been screened at the Museum of Modern Art, the Pacific Film Archive and the Sundance Film Festival as well as at other museum and alternative exhibition sites nationally and internationally. Over the last several years, she created several conceptually inspired installations using time-based media and sculpture. These include "Horror Vacui: Nature Abhors a Vacuum" and "Mary Moylan: Nine Years Underground".

Lynne is an Assistant Professor in the Film and Media Arts Department at Hunter College in New York City.. Born and raised in Memphis, Tennessee, she now lives with her partner, Mark Street, and their daughters Maya and Noa in Brooklyn, New York. Lynne's work is distributed by Women Make Movies, Canyon Cinema, First Run/ Icarus Films and the Center for Media at University of California at Berkeley.

Email: lynsachs@aol.com

[Sermons and Sacred Pictures: the life and work of Reverend L.O. Taylor](#)

[The House of Science: a museum of false facts](#)

[Which Way Is East](#)

[A Biography of Lilith](#)

[Investigation of a Flame](#)

[Window Work](#)

[Photograph of Wind](#)

[Tornado](#)

[House of Drafts](#)

Questions:

13. What is the creative process you go through, and what makes you decide to produce a certain program?
14. What and how many different kinds of formats do you encounter on (a particular) film when working with archives?
15. Do you collect film yourself? How do you preserve those materials? Digitally?
16. In addition to the production element materials, what other types of records do you keep (or how do you keep everything in order when producing/editing a film)?
17. What types of legal/logistical/copyright issues come up when you make a film (for instance, with grants, funding, etc.)?
18. What happens to the final projects and the production elements after you've worked with them?
19. What got you interested in filmmaking/archiving?
20. How has the environment that you've worked in changed over the years? For example, emergence of digital formats?
21. What kinds of resources do you use when doing research (especially archival)?
22. What kinds of problems do you encounter when doing research?

Are there any ways that you think archival research could be made easier or more accessible?