

Towards Archiving
Third World Newsreel's Media Collections

By
Caroline Gil-Rodríguez

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts
Moving Image Archiving and Preservation
Department of Cinema Studies New York University
May 2016

PART 1: INTRODUCTION	3
CHAPTER 1: METHODOLOGY	4
CHAPTER 2:	7
2.2 FROM NEWSREEL TO THIRD WORLD NEWSREEL	13
2.3 THIRD WORLD FILMMAKER'S MEETINGS: 1973	15
2.4 DO YOUR STUDYING AT THE MOVIES: THE HIGHER GROUND CINEMA	18
CHAPTER 3:	22
3.1 CONTENTS AND STATUS OF THE THIRD WORLD NEWSREEL ARCHIVAL COLLECTION.....	22
3.2 PRESERVATION ACTIONS TO DATE	25
3.3 DATABASE & SPREADSHEETS	26
3.4 STORAGE	31
3.5 DEVELOPMENT OF AN ARCHIVAL COLLECTION POLICY	38
3.6 FILM COLLECTIONS	40
<i>Daycare (1971), Newsreel.....</i>	<i>42</i>
<i>From Spikes to Spindles (1976), Christine Choy</i>	<i>43</i>
<i>Mohawk Nation (1978, Allan Siegel</i>	<i>44</i>
Additional Film Inspection	46
3.7 VIDEOTAPE COLLECTIONS	48
3.7 BORN-DIGITAL COLLECTIONS	50
CHAPTER 4:	57
4.1 RECOMMENDATIONS	57
4.2 CONCLUSION	72
4.3 ADDENDA	73

ACKNOWLEDGEMENTS

I would like to thank Mona Jimenez for guiding, advising and encouraging this project, or more concretely for being an inspiration. My gratitude also goes out to Howard Besser, Dan Streible, Ann Harris, Ethan Gates, Kathy Short and all of the MIAP adjunct faculty. Yvonne Ng, Grace Lile, Marie Lascu, Kelly Haydon, for the patience and advice. Marco Maldonado, Patricia Alvarez, Rafael Texidor, Lydivette Roldán, Jon Dieringer for their friendship.

My profound gratitude to Third World Newsreel and their staff; J.T. Takagi, Roselly Torres and Frank Tan, and all of their wonderful awe-inspiring interns and past collective members.

PART 1: INTRODUCTION

This thesis documents the development of an attainable preservation plan and collection management policy for Third World Newsreel, that may be of use and adapted by small media organizations with small budgets. The thesis project was developed as a continuum for the work begun by the organization Activist Archivists (AA) during 2013 and supplemented by alumna of the Moving Image Archiving and Preservation program (MIAP), and by MIAP alumni Dan Finn's internship as supervised by AA. In the course of the 2013 year, AA in collaboration with TWN, built a shelving unit for film elements at one of the TWN storage facilities, led a cataloguing effort for 581 elements, and created a searchable database with the intention to map the location, status and overall content of Newsreel films produced between 1967 and 1973.¹ The Newsreel collective was a pre-incarnation of what later became Third World Newsreel. The earlier materialization of the collective was formed by a group of socially conscious independent filmmakers that coalesced with the commitment of making political, anti-war, anti-colonialist, political films.

In 1972, the Newsreel collective is transformed as Third World Newsreel, its growth, distribution network and production output will also be considered in this thesis. The majority of films in TWN's corpus were distributed on 16mm. The film items in the collection offer a glimpse into the organization's post-production processes, containing various camera negatives, work-prints, answer prints, inter-negatives, full-coat magnetic track and distribution copies of their work and work made by other collectives. Its smaller, though no less important analogue videotape and digital video work will also be assessed. In addition, the work herein will outline an in-depth inspection of thirteen 16mm film release prints, and the process of locating,

¹ Haydon, Kelly, *The Archival Status of the Newsreel Collection in care of Third World Newsreel*, 2013, < http://krhaydon.weebly.com/uploads/2/6/9/2/26924659/f13_1804_khaydon_twn_assessment_updated.pdf > accessed on Spring 2016.

inspecting and assessing the condition of production elements for three productions that make up the Newsreel and Third World Newsreel canon. Additionally, I will take reflect on the corpus of work conducted by the organization on magnetic tape and file-based formats, succeeding its transformation into Third World Newsreel. In weaving, archiving and preserving the cultural output, collaboration, co-production and distribution of TWN, which spans various continents, it became extremely important and apparent to me to stress the importance of institutional partnership and collaboration. My concluding recommendations will counsel possibilities and strategies to make those collaborations happen, which will hopefully guide the organization to its new chapter as an archive.

CHAPTER 1: METHODOLOGY

Through project-based work and case studies, I will examine the state of Third World Newsreel's archival collection and productions, both past and current. I will focus on the path for preservation for 4 TWN film titles, provide historical context on the organization's production output, research archival evidence of the organization's short-lived exhibition space, and finally recommend best practices to preserve their analogue videotape and current born-digital productions.

In undertaking TWN's born-digital assets, I will attempt to adapt the Open Archival Information System (OAIS) reference model, as well as the Simple Property-Oriented Threat (SPOT) Model for Risk Assessment, and aim to configure both models to a real world case study, in view of its suitability and sustainability for small organizations working with modest budgets. Adopting these internationally recognized standards, this report will incorporate, a realistic overview of digital preservation practices for small non-profit organizations. Third World

Newsreel's commitment towards preserving their a/v output is contingent upon the organization's desire to preserve its own history and is not explicitly stated in its mission statement. However, because TWN has functioned as an important distributor of films from the Third World, by people of color and/or with a focus on social issues, it has been able to collect valuable materials since its inception.

GOALS ACOMPLISHED

- Goal: Investigate the archival practices with new productions and how that impacts their sustainability, accompanied by a report with recommendations.
See: Chapter 3: Contents and Status of Third World Newsreel's Media Collections
- Goal: To document of all of the preservation actions TWN has undertaken thus far,
See: Chapter 3.2 Preservation Actions to date
- Goal: Created a new input spreadsheet to import the information into twnARC, TWN's FileMaker Pro database. The inspection process provided a lens into the way the materials are currently organized, revealing some of the obstacles/inefficiencies that can be ameliorated by a system more aligned with archival practices.
See: Chapter 3.3 Database and Spreadsheets and Addendum
- Goal: Develop a TWN organizational archival policy, defining what constitutes archival materials, which will guide the institution's priorities and will serve as a basis for preservation selection.
See: Chapter 3.5 Developing an Archival Policy
- Goal: Determined the holdings for three productions that TWN wants to preserve. Inspected, described and gathered the finished works and elements in one place.
See: Chapter 3.6 Film Collections

- Goal: Create tools to enable TWN to use the systems created by AA and others

including:

- Establish a convention for unique identifiers.
- Finish a data dictionary.
- Finish a FileMaker Pro Handbook and activity table started by AA. Handbook guidelines will include a navigation tool, list view, creating new records with unique identifiers, searching, importing, exporting records and/or the whole database and how to backup.
- Map the storage spreadsheets to the FileMaker Pro database and add fields if necessary.
- Conduct cleanup, round-off and maintenance activities on the 2013 FileMaker Pro database (adding film synopsis, location, fixing spelling mistakes).
- Populate database with the findings of my current film inspection.

See: Chapter 3.7 Born Digital Collections and Addendum

- Goal: Recommend actions, best practices and attainable next steps in order to carry out the sustained care and preservation of TWN's film, analogue videotape and born-digital collections.

See: Chapter 4: Recommendations

CHAPTER 2:

2.1 HISTORY: NEW LEFT NOTES

Third World Newsreel's origin history is difficult to pin down. As with most collaborative, volunteer run projects, participants' accounts are often punctured by imperfect memories or varying interpretations. Nonetheless, a few historical papers written by past Newsreel members, which I will reference in this report, have helped in intertwining accounts of that precise moment in time. According to past member, Bill Nichols, the Newsreel as a collective, was substantially influenced by the Film and Photo League, British Newsreel, and Dziga Vertov's Kino-Pravda newsreel series.² An early anatomy of the collective includes accomplished filmmakers, political activists and community organizers. Initial Newsreel members Robert Machover, Norman Fruchter, Robert Kramer and Peter Gessner had relative success with their production outfit *Blue Van Films*, later renamed as *Alpha 60*, and with the release of their film, *Troublemakers* (1966), which documented members of the SDI's (Students for a Democratic Society) efforts and difficulties in trying to politicize and organize an African-American community in Newark, New Jersey. Accordingly, Nichols recounts:

Newsreel began in New York City. Its nucleus was composed of a solid cluster of experienced filmmakers, mostly individuals with longstanding friendships, while the outer orbitals of the group were filled with a wide assortment of politically and creatively

² Although Nichols makes the clear distinction that the group was heavily influenced by Kino-Pravda, it is worth noting that Latino filmmaker's such as Raphael Montañez Ortiz were already working with subverting the newsreel genre. Montañez's work *Newsreel* was produced in 1958, the piece is a re-cutting of a Castle Films Newsreel, where for example, in the edited version, it appears that Pope Pius VII is blessing an atomic bomb test at Bikini Atoll. Montañez Ortiz's *Newsreel* is currently housed at the Smithsonian's American Art Museum.

*motivated individuals, largely college students most of whom were new to the Movement in terms of group participation.*³

A group of Newsreel members would coalesce at a 1967 demonstration that turned violent at the Pentagon – the first picket line to openly oppose the US's involvement in Vietnam, during which they produced what is deemed the first Newsreel film, *No Game* (1967), shot by Marvin Fishman, Masanori Oe and Jonathan Chernoble. Following the manifestation in Washington, D.C., a loose group reconvened at New York City. There they had their first meeting on December 22, 1967 at the Mekas-founded Filmmaker's Cinematheque. That first historical meeting was recorded by Jonas Mekas, who would frequently go about the city with his audio tape recorder. The audio recording, sourced from Mekas' personal collection, was recently digitized by Anthology Film Archives; an access copy of that recording will be bequeathed to TWN by Anthology Film Archives, as a result of the research conducted for this thesis. According to founding member Allan Siegel:

*Jonas sat with his tape recorder strategically placed near the centre of dialogue. His words were few. Faithfully, innocuously recording proposals, debates, and laughter. His Nagra symbolised a means of commentary, approval. The presence of Jonas wedded to his tape recorder clarified the importance of the proceedings. And, thus from the earliest moments there was the sense of weight; And, a dimension to the discussions in which the measurements of the possibilities seemed at the same time to be both comprehensible and boundless.*⁴

³ *Newsreel: Film and Revolution*, William James Nichols, thesis, 1972, page 52.
<https://billnichols99.files.wordpress.com/2014/05/newsreel-film-and-revolution.pdf>

⁴ Siegel, Allan; *Some Notes about Newsreel and its Origins*, 2003
<http://www.newsreel.us/NR@SLC/siegel.htm>

After the release and distribution of *No Game*, a group of about 48 filmmakers incorporated the collective under the name of Camera News Inc., that according to Christine Choy was “was bankrolled in part by some left-leaning families whose flower children were eager members of the collective”.⁵ The first members of those meetings called for like-minded filmmakers in attendance to pool in their footage resources for a documentary on the events, movements and political actions billowing at the time. According to Bill Nichols “From this gathering Newsreel was formed. There, sixty to seventy filmmakers and interested parties met at the Mercer St. Theater (I think that’s where it was) to talk about making a film about the more recent events.”

The running aesthetic of Newsreel’s early films articulated the ferocity of the burgeoning American New Left, its emblematic opening of a machine-gun firing alongside a flickering Newsreel logo— captured the urgency of communicating the left’s discontent while breaking with the previous cinematic convention of the “newsreel”, a trusted propaganda vehicle narrated by male baritone voices. Newsreel films were documentary in form, but they were not concerned with being impartial and non-obtrusive within its relation to its subjects and viewers. These were not “fly on the wall” documentaries, this was a supposed ideological bombing of middle America. Films were done collectively, shot by one group, edited by another and no directorial credits were ever assumed. A common convention was to use an arrangement pre-recorded voice-over voices superimposed over footage; soul, rock and roll, and salsa music were overlaid, in direct synchronicity with Octavio Getino and Fernando Solanas’ use of a Ray Charles track on *The Hour of the Furnaces* (1968) or Santiago Alvarez’s application of Lena Horne’s politicized rendition of “Hava Nagila”, in *Now!* (1965). According to John Hess, the house style was “unsteady hand-held shots, poor focus, grainy and cloudy images, sloppy framing,

⁵ Choy, Christine; *From Newsreel to Third World Newsreel*, Yamagata International Documentary Film Festival catalogue, *Yamagata Newsreel!*, 2003, page 1.

unconventional and often confusing editing, and indistinct soundtracks.”⁶ The Newsreel perfectly encapsulated Solanas and Getino’s maxim of making films “unfinished, unordered, violent, works made with the camera in one hand and a rock in the other.”⁷

A 1968 New Yorker Magazine article billed, “The Eyes and Ears of The (Underground) World”⁸ chronicles the irruption of some 30 Newsreel members, armed with cameras, at a live NET television studio broadcast, in protest of what they thought to be a rigged underground media panel. Whirring around the television studio, Newsreel members began shouting slogans calling for the theoretical liberation of Channel 13. When the show’s moderator, Steve Roberts asked Marvin Fishman why the agitation was taking place, he responded rhetorically, “...You can’t tell the truth working behind police lines, like the establishment press does. Real objective reporting means engagement.” Police officers quickly arrested all 30 of the Newsreel members for breaking and entering and the attempt to commit a felony. The article goes on to describe the group as “bitter, articulate, college-educated, and revolutionary in rhetoric and sometimes in deed.” “The following day, the Daily News⁹ notoriously ran the headline “Hippies Turn Tube Blue” and “Hippies Invade Channel 13”, cementing the reputation of the group as radical *agent provocateurs*.

On account of their infectious ardor and lofty financial support, Newsreel micro-cells spread across the United States in San Francisco, Los Angeles, Chicago, Washington, Boston, Detroit and Vermont. The history of these smaller collectives has yet to be written, but according

⁶ Hess, John, Notes in U.S. radical film, 1967-80, <http://www.ejumpcut.org/archive/onlinessays/JC21folder/USRadicalFilmHess.html>

⁷ *Towards A Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World*, Fernando Solanas, Octavio Getino, in *New Latin American Cinema: Volume One: Theory, Practices and Transcontinental Articulations*. Wayne State University Press, 1997.

⁸ Brady, Susan, *The Eyes and Ears of The (Underground) World*, New York Magazine, October 21, 1968, page 34

⁹ The Daily News, Vol. 50 No. 1; *Storm Channel 13, Hippies Turn TV Tubes Blue*, Wednesday June 26, 1968.

to some accounts either an appointed member of the New York nucleus would travel to a designated city to help set up a production and distribution unit, or political activists from other cities would meet with the Newsreel members in New York City and take the concept, along with release prints, back to their respective cities.

One of the first films made by a newly minted collective, Newsreel Boston, was *The Boston Draft Resistance Group*. Shot in 1968, the 18-minute film chronicles the activities of Noam Chomsky and other anti-Vietnam War activists, who were resisting the compulsory draft as a means of political action against the war. Back in New York, the collective eventually got around to producing two films a month. Production was directly financed by the organization's distribution arm, which at the time was the sole institution in the United States to distribute Cuban and Vietnamese films, which were under a U.S. imposed blockade. Following that model, Newsreel was able to produce an astounding number of films, including *The Case Against Lincoln Center* (1968), *The Columbia Revolt* (1968), *Up Against The Wall*, *Miss America* (1968), *Black Panther* (1969), and *El pueblo se levanta (The People Are Rising)* in 1971.

The Newsreel films in distribution were screened at college campuses, community organizing events and subsequently through a mobile project, where Newsreel members would drive a truck equipped with projection equipment and a generator to all corners of New York in order to screen films and incite grassroots activism. During that time, the Newsreel had splintered into caucuses of varying interests and affiliations, according to past member Roz Payne, "students, women, Third worlders [sic]" and "the infamous sex, drugs and party committee."¹⁰ The main caucus conducted weekly meetings, where about 30 members would hash out political issues and propose film treatments. Additionally, the group went beyond its

¹⁰ Choy, Christine, *From Newsreel to Third World Newsreel*, article for Yamagata Film Festival, 2003, <http://www.newsreel.us/NR@SLC/choy.htm>, accessed Spring 2016.

filmmaking agenda, where in a desire to “attract audiences that were not usually reached”¹¹, they decided to create an alternative distribution and exhibition structure, by offering reduced rental rates to educational, labor and community centers. However, a group of members grew increasingly discontented with the established production approval process, claiming that resources were continually being allocated to the Caucasian, well-to-do, male majority. Christine Choy, in the Yamagata Film Festival article, recalls: “Films were being made about blacks, women, and (rarely) working-class whites, but none of these subjects had access to power within the collective. As in the larger culture, the women (almost all white) were subordinates and sex objects.” The power imbalance between the “haves” and the “have-nots” inevitably ran its course. By 1972 Newsreel had lost its initial steam, when key members began to go their separate ways and drop out of a frustration over the fractionalization and disarray within the group. During 1972 or 1973, depending on who you ask, twelve members of the Third World caucus argued for a major repositioning of the group and their film production, demanding that it better include and represent international communities of color. The group’s split is another oft-contested aspect of Newsreel and Third World Newsreel’s history; what remains is the fact that many original members, with the exception of Allan Siegel, Christine Choy and Susan Robeson, abandoned the group. The remaining members were left with one camera and a purpose.

¹¹ Foreman, Donald, *The Filmmaker-activist and the collective: Robert Kramer and Jean-Luc Godard*, 2. *Robert Kramer and the Newsreel*; <http://donalforeman.com/writing/kramer&newsreel.html#_ftn44>

2.2 FROM NEWSREEL TO THIRD WORLD NEWREEL

Following their separation, the Newsreel was swiftly restructured to represent international communities of color as well promote films made in the Third World and was renamed as Third World Newsreel, after the caucus that had usurped its transformation. If the Newsreel was inspired by Dziga Vertov and the Photo League, this new reincarnation as Third World Newsreel is a direct successor of *Tucumán Arde*¹² and the newsreel films of Santiago Alvarez for the Cuban Institute of Cinematographic Arts and Industry (ICAIC). The organization's landmark distribution venture would incorporate films by roster of chief radical film collectives, international affiliated film distributors and media-arts organizations such as Resolution Films, Mexico's *Grupo Cine Testimonio*, WNET's *Realidades* film series¹³, King Screen Productions, Green Mountain Post Films, ICAIC, Chook Moonhunter Productions, the Victor Jara collective from Guyana, Facts Africa, OSPAAAL (Organization of Solidarity with the People of Asia, Africa and Latin America), Dawn Films, Vietnamese People's Army Films, Korea Film Import Company, Pacific Street Film Collective—an anarchist documentary group from Brooklyn—and the London Newsreel Collective and their Berkeley based counterpart, Tricontinental Film Center, which was directed by brothers, Rodolfo and Carlos Broullón, Gary Crowds (Founder and editor-in-chief of *Cineaste* magazine) and Gino Lofredo.

¹² *Tucumán Arde* was a mass-media event paroxysm carried out by a group of artists who joined with labor unions to denounce conditions in Tucumán, Argentina, through a series of exhibitions, protests and actions. These included the the creation of posters, letters, slogans, films and photographs. Mari Carmen Ramirez wrote; "It must be stressed, however, that for these artists, the end product was not the exhibition itself but the huge counter-informational circuit it generated based on visual and written investigative reports that denounced the false information circulated by the national media. This notion of art as information, independent of traditional supports or art world infrastructure (which two years later would constitute the theme of Information at the Museum of Modern Art, New York) can be seen as an optimal product of the conceptual strategy." In "Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960-1980," *Global Conceptualism: Points of Origin, 1950s-1980s*, (Queens, NY: Queens Museum of Art, 1999), 67.

¹³ WNET-Channel 13's *Realidades* (1975-1977) was a pioneering, landmark television series focusing on Latino issues and the first bilingual show in the history of public television.

Third World Newsreel's catalogues voice a commitment to a flexible rental policy that would "not allow money to get in the way of films being used." Their task was to make films accessible, which would in turn provide ideas and information to the public and enable them to make intelligent decision on matters of public concern."¹⁴ As a consolidated new entity, Third World Newsreel sought to foster media activism within overlooked communities by "helping the people involved in local struggles create their own propaganda." During 1972, TWN released a statement titled "Act First, Then Speak" which sought to insist on not merely producing films about Third World people, but to also "build a working relationship with Third World organizations and community people." This approach would enable them to produce artifacts integrally related to local disenfranchised communities. In the statement, the collective describes the need to "pass on their knowledge and produce what their people needed." In the wake of that statement, TWN released another manifesto entitled "Organizational Principles of TWN", where the group delineates its mission and audience, while building up its function as a distributor. Facilitating the inclusion of minorities, women and people of color into the practice of filmmaking was primarily done through the establishment of a filmmaking workshop specifically designed for those audiences. The filmmaking workshop, originally directed by Allan Siegel, is still in operation today, for it has trained hundreds of media makers and remains one of the most well-known aspects of Third World Newsreel.

During the transitional period, Third World Newsreel operated as a rather loose network of media artists, activists and novices, who at times lent their filmmaking expertise, and at others borrowed from the group's resources. Throughout the 1970's TWN was administered by a small group of core members, Christine Choy, Susan (Sue) Robeson, Allan Siegel, Larry Bullard

¹⁴ *Newsreel, San Francisco Newsreel, Third World Newsreel 1976-1978*, scanned catalog provided by Third World Newsreel, page 1.

and Carolyn Johnson. Membership intended to produce two films a month, while sustaining the organization, modestly, through their distribution efforts. TWN's filmic output eschewed traditional theoretical and critical canons, its radical political position countered that of the traditional distribution market. By concentrating their energies on documenting concrete issues afflicting an array of ethnic, racial and cultural stripes, TWN was able to produce uncompromising documentaries on the prison industrial complex, domestic abuse, the Asian American community in New York, among a multitude of other multifaceted subjects. Films produced during this time include *Teach Our Children* (1972), *In the Event Anyone Disappears* (1974), *From Spikes to Spindles* (1976), *Percussion, Impressions, and Reality* (1978), *A Dream is What You Wake Up From* (1978) and *To Love Honor and Obey* (1980).

2.3 THIRD WORLD FILMMAKER'S MEETINGS: 1973

In December 1973, Robeson attended the Third World Filmmakers Meeting in Algiers. That meeting convened a host of international filmmakers—Ousmane Sembene, Fernando Birri, Manuel Pérez, Jorge and Marta Rodríguez and Med Hondo, amongst many others. This meeting was called to produce a manifesto, Resolutions of the Third World Filmmaker's Meetings, where the role of media within national liberation movements was defined. A set of recommendations were adopted, among them, the coordination of efforts for the production and distribution of third world films and the strengthening of existing relations between third world filmmakers and cinema industries. According to an email interview¹⁵ with one of the organizers, Ahmed Bedjaoui¹⁶, the screenings and meetings took place in a small theatre belonging at that

¹⁵ Email interview between Ahmed Bedjaoui and Caroline Gil on April 30, 2015.

¹⁶ Ahmed Bedjaoui was Director General of the Office of the Algerian Cinema (ONCIC) from 1971 to 1977.

time to the Algerian writers' Association in Rue Didouche Mourad. In addition, a document¹⁷ held, scanned and made publicly available by the University of Buenos Aires' Manuel Ugarte Third Word Institute, uncovers that the first session took place in the Zirout Youcef Palace. The meeting attendees had mobilized after the Chilean coup-d'état, "...to mark our support to the democracy in Chile. Most of the Chilean filmmakers attended the meeting: Miguel Littín, Helvio Soto, Raul Ruiz and (as far as I can remember), Patricio Guzmán." (Bedjaoui, 2015)

According to Cynthia Young's book *Soul Power*, Sue Robeson, already entrenched in the circulation logistics for Third World Newsreel films, attended the meeting. During those meetings various working groups were convened to define the role of the "militant filmmaker", as well as the role of media within national liberation struggles. A declaration put forth by the Production-Coproduction commission, chaired by Senegal's Ousmane Sembene, a call was made to build autonomous media infrastructures, whilst seeking new aesthetic forms arising from the "economic means and possibilities of the Third World countries". The proclamation also called for "fields of action such as: articulating, fostering and making the new films understandable to the masses of people by associating [themselves] with promoter's of people's cinemas, clubs and itinerant film groups."¹⁸ Sue Robeson also attended, as a representative for TWN, the Pan African Federation of Filmmakers (FEPACI) meeting in Dakar, Senegal in 1974 and the International Meeting for a New Cinema in Montreal in 1974, with fellow member, Christine Choy. TWN's commitment and consistent presence in these meetings paint a complex picture of an underground network of distribution that is seldom examined within a scholarly context, or notwithstanding, within the archival community.

¹⁷ *Primer Encuentro de Cineastas del Tercer Mundo*, Comité Cine del Tercer Mundo, Universidad de Buenos Aires, Instituto del Tercer Mundo Manuel Ugarte; http://www.rehime.com.ar/escritos/cuadernos/extra/03_comite.pdf, accessed Spring 2016.

¹⁸ Young, Cynthia, *Soul Power: Culture, Radicalism and the New Left*, page 180

The following year, in 1974, Susan Robeson and Chris Choy attend the International Conference for a New Cinema in Montreal, where again they meet and exchange with important figures in political cinema. At the Montreal meeting, Choy and Robeson meet and forge relationships with other distributors, among them Tricontinental Film Services. A distribution enterprise founded in 1970 by Gino Lofredo and the brothers, Rodolfo and Carlos Broullón in Berkeley California. TWN would distribute Tricontinental films and vice-versa. A number of Tricontinental films are still housed in Third World newsreel's archives. But, since the distribution company is now defunct, it is difficult to precise whether the prints are unique or one of a few in existence. Sadly, this is the case for many prints in the archive. Tracking down copyright owners is time consuming, most distribution arrangements were verbal agreements, thus no paper trails exists for many titles. Allan Siegel describes that period:

*There was an interconnectedness between peoples and organizations that seemed to grow exponentially, spontaneously. Films were viewed as the vehicles, the pivot point around which discourse and mobilisation evolved. It had something to do about creating a contrast, an alternative voice, to the evening news. But, there was the idea of a collective voice (or scream). The traditional avenues of representation were encoded with a language that was inadequate and disconnected.*¹⁹

It is worth observing that the 1972 Flaherty Seminar, curated by William Sloan and Barbara Van Dyke, featured Miguel Littín's 1969 film *El chacal de Nahueltoro* (Jackal of Nahueltoro), Ousmane Sembene's *Tauw* (1970), and included a panel featuring Rodolfo Broullón, on the challenges faced by Third World film distributors in the United States. At that same seminar, future Third World Newsreel collaborator, Pearl Bowser was in attendance,

¹⁹ Siegel, Allan; *Some Notes About Newsreel and its Origins: From the Yamagata International Documentary Film Festival*, 2003 <http://documentaryisneverneutral.com/words/siegelnewsreel.html>, accessed on May 2016.

representing the Chamba Educational Film Services, which she had founded along with St. Clair Bourne, Tony Batten and Charles Hobson. In addition, expanding on the tradition of the international Third World film conference, as a way to expand, foster and bring visibility to a growing network of arts administrators, Third World Newsreel hosts the Third World Cinema Conference at Hunter College in 1983.

2.4 DO YOUR STUDYING AT THE MOVIES: THE HIGHER GROUND CINEMA

Do Your Studying At The Movies

by Linda Pacheco

The Higher Ground Club, a non-profit cinema which screens politically relevant films at low admission prices, will be showing several good movies from February through March.

The first to be shown, *Angola, The Second War*, is a documentary of the activities of the MPLA forces in Angola since their declaration of independence from Portugal.

The second show, a double feature, is *Millhouse: A White Comedy* and *Fresh Seeds In The Big Apple*. *Millhouse* attacks the failure of the American electoral system to offer the people meaningful choices. "Fresh Seeds" focuses on the quality of day care services in New York City. Next to be shown are *Atencingo* and *As Long At the Rivers Run*. *Atencingo* documents the failure of Mexico's 1900 revolution for the country's

sugar cane cutters. The other film is about the failure of the U.S. government to live up to its treaty obligations with the Buyalle Indians of Tacoma, Washington.

All of the last four films document the various aspects of the Puerto Rican struggle. Don Pedro shows the people and the village of Lares, who are attempting to preserve themselves from Americanization. El Pueblo shows the growth and development of the Young Lords, and the Nationalist and Puerto Rico place the Independista movement in a historical context.

These movies will not only be of great interest, but they may also help you to understand some of your classes better!

For show times, prices, and more information, contact the Higher Ground Cinema at 26 W. 20th Street, or, better yet, call them at 989-3602 or 243-2310.

Pacheco, Linda, *Do Your Studying at the Movies*

Because TWN had inherited camera and lighting equipment from its predecessor, it would take all of the funds made from distribution and allocate it into new productions. Its

distribution network, like its film production, was guided by the desire to disseminate counterhegemonic narratives. Films were distributed as an alternative to mainstream media and education curriculums, and were exhibited to get people talking about issues affecting their communities. The Third World Newsreel of that time, the quintessential U.S. Third World Left organization was an urban-based group used in its filmmaking and distribution network to build cultural alliances, channels of cooperation that transcended racial, ethnic and national lines. Looking to complement and achieve these activities, TWN set-up the Higher Ground Cinema, located at 26 W. 20th St, in, what is now known as the Flatiron district. Higher Ground was founded sometime in 1975, with the goal to “bring audience into active participation in the selection of films and the development of follow up discussions.”²⁰ The Higher Ground was undeniably inspired by the International Film Club movement; Choy and Robeson’s participation in international new cinema conferences influenced the project. The cinema was a member-based club, where affiliates would have a direct say on what would screen at the theater and the discussion that would ensue after. According to an article on Baruch College’s student-run newspaper, titled “Do Your Studying at the Movies”²¹, written by Linda Pacheco, the theater would show “documentaries, political films and some commercial films.” Higher Ground held a series of screenings every year incorporating films from the U.S., and from Cuba, Vietnam, South Africa and countless other developing countries. These films were culled from TWN’s expanding distribution network. Allan Siegel recalls, “We knew that there were lots of films that were being produced in Latin America, Africa, Asia, and there wasn’t a venue for those films. That’s how HGC came about. We created this theater so that people could see films that they couldn’t see in this city.”²² Central programming themes were local, national and transnational resistance to western cultural and economic imperialism. Films screened include *Broken Treaty*

²⁰ Higher Ground cinema scanned documents, provided by Third World Newsreel, 2016.

²¹ Pacheco, Linda; *Do Your Studying at the Movies*, The Ticker, February 24 1976, page 4. http://academicworks.cuny.edu/cgi/viewcontent.cgi?article=2215&context=bb_arch_ticker, accessed Spring 2016.

²² Young, Cynthia; *Soul Power: Culture, Radicalism and the Making of a U.S. Third World Left*, page 178.

at *Battle Mountain* (1975) by Joel Freedman; *Last Grave at Dimbaza* (1975) by Chris Curling, a film smuggled out of South Africa; and *Sambizanga* (1972), by Sarah Maldoror, a film about the Angolan freedom fight told through the point of view of a woman. And of course, the cinema served as a dedicated space where TWN could screen its own productions. Much of the cinema's administration was undertaken by Pearl Bowser, who from 1978-1987 served as TWN's director of theater operations. In a 1998 Third World Newsreel panel for the National Black Arts Festival she reminisces that she was given the task to develop programs and festivals, an undertaking she happily dove into.

Part of the task I was given was to develop programs and festivals, to use material that Third World Newsreel had in its archive. But in order to make the material kinda sexy, I thought, you know, "There are films out there that don't really have exposure, and if we write a grant to do a program, and call it 'Black American Cinema' then we can cull from from the archives at Third World Newsreel as well as some of the more contemporary stuff they're beginning to acquire." But the logical thing about the films coming from both areas and my participation was that we were not only trying to build an audience for Third World filmmakers and build distribution outlets for that work, but we also wanted to have a dialogue with the audience. That dialogue could range anywhere from the political issues of the moment to what happened in the past, to specific issues using narrative films that didn't necessarily deal with those issues directly. Black people were picking up the camera and telling their own stories, and the stories they were telling had a great deal to do with the audience that was seeing it. It was also important to involve, wherever possible, the actors or the actresses in this process of showing and educating audiences.²³

²³ 40 Years of Radical Media, Third World Newsreel Panel, National Black Arts Festival, July 13, 1998. <https://www.twn.org/digihome/monograph/atlanta_panel_mg.aspx>

The collective also became, around this time, the first distributor for *Nossa Terra* (1966), which depicted Guinea-Bissau's war of independence against the Portuguese, they were also an early distributor for Charles Burnett's *Killer of Sheep* (1978), Curtis Choy's *The Fall of the I-Hotel* (1983), and Julie Dash's *Daughters of the Dust* (1991). Under the directorship of Ada Gay-Griffin, Third World Newsreel also starts to partner in the distribution of Downtown Community Television Center (DCTV) tapes. Gay-Griffin also begins production of one of Third World Newsreel's most requested titles, *A Litany for Survival: The Life and Work of Audre Lorde* (1995), thus incorporating Gay and Lesbian expressions into the corpus. At the National Black Arts panel, Gay-Griffin expands:

We have exhibited Algerian filmmakers and Chileans. We have a Pan African practice that began to really develop and flower when Pearl was involved with the organization. We have introduced the work of emerging black filmmakers from Britain to American audiences, particularly black audiences. And we also have made significant interventions in developing work by lesbian and gay people of color and paving the way for expanded audiences for their work.

By the 1990s, Third World newsreel was a full-fledged media center, distributing over 250 film and video titles, continuing its exceptional training program, producing a dozen new film and video-makers each year, and acting as a fiscal sponsor to 25 productions each year, and was recognized nationally as an advocate for media makers of color. Ushering into the 2000's, TWN now offers three different workshops twice a year; subjects encompass editing, lighting, media literacy. And also coordinate film production workshops for seniors, immigrants and first-generation women. The organization also embarked on co-productions with the New York Civil Liberties Union on the first amendment, such as *Keeping Speech Free* (2004); with the

American Friends Service Committee on immigration, *Echando Raices/Taking Root* (2002); and released *North Korea: Beyond the DMZ* (2003), which aired on PBS in 2005. The organization holds regular screenings at the Anthology Film Archives and other New York metropolitan area exhibitors, as well as retrospective programs at film festivals internationally. They currently distribute over 400 film and video titles.

CHAPTER 3:

3.1 CONTENTS AND STATUS OF THE THIRD WORLD NEWSREEL ARCHIVAL COLLECTION

On the cusp of celebrating its fortieth year in existence, Third World Newsreel has amassed an impressive collection of archival audiovisual materials. Third World Newsreel, as an organization has been able to, in the words of founding member Allan Siegel, “navigate the drought-stricken waters of budget cuts and altered funding priorities to survive as a meaningful entity”²⁴. Accordingly, the collection that the organization has amassed is spanned across a variety of audiovisual formats, including 16mm film and analog video (primarily ¾” tape, Hi8 and Mini-DV), and more recently TWN has been acquiring born-digital productions developed through their year-round workshops. Since TWN is both a producer and a distributor, its archival collection as of today comprehends Newsreel and TWN “original” productions and distribution materials produced by parties outside of the collective. Within the “original” or affiliated productions, TWN has master materials, such as edit masters for tape-based productions and original negatives for film, production elements, and film release prints and video sub-masters. For the distributor flank of the archive, TWN has distribution masters, video sub-masters (also know as dub-masters) and duplicates, which may or may not be useful for preservation. In

²⁴ Siegel, Allan, *Some Notes about Newsreel and its Origins*, 2003
<<http://www.newsreel.us/NR@SLC/siegel.htm>>

addition, among the materials acquired for distribution, TWN may feel they are custodians of vulnerable works. For example, TWN has a rare print of a film made by Guyanese film group, the Victor Jara Collective, titled *The Terror and the Time* (1976) in its custody. The film was partially funded through the Guyanese Ministry of Culture, when the bureau received a rough-cut of the film with its oppositional political stance, they decided to pull its support for the completion of the film. TWN provided post-production assistance so that the collective could complete the editing of the work. Since then, the collective has disbanded, its members are no longer in within the TWN network. It would then be plausible to suspect that TWN's film print could be the best available source for preservation, pending the confirmation that a better source does not exist.

The guardianship of a mixed-media, diverse collection poses an assortment of challenges and considerations that will be charted below. In *Tracking the Reel World: A Survey of Audiovisual Collections in Europe*²⁵, authors Edwin Klijn and Yola de Lusenet found that “non-specialist” institutions that held audiovisual collections could not report on the size, format and condition of their archives. Small collections of institutions without a concrete preservation plan such as TWN have recognized the historical and cultural value of its collection; however, since TWN is a small-scale non-profit, they are lacking in funding resources and a professionally trained archival staff to take full advantage of their materials. Against all odds, the organization has been able to coordinate preservation efforts for a total of 10 films through federal film preservation grants, such as NFPF (National Film Preservation Foundation) and local preservation grants like NYWIFT (New York Women in Film and Television). Nevertheless, active, continuous care and upkeep of audiovisual records is essential to the safeguarding of easily a most endangered group of collections. Among the most difficult obstacles to harness

²⁵ Klijn, Edwin, de Lusenet, Yola; *Tracking the Reel World: A Survey of Audiovisual Collections in Europe*<http://www.tape-online.net/docs/tracking_the_reel_world.pdf>

are the lack of staff with expertise and adequate storage. Preserving analog content on obsolete carriers is challenging, and requires the conservation and maintenance of original source materials, including camera originals, work-prints, release prints, tape masters, but also preservation master files, access copies on sustainable digital storage.

At this juncture, TWN is at a crossroads where they are realizing the inherent value of their audiovisual holdings, but they have not appraised or have gained intellectual control over their past media collections. TWN defines its primary mission as to “foster the creation, appreciation and dissemination of independent film and video by and about people of color and social justice issues.” TWN has yet to define what they deem to be archival or in need of preservation. To complicate matters, the organization does not have a preservation mandate as part of its mission statement. The current situation is also complicated because the organization has operated as a distributor of films and they may not necessarily be the rights holders of many films comprised within the collection. In addition, Newsreel and Third World Newsreel titles may exist in other archival, library or cultural heritage organizations and they may have been preserved without TWN’s knowledge—not an uncommon circumstance for long-standing non-profit media arts organizations. The purpose of this paper and the steps described within are to encourage TWN and like-minded organizations towards describing, assessing and gaining intellectual control over the collections so that they may take informed preservation actions in the future.

3.2 ARCHIVING/PRESERVATION ACTIONS TO DATE

As noted above, as a small-scale non-profit with a staff of three, Third World Newsreel lacks funding resources and a professionally trained archival staff to consistently carry out preservation activities on their collections. Despite these limitations, the organization has been able to coordinate preservation efforts for a total of 10 films, through federal film preservation grants, such as NFPF (National Film Preservation Foundation). Through the NFPF (National Film Preservation Foundation), TWN preservation projects include: *America* (1969), an anti-war film protesting U.S. involvement in Vietnam; *Break and Enter (Rompiendo Puertas)* (1970), a documentary about “Operation Move-In” in which low-income families protested gentrification by taking over vacant buildings on New York’s Upper West Side; *Columbia Revolt* (1968), a politically charged depiction of the student takeover of Columbia University in 1968, seen from the protesters’ point of view; *People’s War* (1969), guerrilla documentary by John Douglas and the late Robert Kramer using footage taken during a trip to North Vietnam; and *Yippie* (1968), a Youth International Party’s piercing critique of the 1968 Democratic convention. Through the New York Women in Film and Television’s Preservation Fund (NYWIFT), TWN was able to preserve *The Woman’s Film* (1971), produced collectively by the Newsreel’s Women’s Caucus; *Janie’s Janie* (1971), produced by Geri Ashur, Bev Grant, Marilyn Mulford, Stephanie Palewski and Peter Barton; and *Make-Out* (1970), co-created by Geri Ashur, Andrea Eagan, Marcia Salo Rizzi, and Deborah Shaffer.

Nonetheless, active, continuous care and upkeep of audiovisual carriers is essential to the safeguarding of efforts for not only those 10 films, but also to the hundreds of other titles in TWN’s stewardship. In 2013, the collective Activist Archivists (AA), a group of audiovisual preservationists, established primarily by MIAP students and graduates, began to work with Third World Newsreel. AA built a shelving unit for film materials and pre-selected 51 boxes for

cataloguing. Subsequently, AA focused their energies on an item level inventory and a basic visual assessment of Newsreel films in the 51 boxes; AA member Kelly Haydon also built a FileMaker Pro database to catalog the films. Data transferred from a Microsoft Access and a previous legacy database software formed the basis for a relational database for tracking and relating archival Newsreel film materials. In the course of my work with Third World Newsreel, I updated 581 records by entering synopsis information and associated names; fixing spelling; adding preservation activities; adding or updating shelf locations, as well as including length, base, color, sound, splice, stock, and generation information corresponding to the films I inspected.

TWN Preservation Fund

Third World Newsreel has worked with a Preservation Committee, established by past members of the original Newsreel film collective to partially fund the preservation of a number of the Newsreel films. Through the TWN Preservation Fund, the organization has been able to complete the preservation of the film *Break and Enter (Rompiendo Puertas)* and *Columbia Revolt*. TWN has a donation page established for contributions to aid film preservation. JT Takagi has remarked that contributions have come primarily from previous Newsreel members, with few donations coming in from unaffiliated donors.

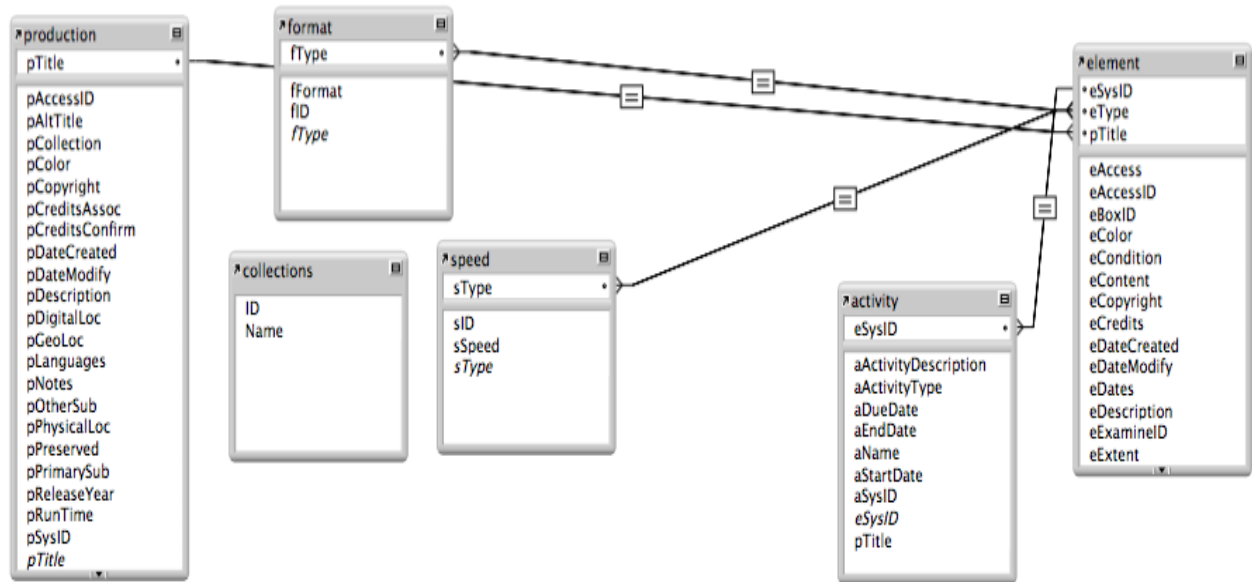
3.3 DATABASE & SPREADSHEETS

3.3.1 Databases

FileMaker Pro

As previously mentioned, a FileMaker Pro database named twnARC was created in 2013. The database consists of 3 main related tables: production, elements and activity. Each

table has a number of attributes that contain descriptive, technical, and administrative metadata. The twnARC database is currently only accessible on one desktop computer at the TWN offices. Productions are related to the Elements table via the Production ID. Production and Elements tables have a parent-child relationship with the collections, film speed and activity fields. The FileMaker Pro database created in 2013 contained title, old box number and current box number information. The cataloguing work carried out by AA entailed a visual inspection of elements housed in films cans. At the time TWN did not have a working film rewind bench; thus data inputs were kept consistently minimal. On account of the information contained in the database being sparse and not being regularly maintained, locating film titles has proved to be cumbersome and time consuming. TWN is only able to locate elements in their storage facilities by consulting the database, and then by confirming or contradicting the information through site visits.



twonARC database relationship diagram

By accumulating and importing detailed item descriptions onto the database, the organization will be able to make informed decisions for future preservation projects. Correspondingly, they may be able to output the populated database as an exhaustive inventory for future grant proposals; give it to a potential funder so they can see very clearly what they are giving them money to preserve; or confer the list to a vendor for digitization, tele-cine or scan rates. In the course of my work with Third World Newsreel, I corrected and entered synopsis information, complete shelf numbering, length, base, color, sound, splice, stock, generation, associated names and preservation activities onto the FileMaker Pro database. As I worked on the film inspection portion of this thesis, I gradually entered data gathered for stock, format, splice, and condition into the relevant database records associated with the films. I was also

able to update all of the existing records by adding synopsis, running time and associated credits. Additionally, I corrected misspellings and inaccuracies, so that records may be more searchable. According to the twnARC FileMaker Pro database, as of February, 2016, 578 items located at the Keepers storage facility have been inventoried, not accounting for over a 100 un-inventoried boxes. Below, I will enumerate additional, variegated inventories that TWN have created in the past and have used to track their audiovisual materials, some of which are not yet contained in the twnARC database.

MS Access

Previous to the work undertaken by Activist Archivists, TWN used an MS Access database to track their distribution orders. MS Access is a database management tool that is provided along with Microsoft Office bundle packages. The Database Management System had been installed at a TWN office computer that is currently being used by Executive Director, JT Takagi. At the beginning stages of designing a descriptive system for the Archive, Activist Archivists attempted to adapt the MS Access database for the Archive; however, upon a recommendation made by AA, TWN acquired a non-profit license for FileMaker. As a result, AA moved the existing records to FileMaker, on account of the software's configuration, customization and security capabilities.

Sesame

Sesame is a legacy database that is currently not in use by TWN due to proprietary software obsolescence. Sesame database manager is a software developed by Lantica, that has export functions in ASCII or CSV file formats. This legacy database served as the basis for the "data dump" that was originally to populate the MS Access database, which in turn was migrated to twnARC.

3.3.2 Spreadsheets

A number of spreadsheets, spreadsheet exports of databases and databases have been created throughout the history of Third World Newsreel. This section will breakdown said spreadsheets and denote its history of creation and fields.

Collection level

NR_Films_by_Location_2013, is a spreadsheet made by Activist Archivists in 2013, that lists exclusively Newsreels films by location. The spreadsheet incorporates a portion of Newsreel films held in variant storage locations and cultural heritage institutions such as IWC Media Services, Keepers Storage Facility, the Wisconsin Center for Film and Theater Research (WCFTTR), the Pacific Film Archive (PFA) and Anthology Film Archives (AFA). This spreadsheet has 55 items and features, title, year of production and location information for these Newsreel films. This spreadsheet serves as a general map of location for the Newsreel archival collection. The titles that are under TWN custody have already been incorporated onto the twnARC “master” database, productions that are stored at AFA, PFA and WCFTTR were not merged to the database.

Fields: Title, Year, IWC, Keepers, Madison, PFA, AFA, None, Total

Spreadsheets created by TWN prior to FileMaker Database

The *TWN-Original-Elements-Overview-DShaffer* spreadsheet was created approximately in 2013, by Deborah Shaffer and other TWN delegates during a visit to the Newsreel/TWN collection at the University of Wisconsin, Wisconsin Center for Film and Theater Research. This spreadsheet served as the basis for the abovementioned list, *NR_Films_by_Location_2013*. The spreadsheet has 55 elements, and was a first attempt by

past members of the collective to jumpstart the processing of the Newsreel collection held at WCFTR.

Fields: NR number, Alternate Title, RT, Year, IWC, Madison Box/Contents, Comments

Spreadsheets from TWN owned storage facilities

The *IWC, TWN Inventory 2.16.2016* spreadsheet is the most recent inventory of materials at IWC storage facility. The spreadsheet was created by IWC employees as part of their storage services. This spreadsheet has numerous inconsistencies in the “description” and “material” fields; however, the worksheet does employ a controlled vocabulary to describe item formats. The items contained in this spreadsheet had not been incorporated onto the AA created FileMaker database. As part of the thesis work a data mapping of this spreadsheet, along with the *Preferred Inventory 2012* will be provided to TWN.

Fields: Barcode, Title, Print, Reels, Box. Material, Rec. From, In Date, State, Station, Out date

The *Preferred Inventory 2012*, spreadsheet was created by Preferred Media Services as part of their amenities offered to clients. The spreadsheet encompasses 191 items on both videotape and film formats. At the time of writing it is uncertain if a more updated, current version of this spreadsheet exists.

Fields: Inventory, Title, Material, Size, Notes, Box Number, Status

3.4 STORAGE

Decades of tight budgets and organizational restructuring have taken a toll on TWN's media collections. Scattered across the country, the corpus of the collection resides in at least six known locations. All of the materials surveyed have been held in various storage sites over

the past 45 years, under varying temperature and humidity conditions. TWN is currently renting out 3 storages at three businesses: IWC Media Services, Preferred Media, and Keepers Self Storage. In addition to these storage locations administered by TWN, the Pacific Film Archive has about 20 finished newsreel works in their collection; Anthology Film Archives has four Newsreel films, one of which is thought to be the only print in existence; and Wisconsin Center for Film and Theater Research (WCFTR) has a substantial Newsreel collection.

The Newsreel collection donated to WCFTR consists of roughly 68 boxes of film materials, almost all of it consisting of negatives and work prints. That collection was accessioned in 1987 and was followed by a manuscript portion, donated in 1989. According to Amy Sloper²⁶, film archivist at WCFTR, the collection has been stored for some time on pallets at an off-site library facility and remains largely unprocessed. The Library presently has a plan to move in 2018 the bulk of their film collections into a facility that is being built by the State of Wisconsin. Using records initially catalogued by AA, and restructured spreadsheets prepared by IWC & Preferred Media staff, I was able to compile general statistics about the overall archival collection, which I will break down by storage location and format in the section below.

IWC Media Services

IWC Media Services is a for-profit storage facility located on Long Island City that provides storage and distribution services for major audiovisual collections. IWC boasts a climate controlled, secure facility where clients have access to their inventories through an online browser. Third World Newsreel considers the elements stored at IWC to be significant; for example, the preservation elements and prints for *Janie's Janie*, *Make Out*, *Break and Enter* reside there. TWN currently houses 1,100 items at IWC, consisting mostly of negatives, release

²⁶ E-mail interview with Amy Sloper, February 19, 2006.

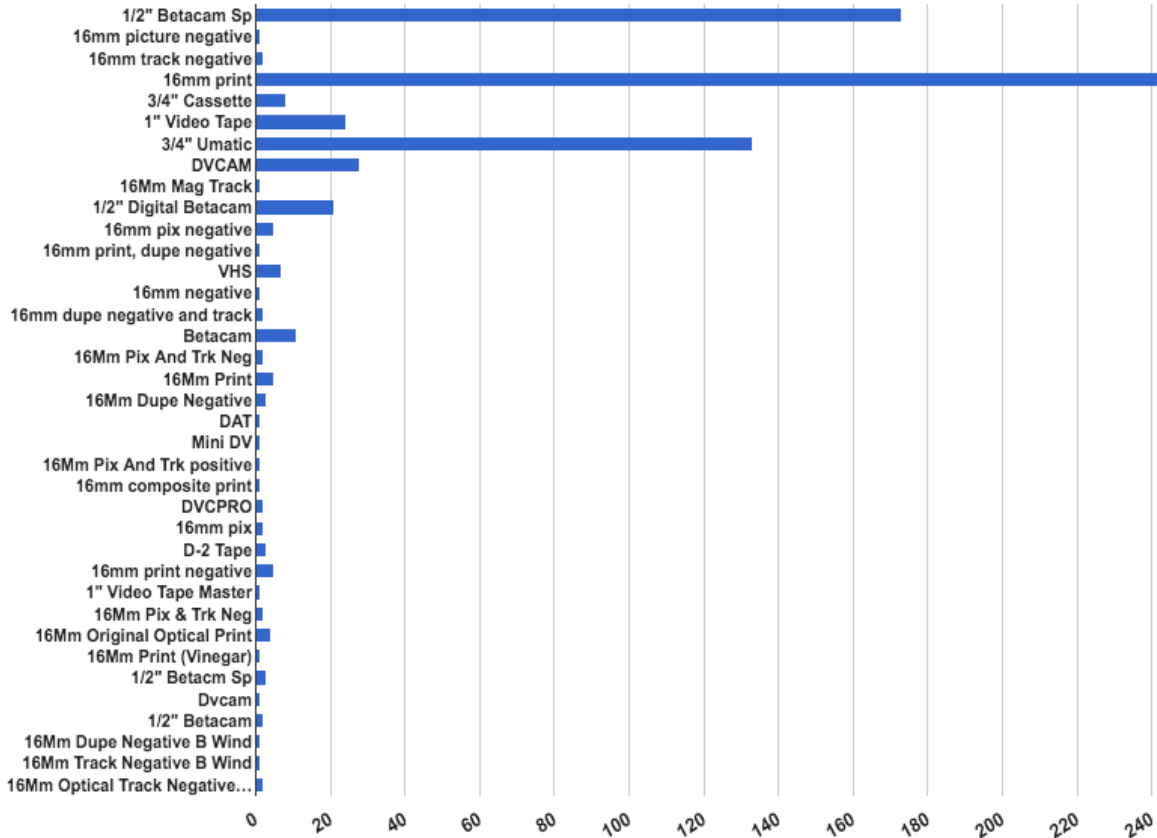
prints, videotape masters, and preservation masters for productions preserved through grants.

TWN considers this their primary archival storage space although not all archival items are

housed at this location. The majority of elements housed at IWC are 16mm release prints,

Betacam SP and $\frac{3}{4}$ " Umatic. While some are video masters, a number of the Betacam SP tapes

in this facility are film duplicates made for distribution purposes.



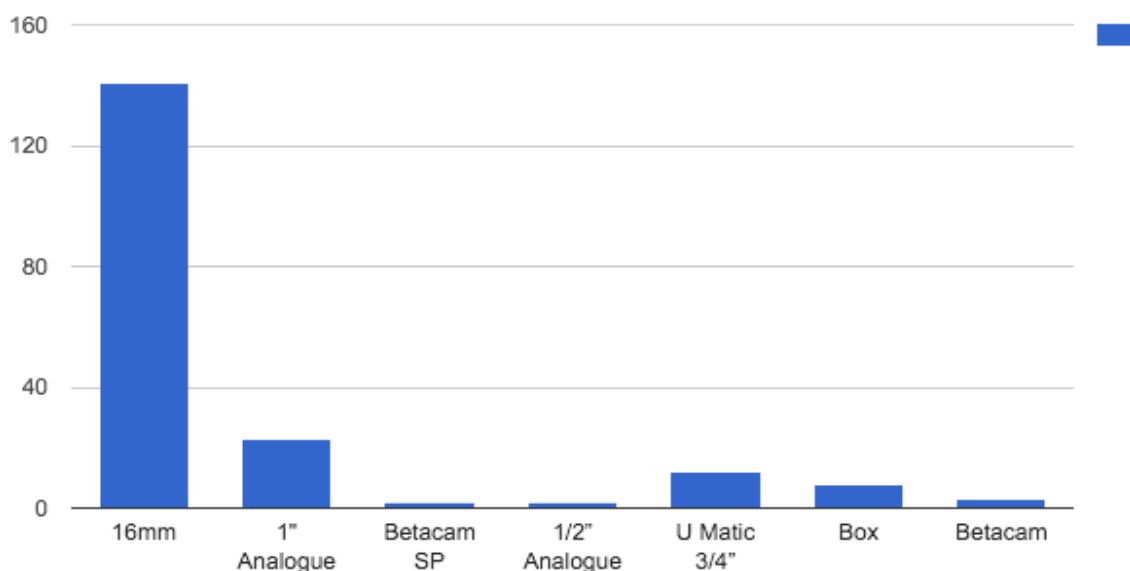
AV formats at IWC Media Services

Graphic by author, sourced from IWC, TWN Inventory 2.16.2016 spreadsheet

Preferred Media

The second TWN storage location is Preferred Media, a widely-used media storage service. Preferred Media is a network of facilities specifically designed for storing, organizing and bringing access to media collections. TWN rents one storage unit at the North Bergen, New Jersey facility, which offers an inventory and tracking management system and climate controlled storage. According to their website conditions are “approximately 18° C / 65° F at 50% humidity, varying slightly within each facility for the needs of different media types.”²⁷ Entry to the premises is restricted to authorized personnel only, and shepherding materials to and from the storage facility comes at a fee to the organization. TWN stores 183 items, consisting of negatives, work-prints, composite prints and video masters. Items located at this storage facility, mostly consist of good condition 16mm release prints, 16mm inter-negatives, 16mm soundtrack negatives, 1” Type C analog tape masters and a smaller number of ¾” Umatic and Betacam SP tape masters. In addition, TWN stores eight un-inventoried boxes in this storage location; six out of those eight boxes correspond to the production *Audre Lorde: A Litany for Survival* (1995) made by Ada Gay Griffin and Michelle Parkerson, and as previously stated, one of TWN’s most requested titles.

²⁷ Preferred Media features, website < <http://www.preferredmedia.com/features.php>>



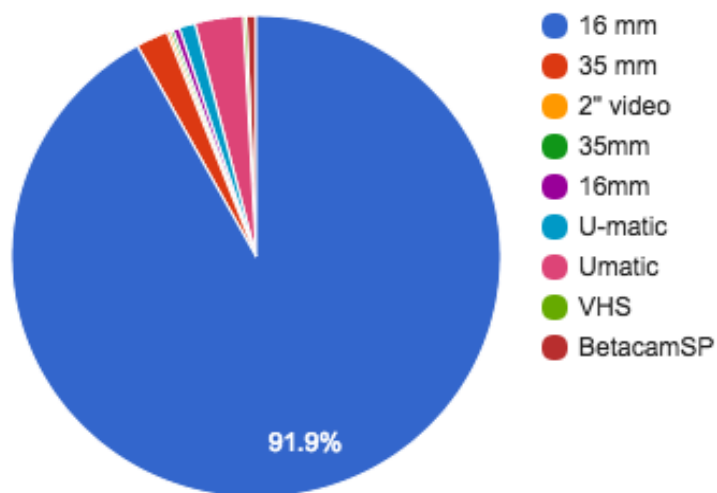
A/V formats at Preferred Media Storage

Graphic by author, sourced from Preferred Inventory 2012 spreadsheet

Keepers Self Storage

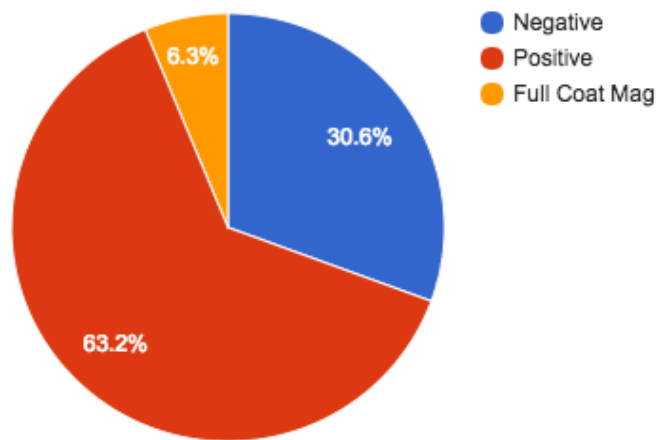
Keepers Self Storage is a large warehouse style facility that does not offer appropriate conditions for storing audiovisual materials, but on the other hand, does provide affordable rental rates for the two units in lease by TWN. Keepers is located in Jersey City, New Jersey. Jersey City overlooks the Hudson River and is a known flood zone. An approximate 275 boxes of materials are located here, and about 224 boxes have yet to be inventoried and catalogued. The bulk of film, video and paper records that TWN is caring for are located at this facility, these elements include release prints, picture and sound film negatives, work-prints, tape masters and sub-masters. Paper records relating the business administration are also stored at this location on a separate storage unit.

The graphs illustrated below represent the 51 boxes inventoried by AA and Dan Finn, during his MIAP internship. The collection housed at this site is overwhelmingly composed of 16mm film, followed by 35mm film and ¾" Umatic tapes. Within the 16mm film sample, statistics culled from the twnARC database show that 63% of those prints are on positive film stocks—since Newsreel shot mostly on reversal film, it needs to be determined if those prints are camera original reversals or release prints. Another 30% of the 16mm film collection is comprised of negatives and 6% of the collection is full coat magnetic film. As noted above, the remaining boxes which comprise the majority of the items at Keepers, have not yet been inventoried or catalogued and remain in boxes. Each box contains roughly 5-20 items that can be anything from prints, negatives, work-prints, outtakes, trims, audio masters or various video elements.



A/V formats at Keepers Self Storage

Graphic by author, sourced from twnARC database



Film generations available at Keepers Self Storage

Graphic by author, sourced from twnARC database

3.5 DEVELOPMENT OF AN ARCHIVAL COLLECTION POLICY

Through ongoing conversations TWN staff and myself, we were able to organize a set of institutional goals for their archival collections, and to compile a collection policy that defines TWN's archival purpose and the scope of its collection. This work will hopefully begin the process of gradually incorporating archival goals into TWN's institutional mission.

- The overall goal is to collect and manage a complete collection of the work of Newsreel and Third World Newsreel, and related past or current members
- A short-term goal (months) to have a unified database for TWN's current archival holdings that incorporates information about the works, including their content, condition, location and value as per TWN's archival goals

- A short-term goal (5 to 10 years) to make these materials accessible in a cost effective manner for the purpose of distribution, use in future productions, and for licensing
- To extend the shelf life of the materials through preventive efforts such as improved care, handling and storage
- To preserve selected works, through a grant application process or by taking proactive steps, in unison with partnering institutions to conduct digitization for preservation projects on works that are high-priority, in poor physical condition and/or on obsolete formats.

During this assessment, and in concert with TWN staff, the following has been determined to be worthy of the long-term preservation:

1. Newsreel camera originals, negatives, work-prints and high quality release prints, where it is apparent that Camera News²⁸ is the copyright holder.
2. Third World Newsreel original production elements, including camera originals, audio originals, audio mix masters, work-prints, release prints, and video edit masters.
3. Additional significant productions elements associated with the works above, such as clip reels or promos.
4. The above production elements and master materials for works produced as part of TWN workshops, such as edit-masters, when they are deemed suitable enough to be considered for distribution, will become part of the Archive on a case by case basis.
5. Viewing copies of works produced by Newsreel, Third World Newsreel, through TWN workshops or in association with the organization (as exemplified by the

²⁸ Camera News Inc. is Third World Newsreel's "doing business as" (DBA) legal name.

Victor Jara Collective example above). These would include film release prints, which are to be kept when the copy is thought to be unique or one of a few existing of a work or if no higher quality element exists. These determinations can be made by performing basic OCLC Worldcat search, contacting filmmakers and/or production companies.

6. Master files and/or project files of finished born-digital works made through TWN's media workshops
7. High quality copies of works made by unaffiliated directors that are part of TWN's official distribution catalogue
8. Paper records, photographs, catalogues, filmmaker files related to the history, production and film programs created by past Newsreel and Third World Newsreel members

3.6 FILM COLLECTIONS

For the majority of its existence, Third World Newsreel has functioned as a distributor and producer of 16mm film. As noted above, its current film holdings are in the thousands and are spread on multiple storage facilities, many in un-inventoried boxes. Because large quantities of film are being stored at a facility that does not provide adequate temperature and humidity controls, actions should be taken to either move the collection to an adequate storage facility or significantly downsize the collection by weeding out titles that are not part of the Newsreel or TWN corpus. The International Organization for Standardization (ISO) 18911:2015²⁹ currently recommends that safety photographic film and magnetic media be kept

²⁹ ISO 11799:2015, *Information and documentation — Document storage requirements for archive and library materials*, < <https://www.iso.org/obp/ui/#iso:std:iso:11799:ed-2:v1:en> >

under a storage environment of 54 degrees Fahrenheit or cooler, with a relative humidity level of 30% to 50%, while acetate film should be kept on cold storage of at least 40 degrees Fahrenheit. At the time of writing, only the Newsreel film collection at Keepers Self Storage has been catalogued and entered onto the twnARC database. The database does not come close to accurately representing the entirety of the film collection, as approximately 224 boxes of film and tape masters have yet to be catalogued and inventoried. Thus, there is not enough data to do preservation planning, a film's condition is virtually unknown until it is located and inspected.

Data from Film Inspection of Sample:

As noted above, the purpose of the film inspection exercise was to help TWN know what the archive may hold in relation to those three productions that they had designated as candidates for preservation. The goal for this exercise was to recoup as much information as possible on these films as preservation candidates, and to start to understand the current state of film materials in the overall collection by initiating the process of locating, inspecting and describing the preservation path for these three films. As a result, I consulted with TWN's executive director, JT Takagi, and we selected three titles for the purpose of evaluating its readiness for preservation. The selected films were *Daycare* (1970), *From Spikes to Spindles* (1976) and *Mohawk Nation* (1978). I gathered all the relevant film elements for each film in one location (TWN's 8th Avenue offices), where I led a detailed manual inspection, cleaning and description of twenty film elements. I custom-created an item level inspection sheet which I filled out and I then entered the relevant data onto the twnARC database. Below, I'll list and describe the finding of my film inspection activities.

Daycare (1970), directed by the Newsreel Collective

Alternate Titles: Childcare: People's Liberation, Children's Liberation, NR #56

This twenty-minute black and white film examines how mothers and children in society “tie each other down”, by portraying the redemptive aspects and models of community-based childcare centers, as a stride towards women's emancipation. As a contrasting angle, the film reports from the points of view of women who have experienced the “pitfalls of corporate childcare”. Regarded by Ruth McCormick of Cineaste as an “inspiring film which offers some good, concrete ideas on how to set up and run a community childcare center”, the film was intended to be a beginning point for discussing community childcare, as a basic need of the people. Showing a composite of several small community-run child care groups in New York City, we get a glimpse of the ways parents and children both develop new relationships with their peers and each other. This film had many incarnations, and according to JT Takagi, is one of the titles that past Newsreel members inquire about the most.

Consulting the twnARC database, it was noted that this title's picture negative and track negative were moved to Cineric, a film restoration and preservation house located in Manhattan. However, after further exploration and conversation with JT Takagi, this was found to be not true and it was uncertain whether the negatives were sent to Cineric at all or if they had been shepherded to IWC or Preferred Media for better, more adequate storage. Once I checked the IWC, Preferred and *NR Films by Location* spreadsheets, I was able to ascertain that the film's elements were actually in Archive box 124 at IWC Media Services. This was later corroborated when JT Takagi and I pulled the box out to the office to carry out the inspection. For this film, I was able to inspect and locate a B-wind track negative, a B-wind picture negative and a first answer print, used to gain approval for final release prints to be made, this positive print had annotations referring to itself as a “preview” print. I was able to conclude that the elements were in overall good condition. The preview print is exhibiting light base and emulsion scratches, but

the track and picture negatives are in exceptional condition. Because of TWN's growing interest in preserving this film, I would deem this title to be an apt choice for a preservation grant proposal. The confusion surrounding the location and tracking of media, led me to the conclusion that the twnARC database created by AA was not being actively used or updated, and that there was a likelihood that I would run into inaccurate information while referring to it.

Daycare Source Elements:

1. 16mm B-wind track negative, IWC Media Services
2. 16mm, B-wind picture negative, IWC Media Services
3. Daycare Preview, 16mm positive print, IWC Media Services

From Spikes to Spindles (1976), director, Christine Choy

Alternate title: Chinatown

From Spikes to Spindles is a fifty-minute color portrait film of New York's Chinatown. In the film, we see a Chinatown that is rarely depicted in mainstream media. We see glimmers of a vibrant community, where young and old intersect against police violence and real estate developers seeking to displace established residents and merchants. The film captures and summarizes Chinatown's community and its history, from the early laborers driving spikes into the transcontinental railroad to the garment workers of the 1970s.

Since this film was shot and exhibited on both spoken Mandarin Chinese and English languages, many iterations exist and there are also films in varying states of completion. During the course of my research I was able to find and inspect an English print and an unknown language print (with no subtitles); these prints were found at IWC on boxes TW 25 and TW 26, respectively. In addition, during my visits to the Keepers Storage facility, JT and I came across two mislabeled boxes of Mandarin magnetic track corresponding to the film, as well as some

outtakes from an interview, a composite print, and multiple camera originals labeled rolls 1, 2 and 1A. Betacam SP and ¾" Umatic videotape transfers of the film with accompanying subtitles are also stored at IWC and were found to be in overall good condition.

From Spikes to Spindles Source Elements:

1. 16mm, English print, reel 1, at IWC
2. 16mm, English print, reel 2, at IWC
3. 16mm, print (unknown language), reel 1, at IWC
4. 16mm, print (unknown language), reel 2, at IWC
5. 16mm, negative, camera originals for rolls 1, 2, and 1A, at Keepers
6. 16mm, positive, outtakes for "Bowery interview", at Keepers
7. 16mm, color positive composite print, at Keepers

Mohawk Nation (1978), director, Allan Siegel

This forty-five-minute color film made by Allan Siegel, documents the re-occupation of an Altona, New York territory by the Mohawk tribe. The film was shot by the inhabitants of the Ganienkeh community with technical assistance provided by Third World Newsreel. Aside from a synopsis found in one of TWN's promotional catalogues, little is known about this film. For instance, it was thought to have been lost or left unfinished by Siegel, due to the fact that Christine Choy alludes to the film in her 2003 article *Draft for Newsreel/Third World Newsreel article for Yamagata Film Festival*³⁰, by stating that "Allan and Ernie Russell also worked on a film called "Mohawk Nation," about the Native Americans who were trying to assert control over their own land. The film was never completed." Before I started this process, TWN had no idea

³⁰ Choy, Christine; *Draft for Newsreel/Third World Newsreel article for Yamagata Film Festival* <http://www.newsreel.us/NR@SLC/choy.htm> web, accessed on 2016.

where the film might be or whether it was completed. However, my research showed that the film was exhibited in conjunction with Satyajit Ray's *Distant Thunder* and an uncredited Native American film named *The Dispossessed* in May 22, 1978 at TWN's itinerant Higher Ground Cinema. Further research and conversations with director Allan Siegel have confirmed that film was indeed finished. After consulting TWN's existing spreadsheet inventories, I was able to find a completed print in good condition at the IWC Media Services storage location, making this film apt for preservation.

Mohawk Nation Source Elements:

1. 16mm, picture negative, IWC Media Services
2. 16mm, magnetic track negative, IWC Media Services
3. 16mm, picture negative, IWC Media Services
4. 16mm, magnetic track negative, IWC Media Services
5. 16mm, print (has yet to be inspected), IWC Media Services

Musicology.**MOHAWK NATION****PRODUCED BY: Third World Newsreel / 1978****DIRECTED BY: Allan Siegel****RUNNING TIME: 45 minutes / color****RENTAL PRICE: \$75.00 SALE PRICE: \$650.00****TWN Only**

In May 1974 The Mohawk Indians reoccupied a part of their ancestral land and proclaimed it Ganienkeh. This abandoned territory was reclaimed by the Mohawks on the basis of a treaty with the State of New York enacted in the late 18th century.

This recent turning point in Mohawk history symbolizes the re-establishment of the traditional Indian way of life which is an attempt to live and work together according to the beliefs and customs of their culture.

Yet, as it was with their ancestors, injustices against these Indians continue. Outside pressure such as border disputes; discrimination in education and religious conflicts have been a constant threat to their struggle for unification.

To develop a richer understanding of the forces behind this movement, the filming at Ganienkeh was done by the occupants themselves with technical assistance from Third World Newsreel resulting in an intimate portrait of a people reclaiming their roots.

This is a well photographed and skillfully edited study of the life styles and expectations of some of these Native Americans, who have with determination returned to their land seeking a better life.

By experiencing the re-establishment of their identity, their freedom and dignity as a sovereign nation, we are witnesses to the reflowering of the Mohawk Nation!

"Beautifully and sensitively done!"

—Susan Hadley, Fellowship of Reconciliation

AREAS: Native American Studies, Human and Legal Rights, Social Studies and Sociology.

Mohawk Nation in Third World Newsreel's *New Contours of Change*, a 1979 film catalogue.

Additional Film Inspection

Further, to get a better understanding of the general condition of the release prints housed at the Keepers storage facility, I inspected an additional nine titles, listed below, that were randomly selected based on content description and institutional interest.

1. *Riot-Control*, aka *Riot-Control-Weapons*, (1968), Newsreel
2. *Madame Bihn*, (n.d.), director unknown
3. *Make It Real*, (1968), Newsreel
4. *Pig Power*, (1969), Newsreel
5. *Jeannette Rankin Brigade*, (1968), Newsreel

6. *Fresh Seeds in the Big Apple*, (1975), Christine Choy
7. *Why Work?* (1976), an episode of the series Bill Moyer's Journal
8. *Between Black and White* (which turned out to be a mislabeled print of Jonas and Adolfas Mekas' *The Brig* from 1964.)

Through the film inspection process, I drew the conclusion that most original film elements held by TWN are in fair to good condition. However, release prints fared differently, where films that had been projected numerous times are exhibiting numerous base and emulsion scratching and color fading due to their inadequate storage conditions. At this juncture, TWN would greatly benefit from deaccessioning release prints that are heavily scratched or torn, if a better film element exists elsewhere. Micro climate conditions are also a factor to take into account; film elements that had been stored at IWC and Preferred Media, tended to be in far greater condition than those that are kept at the Keepers storage facility. To this point, TWN has taken a laudable action in transferring the majority of its original film elements to climate controlled storage and should continue to do so with the remaining original or unique films that are still being kept at Keepers. Further, the film inspection method indicated that the system for attaching unique identifiers to film's containers stored at Keepers got discombobulated and complicated along the way. For instance, some film cans may up to three different sets of unique ID's; one assigned by a previous cataloguing effort, another by Activists Archivists and a later one assigned by Dan Finn during his MIAP internship, to denote those films he had finished cataloguing. To complicate matters, numbers were not placed consistently on the same container location. Moreover, since the database had not been dependably updated and maintained and the physical location of items had changed through the course of the years, caused for additional confusion. Currently, heavy boxes filled with film cans are stored on the top and bottom shelves, whereas in the middle of the shelf, film cans sit properly placed in a horizontal position. Getting to understand the meaning of those distinct unique IDs

and getting an overarching sense of how the storage unit was organized decelerated the film inspection process. I was able to rely on JT Takagi's institutional memory to guide along the way, but realized that past actions needed to be put on the "record" for posterity's sake.

As the majority of the films in this collection were exhibited, there is significant dirt, mostly dust, on many of the reels. Another relevant factor to take into account is the environmental control for those film reels. As it is noted above, all these prints are color and acetate film base so it is vital to keep the macro environment conditions stable, cold temperature and 40 % of relative humidity without fluctuations.

3.7 VIDEOTAPE COLLECTIONS

Since the mid to late 1980's to the early 2000's, Third World Newsreel has been producing and mastering their films onto videotape formats, in most cases 1" Type C, $\frac{3}{4}$ " Umatic, Betacam SP and Hi8. In addition, the organization has a large quantity of unedited raw footage on digital videotape formats such as Mini-DV and Digital8, predominantly produced during its workshop sessions. Lacking a comprehensive or even partial item level and/or box level inventory, and without a more detailed visual and playback assessment of its collection, it is impossible for the organization to accurately assess the condition of its tapes. A detailed assessment of TWN's videotape collection was beyond the scope of this thesis, however it is worth noting that these tapes hint at a portion of TWN's archive that is overlooked and threatened.

In similar fashion as its film collection, TWN's tapes are dispersed throughout its three main storage locations and their headquarter office. Analog to digital conversion of these tapes is critical at this point, due to equipment obsolescence and the sheer age of the tapes that make up this collection. $\frac{3}{4}$ " Umatic tapes were in use approximately from the 1970's to the mid-1980's,

signifying an important epoch in TWN's history, a stage in where the collective was at its most radical and socially committed facet. Production of ¾" Umatic decks ceased in the 1990's³¹ and the availability of working decks has continued to diminish at a rapid pace. 1" tapes, also known as 1" Type C, were similarly used from the late 1970's to the 1990's, however finding a working tape decks for this format is extremely rare. Coupled with these tapes' vintage, it suggests that these they are at great risk of signal loss from the physical media and from media obsolescence. An additional risk to these tapes is physical deterioration of the media, a common problem is sticky shed syndrome, where the binder absorbs moisture which produced a chemical change called hydrolysis, that caused the binder and magnetic particles of a tape to become sticky, detach or shed. Best practices for storing magnetic media, indicate that its best to store your tapes in a clean environment, avoiding the contamination of tapes by dirt, dust, fingerprints, food and airborne pollutants. According to the Van Bogart, "Magnetic Tape Storage and Handling"³² guide, storing tapes in a clean, controlled RH and temperature environment is the most important precaution one can take to extend the life of the media. TWN stores approximate a dozen boxes of tapes at its office in the Garment District, a heavily polluted district of Manhattan, and also has large quantities of un-inventoried boxes at its Keepers self storage facility, which does not provide adequate storage conditions for media materials. Variation in temperature, along with dust and tape debris present in the environment can get wound into the tape pack, resulting in dropout and signal loss. Moreover, exposure to corrosive gases present in urban office environments have been known to cause corrosion on bare metal particle and metal evaporated Hi8 tapes.

³¹ Platt, Liss; Jimenez, Mona; *Videotape Identification and Assessment Guide*, Texas Commission On the Arts, 2004, page 11, <<http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf>>

³² Van Bogart, John, *Magnetic Tape Storage and Handling: A Guide for Libraries and Archives*, 1995 <http://www.clir.org/pubs/reports/pub54/5premature_degrade.html> accessed on Spring, 2016.

TWN has been transferring Mini-DV tapes to digital files in an ad hoc fashion. TWN recently acquired a Sony DSR-25 videotape recorder in order to transfer DVCAM and Mini-DV tapes. The deck is connected through FireWire (IEEE1394) to one of the two editing stations at their offices, where a small number of tapes have been transferred by interns. Similarly, $\frac{3}{4}$ " Umatic tapes have been transferred on a case by case basis in alliance with the Bay Area Video Coalition. The produced files are stored on external hard-drives, but are missing a system for storage, unique IDs and descriptive metadata and have not been catalogued or incorporated onto the twnARC database. Without basic descriptive info, it is impossible to quantify preservation and storage costs of this no less important faction of the collection. Descriptive information sourced from their distribution catalog could help identifying titles of low priority – ones not owned by them and higher priority – those that were produced by the institution.

3.7 BORN-DIGITAL COLLECTIONS

Since the early ought's, TWN has moved on to produce primarily on born-digital file formats. The organization has also been collecting and acquiring born-digital productions to service its distribution operations, as part of its year-round production workshop's deliverables and as mezzanine files acquired as part of their film preservation efforts. Computer hardware, software and documentation are needed to interpret digital bits. Diverse types of file formats, wrappers and codecs are used in multimedia digital files, while some file formats and codecs have remained viewable and accessible over sustained periods of time, the identification and sustainability of the collection's file formats and codec is essential for preserving born-digital video.

As noted before, smaller institutions such as TWN are often faced with restricted resources, dated technical infrastructures and limited budgets. These hurdles present unique barriers for stewarding digital content and can seem like insurmountable obstacles. According to

the landmark POWRR white paper, *From Theory to Action: “Good Enough” Digital Preservation Solutions for Under-Resourced Cultural Heritage Institutions*,³³ a common problem is that practitioners don’t have the time to stay abreast with current trends in digital preservation technology, need practical information with which to advocate colleagues and administrators on the risks of digital content loss, and may find themselves too overwhelmed to take first steps towards digital preservation. With this panorama in mind, in the Recommendation section below I will suggest alternatives, under the assumption that “digital preservation is best thought of as an incremental, ongoing, and ever-shifting set of actions, reactions, workflows and policies.”³⁴ Approaching preservation as an aggregate of functions enables small-scale organizations to compartmentalize tasks and prevents them from being overburdened by an unattainable standard of best practices. However, as with film and videotape, it is useful to compare care and management practices against archival standards both to gauge risk and to provide a roadmap for future efforts.

Presently TWN has six external hard-drives in rotation, totaling a modest approximate of 13TB of born-digital file storage. The organization’s external hard drive breakdown is listed below. Current workshop productions are being collected inconsistently, but there is an increased interest from the organization to have workshop participants deposit their productions in consistent fashion. In “Using Hard Disks for Digital Preservation”³⁵, authors David Rosenthal, et al, envision the ideal preservation device to be one that will “write-once, last forever and need no power”. Hard Disks have none of these characteristics. They are inherently writable, and last

³³Schumacher, Jaime; Thomas, Lynne; VandeCreek, Drew, et al. *From Theory to Action: “Good Enough” Digital Preservation Solutions for Under-Resourced Cultural Heritage Institutions*, August 2014, < <http://commons.lib.niu.edu/handle/10843/13610>>, accessed Spring 2016.

³⁴Daines, J. Gordon III. (2013). *Module 2: Processing Digital Records and Manuscripts*. *Archival Arrangement and Description*, ed. Christopher J. Prom (Chicago: Society of American Archivists, 2013)

³⁵Rosenthal, David; Roussopoulos, Mema; Giuli, TJ; Maniatis, Petros and Baker, Mary “Using Hard Disks for Digital Preservation”, < <http://lockss.org/locksswiki/files/Hard-disk.pdf>>, accessed on Spring 2016.

an approximate of five years in service. Physical degradation and obsolescence of storage devices pose a significant threat to TWN current productions. In addition, metadata for current workshop productions is not being dependably captured or submitted by workshop participants, which means that these works are also at risk of being inadvertently lost or inaccessible due to a lack of documentation.

Name of Drive	Storage Capacity	Available storage
TWN Distribution 1 (OWC Mercury Elite Pro drive)	2TB	2.33 GB
TWN Distribution 2 (Western Digital drive)	2TB	44.34 GB
TWN Workshop- Workshop 2015 (G-drive)	4TB	3.17 TB
TwN wkshop.Herman (GTech drive)	499.76 GB	128.45 GB
Newsreel New G-DRIVE (G Drive)	4TB	928.91 GB
TWN Jt OWC 500 (OWC Drive)	499.76 GB	13.71GB
Total of storage space used:	12 TB	

TWN's current external hard-drive usage

Using the framework outlined in the Open Archival Information System (OAIS) Reference Model, I will analyze TWN's current state and draw conclusions where an appropriate approach to preservation can be determined. The OAIS model isolates six functional units for developing and addressing tasks performed by archival repositories of digital objects. The six core requirements or "functions" are: Ingest, Archival Storage, Data Management, Administration, Preservation Management and Access. The OAIS model is applicable to any archive that has accepted the responsibility to preserve information and make it available to a "designated community"; the model was created to provide basic concepts

needed for management of varying digital collections. Furthermore, the model does not specify or design a particular implementation, making it easy to adapt and conform to the circumstances of small-scale organizations to organize a system for managing their digital assets over time. In the table below, I will describe each of the six core requirements and interpret, based on my analysis of TWN's current practices, if TWN is capable of fulfilling or in fulfilment of said requirements.

Function	Requirement	Is TWN capable?	Notes
<p><i>Ingest</i>– receives information from producers and packages it for storage and safe-keeping. It accepts a Submission Information Package (SIP), verifies it, creates an Archival Information Package (AIP) from the SIP and transfers the newly created AIP to archival storage.</p> <p>A SIP is an information package in which the information is sent from a producer to an archive. An AIP is a package in which the information is stored by the archive.</p>	Provides the services and functions to accept Submission Information Packages (SIPs) from Producers and prepares the contents for storage and management within the archive.	Partially	<p>TWN can and has set a standard for what it requires in terms of films from its workshop participants, but 1) they have been storing the files on external hard drives with no redundancy; 2) there is no associated metadata being collected from the workshop participants; and 3) there is no database that tracks and associates the files and metadata. In addition, SIPs have not been defined for files created through analog-digital preservation projects, or for files associated with film preservation.</p>

	Adherence and knowledge of standards and available expertise	No	TWN does not have a dedicated, trained staff available to perform its own digitization, monitoring or migrating of digital content.
	Physical space and professional equipment	No	TWN does not have sufficient space or any professional equipment that can be dedicated for preservation and storage.
	Integration of preservation into the production workflow.	No	TWN does not incorporate preservation steps into their production or accessioning workflow.
Archival Storage – Stores, maintains and retrieves AIPS. It accepts AIPs submitted from the ingest function, assigns them to long-term storage, checks for error and provides requested AIPs to the Access function.	Provides the services and functions for the storage, maintenance and retrieval of AIPs (Archival Information Packages).	Somewhat	TWN is currently storing its born-digital materials only on external hard-drives. These drives are not connected to each other or to a digital asset management system; all retrieval is manual. There is presently no way to identify corrupted files, validate them for integrity. There are no systems in place for security and backup.

<p>Data Management – coordinated the Descriptive Information of an AIP, as well as the system information that supports the archive. Maintains a database that contains the archive's information by executing query requests and generating results and reports. Regularly updates the database.</p>	<p>Provides the services and functions for populating, maintaining and accessing both descriptive information which identifies and documents archival holdings, and administrative data used to manage the archive. Maintaining a schema, performing database updates, generating reports of query responses.</p>	Yes	TWN maintains a database tailor made to manage audiovisual media.
	<p>Archival storage for digital items; Digital Asset Management System (DAMS)</p>	No	TWN does not have a proper storage solution for digital archival materials.
<p>Administration – manages daily operations of the archive. Retains submission agreements from information producers, performs system engineering, develops policies and standards.</p>	<p>Provides services and functions for the overall operation of the archive system. Mission and integration of preservation program into primary aims of organization</p>	Somewhat	<p>TWN does not currently have a dedicated staff to manage a digital archive, but it does have skills in file management for distribution purposed and providing access.</p> <p>Preservation is not part of TWN's mission, but providing access to preserved materials fits within mission statement.</p>
	<p>Financial sustainability</p>	No	TWN does not currently have funds allocated for preservation and

			management of digital files.
	Expertise and dedicated staffing, knowledge and adherence to standards	Somewhat	TWN has the expertise to carry out film preservation projects, but no dedicated staff for managing the digital files created through such projects.
Access – provides an interface that allows users to retrieve information from the archive.	<p>Provides services and functions that support consumers in determining the existence, description, location and availability of information stored in the OAIS.</p> <p>Allows consumers to request and receive information products, limiting access to user restricted materials, delivering requests to consumers.</p>	Somewhat	<p>TWN has a public facing catalogue, where patrons call request and rent items from the collection. However, archival materials are not integrated onto that catalogue and cannot be currently accessed through other systems of digital file access.</p>

CHAPTER 4:

4.1 RECOMMENDATIONS

As a media non-profit, Third World Newsreel has been able to accomplish and maintain an impressive track record of media preservation projects through the assistance of federal and state grants, such as the National Film Preservation Foundation and New York State Council on the Arts, as well as through institutional partnership, with the Bay Area Video Coalition and New York University's Moving Image Archiving and Preservation Program. Given the size of their collection, there will be eventually be a need to take a sobering look at TWN's ability to manage all of their materials over time, while accepting the need to prioritize based on a multiple set of factors (a triumvirate of age, format, content).

As part of an ongoing process for long-term preservation and to ensure the sustained accessibility of its collections, TWN should complete an item level assessment of its entire audiovisual collection. To complement that practice, and as a continuum of those activities, TWN should start prioritizing film titles, tapes and born-digital works for preservation actions, that selection should occur according to the established selection criteria outlined in Chapter 4. The inventory should include the inspection of the oldest, at risk materials in the collection and determine what the best copy is for popular, often requested titles. As a counterpart to completing an item level inventory, TWN should take firm action to maintain and update the twnARC database with relevant, technical, descriptive and preservation metadata. For example, release prints of non- Newsreel and Non- Third World Newsreel (e.g. ICAIC films, Tricontinental

films) abound in TWN's film collection, some are very old and have been scratched or worn by projection, others may be in quite good shape. An item level assessment and inspection of the collection will help in weeding out, worn-out prints from the collection. TWN should consider returning, deaccessioning or donating duplicate or non-unique prints to a University or film reserve collection, such as NYPL's Film and Video Reserve Collection. A general OCLC WorldCat search to determine if film copies exist in other Libraries or Archives suffice to find out if the print is rare or unique.

Film Collections

Proper storage for film materials is essential to its longevity. Acetate based films are inherently prone to a chemical decay, commonly referred to as "vinegar syndrome" that may cause irreversible damage. Acetate decay can be identified by observing a film's shrinkage and brittleness. Vinegar syndrome is noticeable by a film's "vinegar", acidic odor and can be confirmed by performing acid detection tests using the Image Permanence Institute's A-D strips. Because a significant portion of TWN's film archive resides at a non-climate controlled storage facility, appropriate measures should be taken to mitigate the potential effects of storing film at room temperatures for sustained periods of time. As a general rule of thumb, acetate and polyester based film respond well to cold (maximum temperature of 70 degrees Fahrenheit with a maximum relative humidity of 50%) or frozen (32 degrees Fahrenheit with a maximum 50% of relative humidity) storage environments.

In the preparation for additional physical inspection, rehousing and labeling of the film collection, I have prepared a budget list of basic supplies such as inert polypropylene cans, paper tape, lint-free cleaning wipes, 98% isopropyl alcohol and AD strips. In the course of my work, I will also assist in acquiring a set of film rewinds donated to TWN. For reference, I have

also included the rates for cold storage (45 degrees Fahrenheit) at Northeast Historic Film³⁶, a trusted preservation storage facility, as an alternative for high priority items that are disposed for deep storage. Since most of the film collection is currently being housed in their original metal canisters or shipping containers it came from, rehousing all or a portion of oldest film materials and camera originals into Polypropylene cans is highly encouraged. The metal canisters in which the films are currently stored do not provide enough ventilation for the films, without proper ventilation the acetate gas emanating from decaying film can disseminate further decomposition.

<i>Item</i>	<i>Vendor</i>	<i>Quantity</i>	<i>Cost</i>
Tuscan Pro-vent Cans 16mm 1200ft	Tuscan Corporation	26	\$116.22
16mm film core	Tuscan Corporation	200	\$108.00
16mm film tape	Gaylord	60 yards	\$6.30
16mm perforated film splicing tape	Gaylord	20 yards	\$13.30
16mm white polyester film leader	Gaylord	1,000 feet	\$90.25
AD Strips	Image Permanence Institute	1 pack of 250	\$60.00

³⁶ Northeast Historic Film, cold storage rates <http://oldfilm.org/content/cold-storage-rates>, accessed on Spring 2016.

98% Isopropyl alcohol	Amazon	16 OZ	\$5.84
Cold Storage	Northeast Historic Film	3 cubic feet, 33 16mm cans	\$22.17 a month

Videotape Collections:

There is a particular urgency with TWN's videotape and born-digital collection, which is the opposite of where the archival focus has been laid. According to Klijn and Lusenet³⁷, a major obstacle for carrying out digitization projects in-house is a trepidation for standardization, copyright issues, staff with lack of expertise, insufficient cataloguing, a need for a streamlined workflow, a lack of storage and lack of institutional support. In addition, it could be stated that TWN is currently spending precious resources storing materials that fall outside of their archival policies. Thus, the money saved taking care of non-archival materials can be applied for proper storage for high-value materials, such as their videotapes, their digitized surrogates and born-digital materials.

Since videotapes are dependent upon their playback equipment, the absence of this equipment creates a panorama of great risk. An additional posing risk are contaminants, humid, warm environmental conditions which can promote the growth of mold on tapes. Plastic tape cases can be an effective physical barrier against pollutants found in the environment, however,

³⁷ Klijn, Edwin, de Lusenet, Yola; *Tracking the Reel World: A Survey of Audiovisual Collections in Europe* <http://www.tape-online.net/docs/tracking_the_reel_world.pdf>

TWN should consider taking precautions to ensure that chlorine and sulfide levels are kept low in the office or invest in acquiring adequate storage for its magnetic media.

Another short term strategy TWN may employ to mitigate these risks may be ensuring that these tapes are properly stowed, stacked vertically and rewound fully. Tapes that are not fully rewound or are stacked horizontally can suffer from pack problems, where overtime a tape pack can become uneven, exposing tape edges to environmental pollutants and increasing the probability of difficult playback. In addition, TWN should invest their efforts towards cataloguing its tape collection and preserve tapes that are most at risk from deterioration or concentrating on transferring tapes that may be of interest to researchers or scholars. On a long-term scope, TWN may invest in building or adding VTR tape decks to its small scale transfer station and initiate a mass digitization project to attract and open up its collection to scholars, researchers and filmmakers. Equipped with a prioritized list of tapes gathered from an assessment and inventory of its tape collection, TWN may also reach out and partner with XFR Collective, a non-profit organization that provides low cost digitization services, to preserve its at-risk audiovisual media. As a quick reference for prospective TWN's mass digitization project, the current best practice for digitization preservation file outputs is listed below:

Preservation file:

Audio – Broadcast .wav – 24-bit depth, 96 kHz sampling rate

(approximate size: 1.3 GB for 40 min. recording)

Video – .mov, 10 bit uncompressed, QuickTime wrapper. PCM audio track, 24-bit depth, 48 kHz, 4:2:2 Chroma subsampling (approximate size: 102 GB for 60 min. recording)

Derivative file:

Audio – .mp3 – 320 Kbps sampling rate

(approx. size: 47 MB for a 40 min. recording)

Video – .mp4 h.264, QuickTime wrapper, 1.5 Mbps sampling rate. Mpeg2/4 audio track, 16-bit depth, 44.1kHz

(approximate size: 102 GB for 60 min. recording)

Born-digital Collections:

The fragility of digital materials bestows a serious threat upon smaller organizations that lack in resources, specialized staff and budget allocations. Practitioners in these small-scale organizations may often feel overwhelmed or unable to explore prospective strategies, identify practical digital preservation solutions or tools. As with films and analog videotape, born-digital materials cannot afford the luxury of procrastination. The Library of Congress has identified seven sustainability factors³⁸ for digital formats that should be considered for preservation actions: disclosure, adoption, transparency, self-documentation, external dependencies, impact of parents and technical protection mechanisms. These factors will influence the feasibility and cost-effectiveness of choosing a file format and the technological environment that accompanies them. LoC generally recommends:

- Larger picture size preferred over smaller picture size. Picture size is expressed as horizontal lines and number of samples per line, or as horizontal and vertical pixel counts.
- Content from high definition sources preferred over content from standard definition, assuming picture size is equal or greater.
- Encodings that maintain frame integrity preferred over formats that use temporal compression.

³⁸ Library of Congress, *Sustainability of Digital Formats*, 2014
<<http://www.digitalpreservation.gov/formats/sustain/sustain.shtml>>

- Uncompressed or lossless compressed preferred over lossy compressed.
- Higher bit rate (often expressed as *megabits per second*) preferred over lower for same lossy compression scheme.
- Extended dynamic range (scene brightnesses) preferred over "normal" dynamic range for such items as Digital Cinema or scanned motion picture film.
- Surround sound encoding only necessary if essential to creator's intent. In other cases, stereo or monaural sound is preferred.³⁹

Digital Preservation First Steps

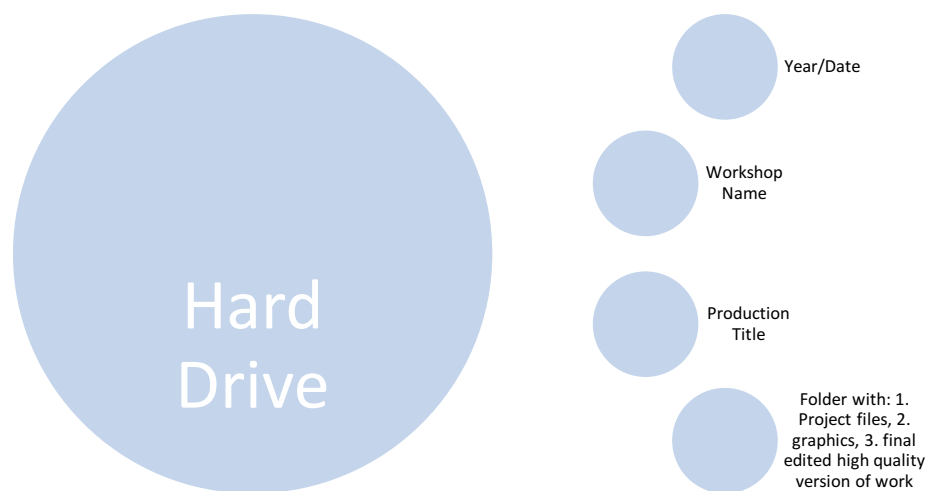
The following summary will address recommended first steps for creating a digital preservation infrastructure that encompasses a digital object management system, file support and secure redundant storage. The workflow that I am proposing may seem complex at first, but it is intended as a proposal for a comprehensive process for collecting and maintaining digital files. The proposed workflow will require a learning curve of behalf of TWN staff, volunteers and other participants, but will undoubtedly will make the management of these media files easier in the future.

By investing in new ways of documenting TWN's current productions, like for example, preparing a spreadsheet template for tracking production metadata so that the spreadsheet can be directly imported onto their twnARC database; establishing a protocol and schedule for updating the database; and backing up digital files; implementing a naming convention and directory structure for hard drives — these are attainable goals that will foster adherence to archival best practices. Making use of TWN's impetus to collect file-based productions would

³⁹ Library of Congress, *Sustainability of Digital Formats: Moving Images: Preferences in Summary*, 2014 < http://www.digitalpreservation.gov/formats/content/video_preferences.shtml >

need to be looked upon as a process, rather than a one-time event. Appealing to that viewpoint, I have included some basic steps towards digital preservation in my report this will include a:

1. A file naming convention, which must be assigned at the beginning of the production cycle for all born-digital materials. For files created through digitization, all analog sources must be cataloged before digitization with a unique identifier; the resulting digital file will then be assigned a unique ID as a variation on the source ID, thus linking the physical object with its digital surrogate.
2. Create a directory structure for all productions and/or projects such as:



Hard Drive> Year> Workshop> Production> folder for project files + graphics and final edited work

3. Create a metadata tracking spreadsheet to collect technical (collected using the software MediaInfo) and descriptive metadata filled in by staff and interns, enabling efficient discovery of digital information, for accurate rendering, and sufficient information for managing the files long-term. The information can also be input directly into twnARC; however, the database will need to be adapted and new fields will need to be created for this purpose.

File naming convention and directory structures

File naming conventions are created to allow for a unique identifier for each item. Prior to establishing a naming convention one should take into account the scope and details of the collection. File names can be meaningful or non-descriptive; meaningful file names contain words, numbers or abbreviations that are associated with an accession number, project title, work title, date or description. Files with a naming convention provide a preview of the content, and are organized in a logical way where one can identify a file's creator and work history of the item.

According to IASA's Guidelines on the Production and Preservation of Digital Audio Objects,⁴⁰ appropriate file naming conventions and the creation of unique identifiers enable collection managers to guarantee unambiguous recognition of items in a Content Management System, permit validation of the code or components of the code and support searching, sorting and reporting of items in a collection. According to the ISO Standard 9660:1999 the globally accepted standard stipulates that path lengths should be limited to 207 characters, should be typed in lowercase letters a-z, 0-9, underscore (_) and periods and that directory names should not use periods, and be restricted to eight levels. Names for directories, folders and files should not be longer than 21 characters, including the 3 letter extension, and are to be unique within the context of the project. It is recommended to use eight or fewer characters in a filename, whenever possible, because eight-character file names are backwards compatible with older operating systems. Short file names are easier to read and are easier to enter into a system, while reducing human error when typing in file names. The use of alphanumeric characters, with the exclusion of dashes and underscores is also recommended. Dashes and underscores have special uses in operating systems, such as UNIX and MySQL. Excluding those characters from your filenames will ensure that they will remain whole and trustworthy, in the event that they

⁴⁰ IASA <http://www.iasa-web.org/tc04/file-naming-conventions-and-unique-identifiers>

may be migrated onto another future database management system. Use of special characters such as, . / \ : * < > |, should be avoided altogether. Since some operating systems are case sensitive, file names should be typed in lowercase. File names should use leading zeroes as placeholders, this practice facilitates sorting and file management, for example: nr1.mov is not a stable filename, while nr0001.mov would be. Dates should be stated “back to front” in the format YYYYMMDD or YYYYMM.

Example:

UniqueID_TWN_Demarcations_ProductionWorkshop_20160715_m

As a suggestion one would be to assign a Unique ID to the work, this may be the unique ID created by FileMaker when one creates a new record, followed by TWN if TWN is the copyright holder or last name and initial of creator. After that, the title of the work in title casing, followed by the workshop type, date of submission or completion and “_m” or “_d” to denominate if the file is a preservation master file or an access “derivative” file.

Digital Storage

Presently, TWN is solely storing their born digital media on external hard drives, storing multiple copies of their media is an important strategy that will ensure the endurance of the works in the collection. TWN should make at least two copies of their high-quality “archival masters” and keep them in geographically separate storage locations, one storage solution should remain onsite for easy access and retrieval, while the other storage solution acts as a backup. It is also important to ensuring that those files remain intact and unchanged over time, a file’s fixity can be corroborated by comparing their hash value.⁴¹

⁴¹ A hash value or checksum is a string of alphanumeric characters that result from running a hash function algorithm on a file. This value can be used to identify altered or corrupted files.

Throughout my study, I explored the possibility of implementing an RAID (Redundant Array of Independent Disks) backup system, supplemented by a LTO-6 tape backup procedure that is compatible with TWN's two late 2012 iMac desktop computers with Thunderbolt ports. For file storage, I am recommending a Pegasus 2 R8 RAID system with Thunderbolt 2 ports which are backwards compatible with Thunderbolt peripherals present in TWN's desktop computers. However, it is important to note that a Thunderbolt device connected to a Thunderbolt 2 port will perform at the Thunderbolt speed of 10 Gbps.

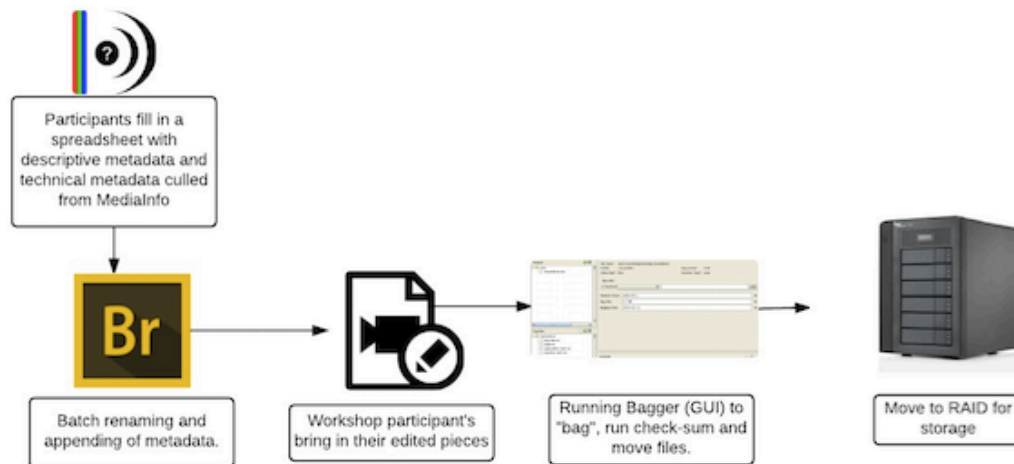
Item	Description	Cost	Specifications
32TB Pegasus 2 R8 Thunderbolt 2 RAID Storage Array	Storage array	\$2,949.00	8 4TB 7200 rpm SATA drives, 8 Hot-swappable drive bays, Dual Thunderbolt 2 ports, Mac Compatible OS X,
mLogic mTape Thunderbolt 2 LTO-6 Tape Drive	LTO Tape drive	\$3,599.00	Supports Linear Tape File System (LTFS), dual Thunderbolt 2 ports, Windows and Mac compatible
HP 6.25 LTO-6 Ultrium tape	Tape	\$31.99	One 6.25TB Ultrium Tape, re-writable, metal particle media technology

In the process of researching the feasibility of implementing an LTO-6 backup system at TWN, It became clear to me that the organization, at this juncture, understaffed and underfunded could not yet make the jump towards magnetic tape storage. For this reason, I am primarily recommending the option of a RAID (Redundant Array of Independent Disks) that provides data redundancy and processing power at a price point of around \$3,000.00, that can be later incorporated onto an established, user attested LTO backup workflow. The RAID

array's price point also makes it possible to purchase an additional Pegasus RAID that can be stored in separate geographic location.

Workshop Acquisition Workflow

My proposal is a disaggregated approach towards digital preservation, where the various components of the preservation process are broken apart into separate services done via GUI so that it is less intimidating to staff and interns. In the proposed workflow, a workshop participant will use the Adobe Bridge software available on one of the editing stations at TWN's offices to batch rename his/her footage, according to the proposed file-naming convention. They will then generate and append general technical metadata sourced from MediaInfo. The workshop participant will then deliver his edited master file, along with its project files and associated graphics and the MediaInfo file to the office. A TWN staffperson will run Bagger (through the GUI) to package these elements together, this will generate a fixity check and move this package (the above-mentioned SIP) onto the RAID and its backup. This process will be described in detail in on a one-sheet intended for easy distribution during workshops.



Basic Workflow for accessioning born-digital workshop productions

Explore Preservation Grant Sources for Small Organizations

Many nonprofits, such as TWN, rely on grants and contributions from donors to continue on their mission and sustain their mission. In order to get funding, they need to maintain their stated mission, to justify that they are sustaining their pre-established, primary function. TWN lacks stable operational funding to pursue their preservation efforts, however, with the assistance of a grant or in partnership with another organization, TWN may be able to implement the essential first steps towards digital preservation. With this in mind, since preservation is expensive, funding is scarce, cooperation is seen as a strategy to pool in resources, avoid redundancy and enhance productivity. As a result of the work described in this report, TWN applied this past month for a National Endowment of the Humanities, Preservation Assistance for Smaller Institutions grant.

Grant Name	Deadline	Applies to
NEH- Preservation Assistance for Smaller Institutions ⁴²	May, 2, 2017	General preservation assessments and consultations, purchase of storage furniture and preservation supplies, environmental monitoring equipment
NEH- Humanities Collections and References Resources ⁴³	July 19, 2016	HCRR offers two awards, one for implementation and a second one for planning, assessment and pilot efforts. Preserving and improving access to born-digital sources, including the updating of existing digital resources and digitizing collections
NEH- Sustaining Cultural Heritage Collections ⁴⁴	December 1, 2016	Helps cultural repositories plan and implement preservation strategies that pragmatically balance, effectiveness, cost and environmental impact.
NEH- Digital Humanities Start-Up grants	September 16, 2015	Funding for the initial stages of digital initiatives in any area of the humanities. Revitalizing or recovering existing digital projects that promise to contribute substantively to scholarship, teaching and

⁴² NEH, Preservation Assistance for Smaller Institutions,

<<http://www.neh.gov/grants/preservation/preservation-assistance-grants-smaller-institutions>>

⁴³ NEH, Humanities Collections and References Resources <<http://www.neh.gov/files/grants/humanities-collections-reference-resources-july-19-2016.pdf>>

⁴⁴ NEH- Sustaining Cultural Heritage Collections, <<http://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections>>

		public knowledge of the humanities
CLIR- Digitizing Hidden Special Collections and Archives	April 5, 2016	Encourage approaches to digitization, to make possible new kinds of scholarship. Support the digitization of entire collections with high research value, promote strategic partnership and ensure that digitized content is made available to the public.

Synopsis of Next Steps

- Strategize and apply for preservation grants to fund a cataloguing effort or for the implementation of a preservation/archival project, as explained in Chapter 4: Recommendations
- Strategize and apply for preservation grants to fund the preservation of the selected high-priority items, as described in Chapter 4: Recommendations
- Complete an item level assessment of its entire audiovisual collection. TWN should start to inspect and inventory the oldest, most at-risk and high value items according to an established selection criterion, as explained in Chapter 3.5 Development of an Archival Collection Policy
- Deaccession materials that do not fall into the TWN archival collection policy, as explained in Chapter 3.5 Development of an Archival Collection Policy
- Move all video and film archival materials as per archival policy to a climate controlled storage, entering that information into the twnARC database and determine high-priority candidates for preservation, as was suggested in Chapter 4: Recommendations

- Implement the born-digital acquisition workflow as per suggested in Chapter 4:

Recommendations

- Develop an acquisition workflow for workshop productions, including a one-page instruction for workshop participants and instructions for TWN staff to record the necessary metadata in twnARC and 'bag' the digital files.

4.2 CONCLUSION

While business must go on as usual for TWN, as evidenced in this paper, the organization should redirect some of its efforts towards planning, and taking advantage of its recent archival momentum. Following this logic, TWN must begin to reach out to partner with other organizations, to catalyze a shift that it cannot tackle on its own. TWN's media collection is at the backbone of political, socially progressive, consciousness raising, independent cinema made by people of color and is one of the major cornerstones of an entire film tradition that spans far beyond the United States. TWN's programs and productions represent a fundamental incursion of the radical media arts movements, from its inception in the late 60s all the way to its current role as promoters, educators and distributors of film.

I hope I have illustrated the many challenges and obstacles that many long-running non-profit distribution organizations face in making their archival media collections accessible in the future as they transform into multi-faceted archival repositories, exemplified by the many challenges and obstacles faced by long-standing media non-profits, who are now facing their archival latency TWN as an organization has been able to, in the words of founding member Allan Siegel, "navigate the drought-stricken waters of budget cuts and altered funding priorities

to survive as a meaningful entity.” The strides taken by TWN, nearing its 50th anniversary, can also offer us a glimpse into the real world of archiving media collections, and understand how they represent for better or worse a sector in our profession that is in need of consideration.

4.3 Addenda

Appendix A: Crosswalk of spreadsheets for archival elements in IWC, Madison, WS
referred to above as the twnARC FileMaker Pro database

Appendix B: Authority List of Newsreel and Third World Newsreel films

Appendix C: Completed twnARC FileMaker Pro manual

Appendix D: Completed data dictionary, field definition list

Appendix A: Crosswalk of IWC and Preferred to the twnARC FileMaker Pro database

Provided to TWN by author

Appendix B: Authority List of Newsreel and Third World Newsreel films

Newsreel Works made by the Newsreel Collective

Newsreel 1: Chomsky Resist, 7 minutes
 Newsreel 2: No Game, 17 minutes
 Newsreel 3: Four Americans, Four American Soldiers 17 minutes
 Newsreel 4: The Jeanette Rankin Brigade, 8 minutes
 Newsreel 5: Garbage, 12 minutes
 Newsreel 6: Mill-In, 12 minutes
 Newsreel 7: Boston Draft Resistance Group, 18 minutes
 Newsreel 8: Resist- Resistance, 10 minutes
 Newsreel 9: Riot-Control weapons, 6 minutes

Newsreel 10: I.S 201 and Report from Newark, 8 minutes
Newsreel 11: 6th Street Meat Club, 10 minutes
Newsreel 12: Chicago, Chicago Convention Challenge 15 minutes
Newsreel 13: Chicago, April 27th, 10 minutes
Newsreel 14: The Columbia Revolt, 50 minutes
Newsreel 15: Herman B Ferguson, 12 minutes
Newsreel 16: Case Against Lincoln Center, 11 minutes
Newsreel 17: Chicago Convention Challenge, 17 minutes
Newsreel 18: Catonsville Nine, 15 minutes
Newsreel 19: Black Panther, 15 minutes
Newsreel 20: 139X, 25 minutes
Newsreel 21: The Haight, 6 minutes
Newsreel 22: Up Against The Wall Miss America, 7 minutes
Newsreel 23: Pig Power, 6 minutes
Newsreel 24: Community Control, 50 minutes
Newsreel 25: Union, 10-15 minutes
Newsreel 26: On Strike, 30 minutes
Newsreel 27: Imperialism USA (1776-1969), 50 minutes
Newsreel 28: Mark of a Man, 15-20 minutes
Newsreel 29: May Day, 15 minutes
Newsreel 30: Wilmington, 15 minutes
Newsreel 33: People's Park- Berkeley California, 28 minutes
Newsreel 34: R.O.T.C., 20 minutes
Newsreel 35: Lincoln Hospital, 15 minutes
Newsreel 36: Army Film, 25 minutes
Newsreel 37: United front Against Fascism, 20 minutes
Newsreel 38: High School Rising, 15 minutes
Newsreel 39: Los Siete de la Raza, 30 minutes
Newsreel 40: Medical Committee for Human Rights, 15 minutes

Third World Newsreel

Works made by TWN members and/or produced by TWN

Teach Our Children, directed by: Christine Choy & Susan Robeson
1972, 35 min., BW, US

In the Event Anyone Disappears, Directed by: Alan Siegel
1974, 25 min., Color, US

From Spikes to Spindles, Directed by: Christine Choy
1976, 50 min., Color, US

Percussion, Impressions and Reality, Directed by: Allan Siegel
1978, 30 min., Color, US

Inside Women Inside, Directed by: Christine Choy & Cynthia Maurizio
1978, 28 min., Color, US

A Dream Is What You Wake Up From, Directed by: Larry Bullard & Carolyn Johnson
1978, 50 min., Color, US

To Love, Honor & Obey, Directed by: Christine Choy & Marlene Dann
1980, 55 min., Color, US

Bittersweet Survival, Directed by: J.T. Takagi & Christine Choy
1982, 30 min., Color, US

Chronicle of Hope: Nicaragua, Directed by: Allan Siegel
1985, 50 min., Color, US/Nicaragua

Namibia: Independence Now!, Directed by: Christine Choy & Pearl Bowser
1985, 55 min., Color, US/Namibia

Can't Jail the Revolution and Break the Walls Down, Directed by: Kenyatta Tyehimba & Ada Gay Griffin
1991, 60 min., Color, US

Environmental Racism, Directed by: Ada Gay Griffin & Kenyatta Funderburk
1990, 60 min., Color, US

Homes Apart: Korea, Directed by: J.T. Takagi & Christine Choy
1991, 56 min., Color, US/Korea

A Litany For Survival: the Life and Work of Audre Lorde, Directed by: Ada Gay Griffin & Michelle Parkerson
1995, 60 min., Color, US

What Are Our Women Like in America?, Directed by: Balvinder Dhenjan
1994, 12 min., Color, US

The Women Outside: Korean Women and the U.S. Military, Directed by: J.T. Takagi & Hye Jung Park
1995, 60 min., Color, US/South Korea

...and Justice For Whom?, Directed by: Faith Pennick
2001, 11 min., Color, US

Call to Media Action,
2001, 140 min., Color, US

We Too Sing America, Directed by: Yun Jong Suh
2001, 12 min., Color, US

Black Russians, Directed by: Kara Lynch
2001, 116 min., Color, US/Russia

December 7/September 11, Directed by: Ann Brandman & Paul Nishijima
2001, 15 min., US

Flag TV, Directed by: Susie Lee
2001, 10 min., Color, US

Forgotten Lessons, Directed by: Nashid Fareed
2001, 11 min., Color, US

Homeland Insecurity, Directed by: Third World Newsreel
2001, 6 min., Color, US

In the Spirit of Peace, Directed by: Al Santana
2001, 8 min., Color, US

Life or Liberty, Directed by: Konrad Aderer
2001, 9 min., Color, US

Salt Peanuts, Directed by: Alonzo Speight & Simin Farkondeh
2001, 6 min., Color, US

Lockdowns Up, Directed by: Ashley Hunt
2001, 8 min., Color, US

Take a Look: NYC Chinatown Post 9.11, Directed by: Kevin Lee
2001, 4 min., Color, US

Terrorism: An American Reality, Directed by: Cynthia Lockhart
2001, 12 min., Color, US

Through My Eyes, Directed by: Shawn Batey
2001, 10 min., Color, US

We Too Sing America, Directed by: Yun Jong Suh
2001, 12 min., Color, US

Zulaikha, Directed by: Sedika Mojadidi
2002, 12 min., Color, US

Homeland Resistance: Words from the Peace Protesters, Directed by: Nashid Fareed

2003, 11 min., Color, US

Keeping Speech Free, Directed by: Third World Newsreel

2004, 34 min., Color, US

Dastaar: Defending Sikh Identity, Directed by: Kevin Lee

2005, 12 min., Color, US

Call For Change Series 2005, Directed by: Various

2005, 133 min., Color, US

Untold Legacy, Directed by: Leslie K. Brown

2005, 12 min., Color, US

Voices in the Street, Directed by: J.T. Takagi & Herman Lew

2005, 13 min., Color, US

Walking With FUREE, Directed by: Miriam Perez

Military Option, Directed by: Al Santana & Alonzo Speight

2005, 11 min., Color, US

Military Promises, Directed by: Kamisha S.

2005, 8 min., Color, US

Saj: Muslim in America, Directed by: Sam Pollard

2005, 4 min., Color, US

Just Ralph, Directed by: Clifton Watson

2005, 11 min., Color, US

Latino Poets Speakout, Directed by: Renata Gangemi & Ruben Gonzalez

2005, 10 min., Color, US

She Rhymes Like a Girl, Directed by: J.T. Takagi

2005, 7 min., Color, US

Work and Respect, Directed by: Domestic Workers United

2010, 10 min., Color, US

Appendix C: Completed twnARC FileMaker Pro Manual

Provided to TWN by author

Appendix D: Completed data dictionary and field definition list

Field Name (visible to user)	Field Name (in dB)	Definition	Table name
Alternate Title	pAltTitle	Any alternate title used in release	Production
Collection	pCollection	Name of TWN collection	Production
Color	pColor	Color or Black & White	Production
Copyright	pCopyright	Copyright issues related to production	Production
Created on	pCreateDate	Date record was created	Production
Associated Credits	pCreditsAssoc	Associated with production but role unknown	Production
Confirmed Credits	pCreditsConfirm	TWN recognized participants in the creation of production	Production
Summary	pDescription	Description or summary of production content	Production
Location of Digital Master	pDigitalLoc	The pathname of the digital access copies of the production	Production
Location(s) Covered	pGeoLoc	Location(s) covered by the production	Production
	pID	Legacy ID from the previous Access database	Production
Languages	pLanguages	Languages present in the production	Production
Last Modified	pModifyDate	Date the record was last modified	Production
Additional Notes	pNotes	General notes related to production or the data	Production
Other Subjects	pOtherSub	Other TWN catalog subject(s)	Production
Location of Physical Master	pPhysicalLoc	The physical location of the access copies of the production	Production
Primary Subject	pPrimarySub	Primary TWN catalog subject	Production
Release Year	pReleaseYear	Year the production was released	Production
Running Time	pRunTime	Final run time of the production	Production
Source	pSource	Source of production information in the catalog record	Production
Title	pTitle	Release title of the production	Production
Created by	pUserCreated	Account Name under which record is created	Production
Last Modified by	pUserModify	Name of user who last modified the record	Production

SysID	SysID	System-generated ID number	Production
Access restrictions	eAccess	Access restrictions to element	Element
Box ID	eBoxID	The box number the item can currently be found in	Element
Color	eColor	Color information of element	Element
Condition	eCondition	Notes on the element's condition during inspection	Element
Content	eContent	Any notes on actual content of element	Element
Copyright status	eCopyright	Copyright issues with element	Element
Date of record creation	eCreateDate	Date record was created	Element
Credits	eCredits	Production company and individual names found on element	Element
Item date	eDates	Date found on element housing	Element
Element Description	eDescription	Brief description of the element, including the element generation, how many rolls etc.	Element
Legacy ID	eExamineID	The legacy number that denotes the order in which the box was examined in	Element
Exent	eExtent	Typically the reel or sequence number	Element
Film Base	eFilmBase	Base of film element	Element
Format	eFormat	Format of the element	Element
Generation	eGeneration	Original, Master, Duplicate, etc.	Element
Housing type	eHousing	Description of the housing of the element	Element
Legacy ID	eID	The legacy unique ID from the Access Database	Element
Legacy ID	eItemID	Legacy item ID from the old Access db	Element
Languages	eLanguage	Language information of element	Element
Lenght	eLength	Actual footage length of film element	Element
Location of Physical item	eLocation	Physical location of element	Element
Master	eMaster	Flag that denotes whether element is a Master	Element
Metal	eMetal	Flag that denotes whether the housing material is metal, and if it is it needs to be replaced	Element
Modify Date	eModifyDate	Date the record was last modified	Element
Mold	eMold	Flag that denotes whether mold has been detected	Element
Notes	eNotes	Any other information found on housing of element and on element	Element
Photo	ePhoto	Photograph of item	Element
Print Type	ePrintType	Negative, Positive, Mag, etc.	Element
Priority	ePriority	Flagged as priority for preservation	Element
Quantity	eQuantity	The number of items found in container	Element
Sound	eSound	Sound information of element	Element
Speed	eSpeed	Speed information related to element	Element

Splices	eSplices	Number of splices found in film element	Element
Status	eStatus	Flag that denotes whether element is still in TWN archive- A=active, I=inactive	Element
Stock	eStock	Stock information of element	Element
System ID	eSysID	System-generated ID number	Element
Terms	eTerms	Terms governing use of element	Element
Time	eTime	The run time found on element	Element
Type	eType	Type of media	Element
User	eUserCreated	The name of the user that created the record	Element
Vinegar	eVinegar	Flag that denotes whether vinegar syndrome has been detected	Element
Title	pTitle	Production title	Element
Activity Description	aActivityDescription	Description of activity	Activity
Activity Type	aActivityType	Type of activity based on existing value list	Activity
Due Date	aDueDate	Date of expected completion date of the activity. This date is used to set reminders	Activity
End Date	aEndDate	The date the activity is completed. This date determines whether the action is outstanding or not	Activity
Name	aName	Name of activity manager	Activity
Start Date	aStartDate	Date the activity record is created	Activity
Activity ID	aSysID	System ID of the activity	Activity
System ID	eSysID	The FileMaker generated system ID of the element	Activity
ID	ID	ID number of the collection	Collections
Collection Name	Name	Name of the collection	Collections
Format	fFormat	Specific format the media is contained in	Format
ID	fID	Unique ID of format	Format
Type	fType	Video, Film or Audio	Format
Speed	sID	Unique ID of speed type	Speed
Type	sType	Type of media	Speed