

An Accidental Archive:
A Case Study of
IndieCollect

by

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A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts

Moving Image Archiving and Preservation Program

Department of Cinema Studies

New York University

May 2015

Final submission September 2015

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Introduction

The transition from a physical analog medium like film to the less tangible digital medium is a 21st century phenomenon that many artists, scholars, archivists, and even viewers have commented on from different perspectives. Despite the fact that all of these developing opinions relate to the same phenomenon, Giovanni Fossati points out in *From Grain to Pixel: The Archival Life of Film in Transition* (2009), that although both film archivists and film scholars are dealing with similar dilemmas of re-evaluating *film* and questioning its nature, the dialogue between them is limited.

. . . At this crucial moment of changing technologies and concepts there is insufficient dialogue between film archives and academia. Caught up in everyday practicalities, film archivists rarely have time to reflect on the nature of film and on the consequences deriving from new technologies on the viability of film as a medium. On the other hand, researchers investigating the ontology of the medium theorize future scenarios at a much faster pace than practice can keep up with, often without considering the material and institutional realities underlying the medium. This situation is leading to an increasing estrangement between theory and practice. (15)

Even though this was written six years ago, the dialogue between film archivists and film scholars remains under developed. This communication needs to expand and open to a wider audience in order to address another growing issue that archivists, scholars, and filmmakers have been worrying about: the accumulation of materials into what I would call *accidental archives*. This differs from defunct archives, which no longer function or exist because of financial or cultural issues. The key difference between a defunct archive and an accidental archive is that defunct ones actually were archives; they were institutions dedicated to collecting, cataloguing, and providing access to materials. Ideally they abided by professional standards established by FIAF and practices endorsed by *The Film Preservation Guide* (2004) by the National Film Preservation Foundation and the International Organization for Standardization (ISO).

On the other hand, an accidental archive was never recognized as and never aspired to be an archive. It is a collection of objects that have amassed over time to create an entity that functioned as something else, one that did not involve collecting, cataloguing, or providing access to materials. The original function of said entity was somehow compromised because of financial or cultural issues. As a result, the organization, laboratory, or company ended up with an accumulation of materials (audiovisual or otherwise) that hold important historical and cultural value, but without the means to save or access them. Organizations (film festivals like the New York International Latino Film Festival), laboratories (DuArt), and companies (distributors such as Latin American Video Archive), all used to function on the production side and now have found themselves in a predicament. Films (negatives, prints, and video copies of them) can (and have) accumulate throughout a company's production life. But once a film festival ceases to exhibit movies, or a laboratory stops developing film, or a distributor no longer distributes, the materials they have accumulated become accidental archives. ? Along with the new identify, there is a series of problems that the scholar, archivist, and producer must acknowledge, such as the organization of the materials; its ownership between "owner" and creator;¹ and the access by researchers and artists. The collection requires re-organizing, inventorying, cataloguing, and processing as well as creating an adequate environment for them, which requires adapting the space for an entirely new purpose and finding funding and support to carry this out. Another option would be to simply throw away these films. Throwing away these films is definitely the cheapest and easiest option.

However, it was an option that Sandra Schulberg, founder of the Independent Filmmaker Project, a non-profit dedicated to independent film in 1979, director of Laboratory Icon & Idiom, and founder of a new organization called IndieCollect, did not want for DuArt.

¹ In the United States, a person can own a physical copy, but not own the intellectual property.

DuArt Film and Video has been located in midtown Manhattan since 1922. It used to be one of the most productive and recognized film processing laboratories from the 1950s to early 2000s. And even though DuArt wasn't collecting materials or organizing them in a particular way, there were thousands of films left behind – negatives, reversals, dupes, work prints, audio tracks, and much more: that accumulated. “Laboratories liked to keep materials because it meant more work for them,” stated Steve Blakely, former lab employee of DuArt and current collection management liaison for IndieCollect, “In the laboratory’s mind, if the materials were here, it might get paid to make more prints (Anderson).” When the lab closed in 2010, however, these films were recognized as a sizable and valuable collection from the point of view of archives such as the Academy Film Archive, Anthology Film Archives, and other institutions. Even though it was an accidental one. Many within the field knew the importance of DuArt and the films they processed. Experienced film archivists and artists realized there were important works still left in the vaults.

As part of IndieCollect’s effort to help DuArt, the team began inventorying the films, identifying their filmmakers, and even conducting collection assessments. I participated in one such assessment back during in Spring 2014. Like DuArt, IndieCollect isn’t an archive either. IndieCollect didn’t collect these films; they don’t own them.

But IndieCollect provides a different standpoint in the dialogue, one that veers towards the artists’ perspective. There was an Association of Moving Image Archivists panel in 2013 entitled: The Great DuArt Film Rescue. The panel was a conversation amongst Academy Film Archive, Museum of Modern Art, George Eastman House, and Sandra Schulberg, an independent producer. These dialogues are important to have amongst archivists, scholars, and artists, yet the panel was comprised of archivists and a film producer. As with Fossati’s argument

about the lack conversation between archivists and scholars, I would also add that there is a lack of dialogue between artists and filmmakers as well. This is an important perspective to capture. It's one of the gaps that IndieCollect is filling in through its outreach efforts, almost acting as a "middle man" between artist and archive.

While IndieCollect understands somewhat the archival position within the filmmaking and distribution fields, there should be a comparison of film archiving practices and IndieCollect's mission to what Fossati calls "theoretical conceptualization" of the medium that Fossati and others bring up about the field.

Accidental archives

Accidental archiving has been a characteristic of most moving image archival initiatives, and it is one of the reasons why many archives are precarious – but while some of us might regret the accidentalness, I’m not sure it is all bad.

Rick Prelinger, keynote address, Personal Digital Archiving Conference, New York University, April 25, 2015

Along with the physical essence of film – from grain to pixel – the digital transition has affected archives as well. Fossati summarizes precisely these effects.

This transition, evident across media in both the commercial and the cultural fields, profoundly affects not only the practice of filmmaking and distribution, but also the practice of film archiving, and the theoretical conceptualization of the medium...(13) New forms of (digital) archives are being developed via the Internet that make use of participatory media to provide a significantly wider and more open form of access than any traditional archive has ever offered before. As a consequence, film archives and film museums are struggling with questions about their role.

And through this transition other roles have been altered as well: the relationship with the audience is changing radically. The film spectators that film archives have known are changing into users who expect to participate actively and have open access to archival collections (17)”.

Fossati brings up emerging issues that have been occurring at rapid rate: spectators are changing into users with open access to archival collections and the new forms of (digital) archives developing via the Internet. On another level, we have started storing, managing, and assessing content on digital platforms. The greatest benefit resulting from digital content is that accessing and discovering this content is easier. However, it is not only discovering content that is easier, but also discovering (and realizing) missing content. The practices of digital archiving overlap and conflict with the traditional definition of archives as: “a place where people can go to gather firsthand

facts, data, and evidence from letters, reports, notes, memos, photographs, and other primary sources (archives.gov).”

Each archive has a specific mission and scope paralleled with the primary functions of preserving and conserving works for access. The primary task of the archivist is according to the Society of American Archivists (SAA) “to establish and maintain control, both physical and intellectual, over records of enduring value.” The SAA acknowledges that “archives are located in federal, state, and local governments; schools, colleges, and universities; religious institutions; businesses; hospitals; museums; labor unions; and historical societies – wherever it is important to retain the records of people or organizations.”

However, to be considered an archive, specifically a film archive, an institution must subscribe certain statutes, rules, and ethics within this field. The best example of a “standardized” definition for (film) archives comes from the International Federation of Film Archives (FIAF), which “brings together institutions dedicated to rescuing films both as cultural heritage and as historical documents...ensuring the proper preservation and showing of motion pictures (FIAF).” However, for small non-profit institutions, membership is unrealistic. They lack the means to pay dues² and they also may not have the same intentions or missions as FIAF members. Currently there are 163 members from over 123 different cities in 77 countries. Yet this is not including university libraries, federal archives, personal libraries/collections and so much more. In fact, only some members in the FIAF directory list overlap in the “Film archives” Wikipedia page. But part of the problem about what can be considered an archive is that a lot of collections can technically be considered archives: “the technological advances and the popular use of the Internet, developments in the cultural and heritage sectors, and a media profile has

² According to FIAF’s membership fee scale, as of 2014, there are 5 categories regarding members’ annual budget. The lowest option on the spectrum (Category E) for archives with budgets of 100.000€ or less, is a contribution of 650.00€ (about \$713 in today’s current market).

made ‘archives’ a household word (Craven 8-9).” The distinctions Fossati makes about archives regarding exhibition policies: “typically realized in one or more public screening theaters run by the institution itself; here films from the collection are shown regularly, alongside films from other archives and contemporary distribution titles. Film archives, on the other hand, usually do not take upon themselves the exhibition of their collection to the public in a theater (24),” and access practices: “access by the broader public via video or digital reproductions, cinema distribution to audiences outside the archive, and cinema exhibition to audiences inside the archive (24)”, are less applicable in the digital transition. There’s more leeway on what an archive is and what it can do.

Within this transition, we need to re-acknowledge other non-traditional archives: not only digital and online archives, which specifically deal with the digital transition, but also defunct archives and accidental archives that have since become more discoverable via search words with instantaneous results. Searches via Google or an institution’s application programming interface (API) must reflect certain user experience criteria such as accessibility, usability, usefulness, and desirability. While immediate gratification through discoverability and access are important features that the Internet and APIs can offer, this is not one of the criteria needed according to usability.gov. It is a major factor for users, however, which is why there are increasing numbers of these defunct archives, accidental archives, and orphan collections, both in analog and digital forms. Collecting, inventorying, and cataloguing materials (papers, digital files, or websites) are easy tasks, but abandoning and/or forgetting about those papers stashed in a box, the digital files on your desktop, or the websites on your delicious.com account is easier.

In both the analog and digital fields, defunct archives are still defined the same way- archives no longer existing or functioning. However, despite being acknowledged in both the

analog and digital fields, accidental archives aren't as concisely defined. The York University Theatre and Performance Studies department actually defines an accidental archive as such according to their annual graduate student symposium, *Performing the Accidental Archives*:

The *Oxford English Dictionary* defines **accidental** as 'not essential to the existence of a thing.' And as something relating to or occurring 'by chance, unintentionally, or unexpectedly [...] or produced by accident.' '**Accidental archives**' then refers to the non-essential, the contingent, the secondary, the subsidiary places, objects, and actions that are unintentionally archived, or that remain in different, transformed, and immutable ways. To explore the places, practices, objects and events that are *archival despite themselves* and that point towards the unintended and incidental remains of our everyday lives and actions.

This accidental archive occurs unintentionally or unexpectedly. However, I wouldn't describe all accidental archives or collections as just occurring by chance and I would argue that it doesn't just refer to content that is non-essential and secondary. An accidental archive can occur in many different ways. There are four examples I have encountered: (1) an accidental archive can happen when an institution didn't realize certain materials were part of a collection because of poor cataloging and description during the acquisition; (2) an accidental archive can happen on an individual level when the accumulation of one's hobby or collection has reached a level where there is a severe lack of space in one's home; (3) an accidental archive can occur as part of inheriting someone else's collection; (4) an accidental archive can occur when an organization or institution (that was not and has not been associated with archiving and/or collecting) has become defunct because of financial crisis, lack of personnel, and/or lack of cultural interest and has materials wanted by an other user. For all, there are many situations in which these accidental archives hold unique and valuable elements, but because they were collected and organized in non-traditional ways, the assessment of collections is difficult.

Anecdotally, the fourth type of accidental archive is the one I have personally seen.

Example 1: **Film festivals**

Havana Film Festival New York (HFFNY) “collaborates with Havana’s International Festival of New Latin American Cinema to introduce its audience to prominent and emerging filmmakers by showcasing the latest award-winning films and classics from and about Latin America, the Caribbean and the U.S. Latino community. HFFNY seeks to cultivate audience-artist dialogue through panel discussions designed to give a behind-the-scenes look at an industry that continues to gain global recognition. The festival program offers directors, actors and producers an opportunity to exchange ideas, enriches and expands the vision of Latino culture and provides a multi-cultural experience for a diverse audience (hffny).” Even though the festival is still running, most of the entries are on DVDs or digital files now. And currently in there officer is an entire room (with air conditioner) dedicated to storing all the films, tapes, and DVDs, of Latin American films they’ve accumulated in their 16 year span; a majority of them that aren’t accessible anywhere despite their commercial statuses.

Example 2: **Distribution Companies**

Latin American Video Archives (L.A.V.A): “a non-profit organization dedicated to the distribution and dissemination of Latin American and U.S. Latino video to educational institutions in the United States and Canada. It is not primarily an archive but a small distribution company for the educational market. Nevertheless, collecting and giving access to Latin American film and video was part of the original mission of International Media Resource Exchange (I.M.R.E.), LAVA’s parent organization, whose scope was wider and aimed to provide technological, financial and production assistance to Latin American filmmakers and video artists (Félix-Didier)”.

Example 3: **Film Laboratories**

Colorlab: “a full service motion picture film lab specializing in film processing, preservation, and scanning (colorlab.com).” The films left behind in the processing lab are allotted to be sent to Anthology Film Archives. Most of the films weren’t returned to their filmmakers, but will be accessed via screenings and identified after processing the collection.

Deluxe used to be a film processing post-production laboratory, but has since transformed to digital production, post-production, distribution, and asset management. For the last two years, Greg Lea and his colleagues have been trying “to return forgotten films some dating back half a century, to their rightful owners. Most are art house or independent films that never made it to the big leagues. However, there are still 40,000 cans that will be classified as Hollywood’s ‘orphan films’ (Verrier)”.

DuArt “started in 1922 as a film lab in New York City, and has continued to evolve as a post production facility that specializes in broadcast post-production, editing, finishing, equipment rentals, and other services (DuArt).” DuArt is in a similar situation like Deluxe, in which there were 60,000 films abandoned and forgotten by filmmakers.

This last example – film laboratories – constitutes the rest of this thesis. These new types of have been radically converted from producing to archiving/preserving these films even if they can’t afford to. They must find ways to archive and preserve leftover byproducts of their works, find archives or places to at least house the films, or just throw out the films, which is a drastic action none of these laboratories want.

Deluxe: “This is 20th century American history, so you don't want it to be lost," Lea said. "It may be someone's dream that didn't get abandoned, but they couldn't afford to move the project any further. When you've got someone's dreams, you don't want to end up throwing them in the trash can (Verrier).”

DuArt: “I have trouble throwing away film,” the company’s chairman, Irwin Young, said. His father founded the company in 1922. “We never threw anything away. It’s because we were film people (Anderson).”

Not only do film developers worry about throwing out someone’s intellectual property, but also as ‘film people,’ they understand the effort and art it took to make the work. For Russ Suniewick, president of Colorlab, throwing away someone’s intellectual property was an issue, but reaching out and finding the filmmakers was (is) a time consuming and costly outreach he could not afford. The situation at DuArt and Deluxe are different from Colorlab’s experience. While both Deluxe and DuArt had major archives scouring their vaults for “important” films, no one was going through Colorlab’s vaults because the quality and content stored there weren’t as popular. The majority of the content is non-fiction films. Instead of collaborating with Schulberg’s campaign (IndieCollect), Colorlab sent these films to Anthology Film Archive in New York City. Suniewick felt that the films might actually see “the light of day” if they went to Anthology because there films are curated on a regular basis, especially films with the type of content and caliber the filmmakers using Colorlab produced.

DuArt provided services to high-end productions, but also supported independent filmmakers. Sandra Schulberg, an indie producer, was an avid advocate to save the films forgotten in the 12th floor vaults at 245 West 55th.

Al Young, one of the founders of DuArt, contributed enormously to motion pictures. In the late 1920s, Young and DuArt revolutionized the lab work by designing and constructing one of the first continuous 35mm processing machines and since then DuArt, Young’s under guidance and then his son’s, Irwin Young, continued creating other inventions such as the color negative/positive processing correction printer; 16mm reversal overnight dailies; storing elements for future film processing. In actuality, storing films in labs was a common practice:

“many independent filmmakers leave their original materials in storage in film laboratories (filmforever).” Mostly, this was because “filmmakers thought that these film labs will last forever”. In an exchange with Schulberg in April 2014, she stated, “when I heard that the DuArt vaults were going to be vacated and realizing that so many filmmakers concerned this lab their home I became considered about what was going to happen to these materials...[because filmmakers] assumed that this lab, or any lab, is going to continue forever and they can continue to store their films here, forever, without worrying about a long-term plan (Schulberg 2014 interview).” Even in “The Home Film Preservation Guide” sponsored by the Association of Moving Image Archivists (AMIA), there is an anecdote in the home storage section regarding alternative locations. While the guide doesn’t recommend using a film lab, it does state: “Many independent filmmakers leave their original materials in storage in film laboratories. Before doing this, question the lab about their storage facilities and keep tabs on the lab, as there are countless stories about films being lost after a lab has moved, been sold, or gone out of business.” Filmmakers considered labs these accessible archives that provided care and storage for their films.

But upon closing its film lab in 2010, DuArt announced it would not retain these films as it renovates for digital studios. According to DuArt, filmmakers either forget their originals or just abandoned them in the vaults so they wouldn’t or couldn’t pay the bill. Previously, film labs wouldn’t be film archives, but now, without its original function as a film processing lab and essentially housing original and unique materials, these film labs are emerging as accidental archives. And even if the mere consequence of housing unique, orphaned film elements doesn’t make them an archive, Schulberg’s outreach efforts to save these films and provide some sort of access does – to a certain extent.

The DuArt vaults are far from traditional archival standards, but because it was a film-processing laboratory, there are still some parallels of best practices, especially when it came to film handling. In my collection assessment of a small portion of the films during IndieCollect's pilot project, it was noted that despite the fact that the films were all in their original containers (most even in their original plastic bags), perched and piled precariously on broken shelving units covered in dust, exposed to water and fluctuating temperatures, the physical appraisal of many of the original negatives and reversals of 16mm and 35mm color or black-and-white films were in good condition. Why? Because "a lab is the processing service center" of film and focused entirely on the composition and handling for film (Happe 8).

Regardless of a long-term scenario, a film laboratory is not meant to be or substitute for a film archive. The standards, functions, and staff for both institutions are different despite the fact that the work revolves around same material - film. If neglected and improperly preserved, acetate-based film succumbs to a process of chemical deterioration called vinegar syndrome. Vinegar syndrome is the most recognized by its distinct odor of vinegar and is the autocatalytic decomposition of acetate leading to loss of the film's value within the collection (Reilly 10-11). The physical damage can include spoking, cinching, and shrinking: the film actually warps and shrinks, altering its physical structure. If a film shrinks, the perforations of the film will no longer be at the standard size and length for it to loop through the projector or other playback equipment and is ultimately unplayable. There are even biological risks, including mold and pest infestations, if the facility does not control the environment of the films. Although film laboratories take into account these risks and attempt to handle them appropriately, there are specific standards archives have to ensure the conservation and interest of the materials.

Then why consider a film laboratory a suitable place for long-term storage if it does not abide archival standards? It is true that compared to alternative locations where artists store their films, such as basements or attics, the film lab is the most qualified and monitored; but there are certain implications in having film labs become these accidental archives.

One of those implications is how we should define the term “film preservation”? The film lab, which was one of the main factors for film-to-film preservation, no longer, will process film. While some filmmakers may have used them as storage facilities, film labs are adapting their facilities to continue with production and post-production, but on the digital level. And they aren't too keen on storing the films much less preserving an item that cost them money and still has debt owed. What is film preservation for an accidental archive? Similarly, what is film preservation for a general archive currently, considering the traditional practices of film-to-film preservation and film projection/exhibition is now almost obsolete?

The meaning of preservation has not been concisely defined within the film archives community. It is important to distinguish what one means with the word preservation and what type of “deliverable” is expected from preservation actions. In 2007, Karen Gracy's study noted, “Preservation meant solely the act of copying nitrate film to a more stable format – safety film stock. Today, the word is a key indicator of an archivist's responsibilities, commitments, and values (Gracy 141).”³ Now the type of film preservation depends on how you describe film as well: “there can be no such entity as a film archive or a film archives, and, therefore, the archival community can adopt any title it so desires. The established definition of an archive is ‘the noncurrent records of an organization or institution preserved because of their continuing value.’ In Anthony

³ Or at least in 2007 when Gracy wrote this. Now film scholars such as Fossati with *From Grain to Pixel*, film archivists and filmmakers such as Ross Lipman with *The Gray Zone* have investigated the ambiguity.

Slide's book, *Nitrate Won't Wait: A History of Film Preservation in the United States* (2000), he says, "Quite obviously, film meets no such definition, unless one is willing to define the entire motion picture industry as a corporation or organization (X)." That thought that is echoed by Fossati almost ten years later: "Since the term film archives, as I use it in this work, indicates different kinds of cultural institutions (e.g. film and audiovisual archives, film museums and cinémathèques), ... between these institutions. The relevance of this closer examination bears also on the question of whether they should adopt different approaches with respect to, and as a result of the transition to digital (23)."

While I do not suggest on defining what film or film archives can or should be, I would like to present a dialogue between different perspectives, specifically from a filmmaker point of view. In academia, Fossati does a nice analysis of the different views of film and film preservation that can translate into filmmaking and parallel archiving: film as original, film as art, film as dispositif, and film as state of art. My own view of film preservation included copying films, but what Fossati proposes as film as art, where film is preserved via exhibition and access to view the materials is an important idea to keep in mind.

As of 2015, financial issues have caused the major productions for film to cease the majority of their creation of the medium and equipment. "It is evident that commercial film production has a determining role in the transition to digital technology, as film stock manufacturers and all other film-related businesses completely depend on commercial film distribution. Indeed, film stock would become a niche product in a future when film distribution and exhibition would become fully digital (Fossati 61)," but the extent of the effects of digital

technology makes film not a niche product, but an almost non-existent one. A number of events happened since both Fossati and Gracy wrote about film and film preservation.

- (1) 2011 – “ARRI, Panavision and Aaton have quietly ceased production of film cameras within the last year to focus exclusively on design and manufacture of digital cameras (Kaufman).”
- (2) 2012 – Kodak Files for Bankruptcy: “The Rochester, New York-based company, which traces its roots to 1880, listed assets of \$5.1 billion and debt of \$6.8 billion in Chapter 11 documents filed in U.S. bankruptcy court (McCarty).”
- (3) 2012 – According to statistics gathered by NATO, “of the current, 5,732 theatres in the U.S. and their 39,908 screens, 3,441 locations are currently equipped with digital projection,” *Film Journal*).
- (4) 2012 – Nearly 20% of all theaters in North American will disappear because they cannot afford to convert to digital projection (Hurley).”
- (5) 2013 – “FujiFilm discontinued manufacturing color positive film, color negative film, B&W positive and negative film, intermediate film, sound recording film, high contrast panchromatic films, chemicals (Japan only), but FujiFilm will continue to provided products and services designed for digital workflow of motion picture production and exhibition such as Record film for digital separation for long-term archiving (FujiFilm)”.
- (6) 2013 – Eastman Kodak circulated a press release stating that six of the Best Picture Oscar nominees were shot on Kodak film. People begin to understand that “there is still NO archival storage medium on tape or drive. All these movies only on digital are so vulnerable and we will know quite soon just how much we are losing (Martin).”⁴
- (7) 2013 – Kodak’s bankruptcy officially ends. Kodak was able to take care of the huge legacy costs Kodak had from its days as a much larger company as its emergence plan officially took effect 20 months after filing Chapter 11 (Daneman).
- (8) 2014 – “According to Kodak's Richter, there are a total of 50 labs across Europe, Africa and the Middle East that handle 35mm negative; 30 labs in Asia; 15 in Latin America; and close to 20 in the U.S./Canada, for a total of 65 labs worldwide (Kaufman)”.
- (9) 2014 – NYC’s last film lab is closing: “the Film Lab New York, which opened in 2011, closed its services on December 19, 2014. It was the last motion-picture and printing facility in New York City, and just finished up projects such as HBO’s *Boardwalk Empire*, which aired its season finale back

⁴ To argue a minute point, there *are* archival storage mediums on tape and drive, but it’s not the same quality and visual access for identification (like holding up a strip to the light) like film. There are several more articles about this “great save”, for example, “Kodak isn’t going anywhere thanks to Hollywood’s six major studios,” which states that Eastman Kodak’s film sales plummeted 96% between 2006 and 2014. It’s ambiguous to see how making contracts with major film productions and not providing a great supplement to independent and low-budget filmmakers is a sure guarantee that “Kodak film will live forever.”

- in October, Darren Aronofsky's *Noah*, and Steven Spielberg's *St. James Place*.
- (10) 2015 – According to statistics by NATO, “38,719 screens (out of 39,789 screens) in the United States have been converted to digital (NATO).”
 - (11) Kodak stopped producing the 7272 (acetate base) & 3272 (polyester base) internegative film stock. They replaced it with 7273 & 3273 using the emulsion for the slowest speed/ finest grain daylight balanced Vision III camera stock.⁵
 - (12) Film processing expenses 1995: “To make matters even more difficult, the immense costs of film preservation present almost insurmountable difficulties to archives. Slide cites the generally accepted estimates of costs of film preservation: ‘It costs approximately \$15,000 to preserve on 35 mm black-and-white feature film and between \$30,000 and \$60,000 to preserve an average 35 mm color feature film.’ These figures do not include the costs for staff, equipment, and supplies necessary to prepare film for laboratory duplication, nor do they include costs of cataloging and exhibition once the film has been preserved and a viewing print made (Gracy 4).⁶
 - (13) Film processing expenses today: “Giving a general ball-park cost estimate is pretty difficult since there are so many contingencies, variations and different deliverables to each project. But \$400 - \$500 a minute is perhaps a useful figure for preserving a film with sound to 16mm (Brand).”⁷

These events and many others are directly affecting the archiving of film as well as the production, distribution, and exhibition. Despite the fact that there still might be film left, there are fewer laboratories, theaters, and personnel equipped to handle film.

For Schulberg, the prospect of losing a staple film laboratory like DuArt really put preservation as a priority. In a similar manner, instead of leaving and storing the films, intellectual property, and work in the vaults, most filmmakers today are leaving and storing the films (this time digital files), intellectual property, and work on their computers' hard drives. The

⁵ I asked Bill Brand, adjunct professor at the Moving Image Archiving and Preservation and founder and preservationist at BB Optics, what were the consequences of changing stocks that he had used for preservation negatives. He said, the new internegative stock is higher contrast causing the shadow details to block up and the highlight details to blow out. The polyester base 3273 film stock does not have a rem-jet black backing that keeps the light exposing the emulsion from reflecting off the base and flaring around bright areas of the picture. Therefore, images with bright areas or inherent high contrast acquired an orange glow around high contrast borders such as a bright window in an otherwise dark room, for instance.”

⁶ Even though Gracy using Anthony Slide's *general* cost estimates from, “The Challenge of Film Preservation in the 1990s,” *Advances in Preservation and Access* 1995, it is a quote out of context because it does not state what types of deliverables and source materials were being used.

⁷ A price list of Colorlab's fees as of 2015 is reproduced in Appendix A.

practices and habits developed by filmmakers are still not ideal, especially when dealing with born-digital and video materials.

“Archival practice is in many ways connected to film production practice. The most evident connection between archives and the film industry is that they make use of the same service providers (e.g. the same film manufactures and laboratories) and of the same equipment for exhibition (e.g. projectors and sound systems), (Fossati 33).” These practices in film production and archival practice range to the big directors that make a lot of noise: Martin Scorsese, Quentin Tarantino, Christopher Nolan and also within the smaller niche communities, which are affected even more.

Conversations that take place there and the interesting work done [at AMIA], but I always felt there was something lacking was more cross communications between archivists and filmmakers, particularly documentary filmmakers.

This was Thom Powers, creator and host of the documentary series *Stranger than Fiction*, documentary programmer, NYU adjunct professor, and DOC NYC artistic director, opening statement to “Documentary Preservation Summit”, presented by DOC NYC and the International Documentary Association, on March 31, 2015 at the IFC Center in New York City.

There’s a lot of activity and interest happening around archives and saving our history of film, but there’s not enough. And I acutely feel that one place there needs to be more awareness is among filmmakers. Filmmakers are really their own archivists. Especially documentary filmmakers (Powers).

The Documentary Preservation Summit was a way to try to fix this by gathering filmmakers, preservation experts and others to address the risks of important documentary films from being lost and to develop strategies for ensuring their future. This event began generating the

conversation lacking between archives and filmmakers, which Thom Powers and the rest of the filmmaking community felt and what Fossati warned was occurring between film archivists and film scholars. The conversation revolved around not only the physical preservation of materials, but also the legal hurdles of the existence of a film and how a film reaches its audience by making sure the film is accessible to an audience. Like Thom Powers said during his introduction, “preserving a master in the vault is only one part of the [preservation] issue.”

“Today all filmmakers have to serve as their own archivists, whether it’s for work on older formats or fresh footage on a hard drive. This summit will give filmmakers vital knowledge about how to save their work and make it available to the public (Powers).”

However, the panels consisted of very few archivists.⁸ The panels themselves: Earning New Revenue from Old Films; Confronting Clearance & Legal Issues; How Does Your Film become Preserved & Discoverable?; and Best Practices: Don’t Lose Your Footage in the Digital Age were great resources, opportunities, and conversations for filmmakers.⁹ This access to the panels and continuation of the conversation combats the typical archival preservation issue: you put the film in the vault and then it’s no longer seen again.

IndieCollect’s approach to film preservation is to include filmmakers within this conversation and dealing with the traditional practices of placing the films in an archival home. However, after assessing part of the collection of films at DuArt, really develops from a ‘film as art’ perspective and it’s partially because of how IndieCollect is organized and the outreach and advocacy that they do.

⁸ The panelists were all professionals and experts in the area of their fields, but the only persons who actually dealt with archivists’ duties and handling the preservation of films that I could recognize were: Elena Rossi-Snook (New York Public Library), Katie Trainor (MoMA), and Rufus de Rham (Activist Archivists).

⁹ An entire recap of the Documentary Preservation Summit can be found on their website: “Recapping the Documentary Preservation Summit,” by Jasmin Chang on April 22, 2015. <http://www.docnyc.net/festival-news/recapping-the-documentary-preservation-summit/> It includes anecdotes and videos of all the panels.

IndieCollect

“Do you all know where your negatives or masters are?”

- Sandra Schulberg, DOC NYC, March 31, 2015

At this stage in its life, IndieCollect is still fairly new. It’s only been formally active for 8 months as of May 2015, but the idea actually started in 2008 when Sandra Schulberg began the restoration 1948 film *Nuremberg: Its Lesson for Today* and realized the need to preserve independent films and was formalized in 2010 when DuArt closed its film-processing lab. This project¹⁰ is described differently amongst media outlets (and Wikipedia).

IndieCollect, the brainchild of Sandra Schulberg, a producer-turned-preservationist. She has created a kind of foster-care agency for orphaned films, with Mr. Blakely on board as an archivist. – John Anderson “The Movie Crypt at the Top of the Stairs”

IndieCollect a film documentation and preservation initiative. – Sarah Salovaara “IndieCollect, a Film Preservation Initiative, Receives \$200, 000 challenge grant from Ford Foundation”

IFP founder Sandra Schulberg and former New York Film Festival director Richard Pena are spearheading a national initiative called indieCollect to save American independent films from extinction. – Erin Trahan “Do you know where your Film and video masters are?”

IndieCollect film documentation and preservation campaign. –Documentary Preservation Summit

Sandra, an independent producer and founder of the Independent Feature Project in 1979, has created a new organization, IndieCollect, who mission is to save and preserve American independent films. – Ed Carter “The Great DuArt Rescue”

IndieCollect is a film preservation organization founded by Sandra Schulberg in 2010. – Wikipedia

Independent films that time has forgotten live on in a special archive right here in NYC. One organization is trying to reunite filmmakers with their films. – Fox News 5, New York

¹⁰ Please note that I use different terms to describe it. At this point in my investigation, the term is technically still not defined.

Campaign, initiative, organization, archive. These are a few terms that circulate on the Internet when you search “IndieCollect.” It’s difficult to pinpoint *what* IndieCollect is and the reason for the ambiguity, at least for me, is because of the use of this key term: film preservation. The term *film preservation* gets used a lot for IndieCollect’s campaign and promotion. But when compared to the National Film Preservation Foundation’s traditional definition in *The Film Preservation Guide* is what IndieCollect doing film preservation? It is not film preservation in the traditional sense where the film gets copied. And finding an “archival home” is only *part* of the film preservation process because there is still rehousing the materials; conducting a condition assessment of the film; cataloging appropriate metadata for discoverability on a database; if possible, scanning the film digitally for access. It is easier to describe what IndieCollect is through its (1) actions, (2) mission and (3) what it is not.

- (1) IndieCollect has been actively advocating the need for filmmakers to start thinking about film preservation as they make their films: “[move film preservation] from the bottom of your to do list and put it at the top of your to do list...start making [our films] accessible on our terms and not whoever is in charge now...We have to organize [and] become a movement. Not one at a time. Talk it cheap. We have to do something. This is the beginning of the conversation (Schulberg, DOC NYC Summit)”
- (2) “IndieCollect’s mission is to document and preserve for posterity the work of AMERICAN INDEPENDENT FILMMAKERS – whether the work is fiction, non-fiction, or experimental, whether it originated on film, tape or in a digital format, and regardless of how it was originally presented (IndieCollect).”

- (3) IndieCollect, first and foremost, is not an archive. It is not even an accidental archive. It is an ambitious project that is outreaching for film preservation and better organization of the accidental archives that filmmakers make.

IndieCollect is technically a project, at least that is what is stated on the Ford Foundation site: In 2014, the Ford Foundation approved a \$200,000 challenge grant to the organization Laboratory for Icon and Idiom Inc. “to advance social justice worldwide through the talent of emerging and established filmmakers” via media and content development of the “IndieCollect project to save and protect American independent film, develop long-term archival storage, and create a comprehensive online database of American independent films (Ford Foundation),” which is an incredibly ambitious project that requires more than the 3 year time allotted to carry through.

From Sara Salovaara’s article in *Filmmaker* magazine:

“The Ford Foundation has a long history of supporting independent documentary filmmaking to advance social justice,” said Cara Mertes, director of JustFilms at the Ford Foundation. ‘IndieCollect’s emergency efforts to preserve the history of independent film and video in America will help ensure that these important works actively inform the future of the field and inspire new generations of makers, subjects, and audiences.’

LII is working closely with the Academy Film Archive, UCLA Film & Television Archive, Library of Congress, Museum of Modern Art, Anthology Film Archives, and George Eastman House, whose archivists have already preserved many important independent films. A number of specialty archives are also collaborating. IndieCollect seeks to increase the funding and personnel available for their initiatives so as to rapidly accelerate the number of indie films slated for collection and preservation. “Our aim is to

secure a safe berth for every film that needs it, whether the work originates on a film, video or digital format.” says LII’s President Sandra Schulberg, ‘This is a gargantuan task, but we are not going it alone.’

‘Many producers and directors have put preservation at the bottom of their to-do lists, so we have to instill a preservation consciousness in our fellow filmmakers,’ says Schulberg. ‘Some of us have made films that the archives have sought out; but most of us must take active steps to preserve our work – and do it NOW — before it is too late.’ Filmmakers are asked to register at www.indiecollect.org and to send a list of their film and/or video materials. Film programmers and advocacy organizations (including Sundance, IFP and Film Independent) all have important roles to play in helping to provide IndieCollect with information about films and filmmakers.

‘With digital as the new standard, many filmmakers are leaving their prints to rust, but IndieCollect aims to foster preservation threefold by, “creating a comprehensive, searchable, IndieCollect Index of American independent film, video and digital titles; developing an IndieCollect Encyclopedia for scholars, programmers and cinephiles; and doing outreach to hundreds of filmmakers and film advocacy organizations to Identify and Collect the works that need archival repositories (Salovaara).”

But this is the goal that IndieCollect set for itself. In her opening statements at the Documentary Preservation Summit, Schulberg admits: “We’ve embarked on this gigantic project. [It is] hugely ambitious and some would say completely utopian goal to try and preserve the entirety of American cinema – both non-fiction and fiction. Experimental. And art film. The entire gamut [because] no one has defined American independent cinema. [IndieCollect is going to] define the field and figure out the question of access for filmmakers.”

IndieCollect is asserting the often-ignored voice of the filmmaker to archives. The filmmaker that Thom Powers said was missing in the conversations of archival organizations such as AMIA and archives in general. IndieCollect is also highlighting the films that have been abandoned and orphaned not only in the vaults of DuArt, but also other film labs, companies, collections, and accidental archives. There is a fair amount of publicity that Schulberg and IndieCollect generates within the small, independent community and the general filmmaking industry. The IndieCollect website has a timeline of articles, essays, and promotional pieces that have accumulated since November 2013 (<http://indiecollect.org/press.shtml>).

This type of attention for the films can also be considered as a type of film preservation. It's what Fossati distinguishes as 'film as art form' where the works are and should be exhibited as preservation. That there should be access, but the issue is that the majority of the films at DuArt are negatives and should not be projected or accessed for programming or researching (unless it is studied as an cultural artifact) until they get scanned. During 2014, IndieCollect began getting requests from filmmakers to scan and digitize their film or video masters. This need is an enormous need. A shortage of facilities equipped to handle film at all, even if it is only to create a high-quality digital scan. IndieCollect is (attempting) to step in to breach that gap as part of their campaign.

Currently, the IndieCollect team is made up of six members: (1) Sandra Schulberg, President & Executive Director, (2) Israel Ehrisman, chief technology officer, (3) Steve Blakely, collection assessment and archive liaison, (4) Richard Peña, Editor-in-Chief, (5) Pamela Vizner-Oyarce, audiovisual archivist, and (6) Lucy Obispo, accountant.¹¹

The other key members of this project are the partners: the archives, laboratories, advocates and the independent filmmaking community who are involved with IndieCollect's

¹¹ I never met Lucy Obispo when I conducted my office visits.

campaign.¹² Now the type of involvement varies. In the case of archives, it was the support and actions of the Academy Film Archive that helped motivate Schulberg with the creation of IndieCollect. It was then able to build on this relationship that she had developed and extended that invitation to other archives. Their strongest collaboration with the film laboratories is with DuArt. DuArt is the most involved because IndieCollect is providing a service by helping them track down the filmmakers and ship film masters to archives. The IndieCollect “office” is also stationed at DuArt’s “penthouse”, which is really the 12th floor of DuArt’s building.¹³

I mentioned before that the independent filmmaking community is relatively small. It is a community that Schulberg was actively involved in which is one of the main reasons IndieCollect is in such a unique situation as the middleman between filmmaker and archive. And most of what IndieCollect has done thus far both filmmakers and DuArt have benefited from IndieCollect’s efforts to finding films an archival home as well as generate discussion and thinking about film preservation.

DuArt was one of the key labs for independent filmmakers used to process their films in the 1970s through the 1990s. But if you look at the roster and think NY indie films, so many of them went through DuArt’s lab. And then DuArt labs shut down its film processing business since film processing isn’t much of a business anymore (Powers).

To refer back to an earlier interview with Schulberg: “When I heard that the DuArt vaults were going to be vacated and realizing that so many filmmakers considered this lab their home.” She reiterated this same sentiment during the summit when she spoke about how “Irwin Young

¹² A list of the partners as of May 2015 is provided in Appendix B.

¹³ Irwin Young likes to call it the ‘penthouse,’ but Schulberg would call it the attic.

allowed us to [not pay some processing fees] in order for us [filmmakers] to do our movies.” That was how the community independent filmmakers in New York acted with one another.

It was trust (also the necessity because DuArt needed to unload these films) from Irwin Young’s part to allow IndieCollect to take control to contact the filmmakers who forgot about their films, which is not an easy task. Schulberg revealed at the summit that it was common practice to set up a company for a single film and then killing it after the movie was completed so there are records of thousands of single purposed corporations that do not exist anymore. There was a total of 60,000 cans left in the vaults and IndieCollect was able to index 7,000 indie motion pictures in 8 months; document 2,200 films from the Sundance collection at UCLA Film Archive with 5,500 more Sundance titles to import not including the new 9,000 feature films or the shorts that have recently been acquired this year. IndieCollect documented all 716 films from Warrington Hudlin of the Black Filmmaker Foundation; 1,327 motion pictures were sent to archival partners while 1,098 titles were returned to filmmakers who responded and asked for them back; there are still 1,628 motion pictures indexed, but not yet archived.¹⁴

IndieCollect was able to also return many students films. Over 43 boxes of films have recently been sent to New York University’s Tisch School of the arts, which is an impressive feat because it was TSOA policy to not handle the works of students as “all student works are owned by the student(s) who create them (TISCH).” This was one of the reasons why there is no student or film archive at NYU like at UCLA.

IndieCollect has been actively trying to complete collections at archives by finding missing negatives and materials. On one occasion, IndieCollect was able to track down dupe

¹⁴ Statistics and numbers came from Schulberg’s speech at the Documentary Preservation Summit and can be confirmed with the LII IndieCollect Annual report.

copies of a filmmaker's title from a German distributor. They were able to contact them and paid for the shipping from Germany to UCLA Film Archive.

IndieCollect found the negatives for Leon Ichaso's *Bitter Sugar* at DuArt. This Cuban-American director was able to start a preservation plan for not only this film, but also for the rest of his works. *Bitter Sugar* or *Azúcar Amarga* was screened at the Queens Film Festival 2015. The inclusion of this Cuban-American director shows the range of what Schulberg considers under the rubric of "American independent cinema."

In our interview of March 20 2015, Schulberg offered these thoughts.

Leon Ichaso is like a typical American Indie filmmaker...to me...you know all of his films have been made here. He shot the film we saw the other night, *Azúcar Amarga*. He shot it in Cuba and the Dominican Republic, but it's shot from the point of view from someone that's an exile. Someone who grew up an exile. And that is the experience of many Americans, and many filmmakers.

You know we also have here in the vaults a film that is one of the most tragic stories and one of the most fascinating stories by a first ever Afghani feature film. It was made by an Afghani-American. It's called *FireDancer*. An Afghani American who went back to Afghanistan to film, with mainly Afghani actors who've been living in this country for a long time mixed with Afghanis living in the country mixed with Afghanis who are not actors at all . . . produced by or executive produced by a wealthy American (who probably goes back to Mayflower days). And I consider that an American independent film. Absolutely I do. Because, again, he and many of the key people of the creative team were living in the diaspora of the United States. Part of the Afghani diaspora living in

the United States. So the field, the American Indie cinema, includes people who are American citizens, but also hold other national passports. It includes American residents who maybe don't have a US passport but have been living here for years and are making films in the United States. And it includes obviously Native Americans.

While I'm still wary about copyright issues and intellectual property, luckily because this American Independent community is so small, everyone basically knows each other. And IndieCollect is in a unique situation where Sandra and the rest of the team can actually find the filmmakers and rights holders so they've began the dialogue about film preservation with them.

Perhaps the best part about this entire endeavor is the outreach IndieCollect is doing for the filmmakers and the positive attention it is bringing to the cause of preservation. These commentaries and anecdotes will be important documentation for not only archives, but also for researchers as they use the IndieCollect Index.

IndieCollect's Database

Until now, there has been no single resource or clearinghouse for information about American independent films. That's really a big hole when you think about it. I look forward to engaging a diverse coterie of critics, curators and journalists to write thoughtful pieces that link to our Index and put the films in context. Over the years, we expect to grow the encyclopedia into a magnificent library for future scholars and historians of American independent cinema to delve.

Richard Peña, <http://indiecollect.org/ici.shtml>

What is distinctive from IndieCollect's actions is their goal to "create a comprehensive online database of American independent films." The Index and its companion the Codex are being developed for both internal and external purposes.

The Codex will provide academic commentary on the films, filmmakers, and a general context. The insight and anecdotes should prove to be a unique source of documentation considering the connections Schulberg has developed during her time as an independent producer. And from the collaboration with Richard Peña, former program director of the Film Society of Lincoln Center and a Professor of Professional Practice at the School of Arts at Columbia University with a specialization in film theory and international cinema, the academic commentary will be fruitful research and for some of these films, provide the only source of scholarship and critique they have received.

Currently in development, the Index "aims to be a complete catalog of American independent cinema — a living source of information for thousands of films, including important works that may have been overlooked, physically lost, or simply not found in any other collection (IndieCollect)."

In most cases, an organization's database is more often than not a spreadsheet that gets gradually updated. However, IndieCollect's Index is something more – it is a type of relational database established using FileMaker Pro 13. The plan is to have all of the information in both the Index and Codex linked for greater discoverability. The Index was used internally to inventory the films at DuArt and was publicly unveiled for beta testing April 1, 2015, during the “How Does Your Film Become Preserved & Discoverable?” panel at the Documentary Preservation Summit. It is now seeking users to work with the Index and is giving the opportunity for filmmakers to add their films and generate metadata.

The panelists at the summit were Katie Trainor from the Museum of Modern Art, Elena Rossi-Snook (New York Public Library), and Israel Ehrisman, the chief officer in technology and developer of the IndieCollect Index.

The panel focused on “filmmakers need[ing] to understand what film archives do and how to partner with them. But preserving your film for posterity is just the first step. IndieCollect and some of its archive collaborators illustrate how they preserve work and render it accessible — to film programmers, online distributors, cinephiles, and the general public — so that filmmakers can monetize it (Doc Summit).”

During the panel, Trainor stated that the MoMA process is determined when the curators present films to the acquisition committee for approval. The type of acquisition is a case-by-case situation. If MoMA acquires (usually) finished films on negatives, the transaction must be finalized as either a gift or a purchase by the museum. The filmmaker cannot come back and take out their films from the archive, but MoMA will be responsible for future preservation, and in most cases exhibition of the work. Nevertheless, MoMA does not usually acquire additional elements such as outtakes says Trainor because “[that is] a lot of material to take on and it's not

really part of [MoMA's] collection mission or scope.” And there is the issue of receiving materials that have either incomplete or no metadata that MoMA staff cannot finalize for accessibility.

This is where the IndieCollect Index might be able to bridge that gap. The Index would formalize the metadata of forgotten films into an organized and searchable database with added metadata about the material. Users will be able to search what has and hasn't been preserved. It is a tool focused on bibliographic information of titles and an inventory of elements of those motion pictures linking to not only internal records, but also external datasets like Internet Movie Database, Copyright Registration, American Film Institute catalog, WorldCat, Box Office Mojo, and Entertainment Identifier Registry. The Index is a custom system that Ehrisman developed to be universal and interoperable so it can interoperate with as many archives' databases as possible.¹⁵ “The point of this Index is the need to document. We understand that archives have limited space and manpower so when they acquire collections any sort of documentation would be helpful so we are documenting the materials to the best of our ability to help archives.”

(Ehrisman, summit)

For the materials at DuArt, which were negatives and reversals, the documentation IndieCollect was able to gather (possible filmmaker, production year, film generation, number of reels, title, alternate title, etc.) was important metadata to have.

I'll be honest, I've seen a lot of different databases created like MIC.¹⁶ It was an

¹⁵ The Index is a relational database. A relational database is “a collection of data items organized as a set of formally-described tables from which data can be accessed or reassembled in many different ways without having to reorganize the database tables for both interactive queries for information from a relational database and for gathering data for reports. (Rouse).” Relational databases are easy to create and access and can be extended and adapted to the organization's purpose, which was important for the case of IndieCollect.

¹⁶ MIC (Moving Image Collections) is a management, preservation, and educational tool incorporating a consortial database, directories, a METS/MODS cataloging/mapping utility, and informational resources in a portal structure customizing information for various constituencies. MIC is co-sponsored by the Association of Moving Image Archivists and was designed in collaboration with the community as a preservation tool. Unique in its commitment to collaborative preservation of digital and analog resources, MIC answers the Library's congressional charge to lead

AMIA project about a database and cataloging all the film work and it sort of fizzled out. This kind of thing takes a lot of financial support, a lot of daily updating and really a lot input (Trainor, DOC NYC Summit).

OCLC is also something similar, but OCLC is not accurate. It's not being updated (Rossi-Snook, summit).

Archives and libraries need to be contributors, but some will not put their holdings public and you can't look at what they have. That's the case with MoMA (Trainer, summit).

This IndieCollect Index is a good resource, but the current set up needs to be explained so filmmakers can understand the terminology in an archival setting and the metadata itself needs be adapted to the archives' own databases regardless of the standards they use, an issue IndieCollect is aware of especially since their recent participation in the Entertainment Identifier Registry (EIDR). Below I will explain the benefits and issues with collaborating with such an organization.

a national planning effort for the long-term preservation of content. MIC's extensible architecture, built in partnership with Rutgers University Libraries, is broadly applicable to any digital collections initiative and has generated interest within the Library and beyond for its standards-based tools and rights management capabilities. The speakers will discuss future directions for MIC, and examine ways in which it addresses Library Services strategic plan objectives. MIC will also be discussed in relation to the report of the LC Working Group on the Future of Bibliographic Control. Members Jane Johnson Otto and Grace Agnew presented MIC in an event back on May 12, 2008, but it has since fizzled out. If it is still accessible and working, it's not promoted for the use of filmmakers. http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4321

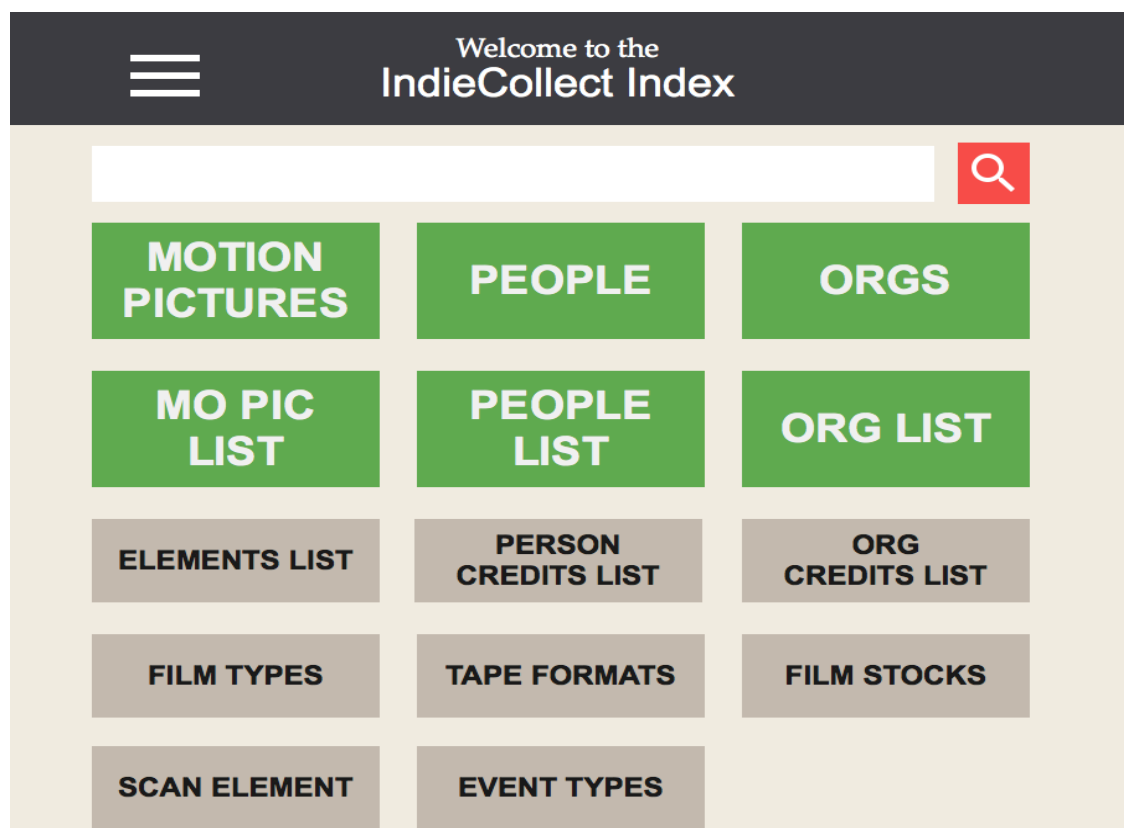


Figure 1. Screenshot of the IndieCollect Index. 15” MacBook Pro. OS. Firefox browser (38.0).

The Index is broken down into categories: motion pictures, people, and organizations. This database was developed in order to reflect the materials that were found in the vault, so there is flexibility with the terms *generations* and *originals* in the elements sets. It is not based on traditional metadata standards developed by archives. Most standards are known to not be audiovisual friendly. Therefore, it is understandable that IndieCollect not unlike other audiovisual organizations, radically adapted or created its own standards. Even if this might make mapping and linking the Index to standardized archives’ databases more difficult.

Each item is given a unique identifier and barcoded to link to other records in the Index. User can expand on that. However, the ability to link and ingest this information in working archives has yet to be determined. This will require better understanding of how metadata structures work and clearly defining how IndieCollect is using the metadata for identification

records. A process that attempting to tackle since their admission to the organization EIDR and part of that attempt requires the decision of whether they should adapt their current metadata structure to EIDR's metadata structure or try and map the information.

What exactly is EIDR? EIDR stands for Entertainment Identifier Registry. “[It is] a universal unique identifier for movie and television assets (eidr.org).” Founded by Movielabs, CableLabs, Comcast and Rovi, EIDR is non-profit industry designed to be a global registry “responsible for adding audiovisual objects and providing an interoperable, standards-based infrastructure to allow Registrants to declare and maintain metadata” (eidr.org/about-us) based on digital object identifiers, an ISO standard since 2012. Generating and using unique identifiers is essential for the management of information and applies not only to production and distribution, but also archives. The DOI system is designed for interoperability by using existing identifiers and metadata schemas.¹⁷

However, after reviewing EIDR's records and reading the User Registry guide, I found the existing identifier and metadata schema isn't the typical MARC or METS standard. It is a new version made for EIDR's purposes, specifically targeting their subscribed members, which are mostly production and distribution companies. Its connection to archives is not clear, especially when going over the records and membership prices.

Both EIDR and DOI are identifier schemes and metadata is a component of them, but mostly only in terms of managing the identifiers. So there is a certain amount of metadata EIDR wants to know about each thing that gets an identifier and that is part of the registration process. I think that EIDR started with the core DOI fields and built on them. DOI also is about identifying resources. So the metadata elements work in the context of understanding what is being identified and keeping information about it and is more part of their registration system

¹⁷ A better understanding of DOI can be found when purchasing document ISO 26324:2012.

than a metadata schema that others would use (although there will be mappings between the elements and other metadata schemes, e.g. EN 15907, EBUCore) (Guenther).

EIDR, it claims, “provides the foundational namespace for all movie and television objects that are relevant to commerce. This increases supply chain efficiencies by: eliminating costly translations between proprietary ID systems; lowering risks of misidentification caused by duplication and lack of ID uniqueness; and improving ability to match assets and metadata from different databases, service providers, or metadata suppliers (eidr.org/about-us).” On other words, it aspires to be the naming convention in the field, especially for distribution and production companies.

The EIDR website is the only accessible resource for explanations (eidr.org) that has a series of downloadable Creative Commons licensed documentation (<http://eidr.org/technology/>). However, there is more detailed documentation available after paying the membership fee.

However, even though EIDR is a “not-for-profit industry” dealing with very high profit movie and television distribution and production companies, some archives have joined EIDR as well. Members like the Library of Congress, which joined in 2014, may well have a positive influence on the metadata structures regarding EIDR’s record.

What is a record is? An EIDR record is a documentation method for distribution and production companies to list their films and link it to translated titles. A record links it to the variety of platforms you can find it. The system works smoothly for commercially released film. But for independent and/or foreign films that probably never had a theatrical or commercial release, the records don’t function as well.

All records have a base object that “represents the underlying intellectual property of an audio-visual work or the concept or idea of the work (EIDR 22).” For most of the materials in

the Index, the base object would be “movie”. However, a “movie” in EIDR is considered “content that first appeared in a theatre/cinema or was released directly to video (EIDR 24).” Many independent films would not have been released or maybe screened at festivals. I had interpreted that clause to mean that the independent films that weren’t released could not be added as a record, but EIDR has yet to get back to me with my request to peruse the other detailed documentation they only provide to members.

In fact, EIDR is not easily accessible to all types of organizations and partners. The membership fee is one of the reasons. Based on annual revenue, the basic user fee applicable to all contributors ranges from \$25,000 to \$5,000. The promoter fee is a flat fee of \$35,000 level. These prices are pretty steep, but from IndieCollect’s interaction with EIDR, they’re flexible. Further research should be done asking the other archives (BFI Films, IVA, Library of Congress) about their interactions with EIDR.

Even though EIDR does state that it is “not rich commercial metadata”, the amount of metadata on the record seems to not only exceed its purpose, but also generate confusion because of the lack of certain important information.

An EIDR record will have at least 14 descriptive metadata terms (EIDR ID, structural type, mode, referent type, title, original language, associated organization, released date, country of origin, status, approximate length, alternate ID, registrant, and credits) and 4 provenance metadata terms that only relates to EIDR’s system.

The point of EIDR (also IndieCollect’s Index) is to make these films discoverable, but it is specifically aimed for distribution companies. And it was a concern for me to look into how another possible user would interact with the User Interface that allows ‘look-up’ users and registrants to search and discover independent and less popular titles (<https://ui.eidr.org/search>).

For my example, I used *7 Cajas* (es)/ *7 Boxes* (en). It is a Paraguayan film that came out in 2012 with further releases in 2013. It couldn't be nominated for the Oscars because Paraguay doesn't have an Oscar nominating committee. It is one of Paraguay's only thriller blockbuster films and called "the Fast and Furious with wheelbarrows (IndieWire)." HBO picked up *7 Cajas* for broadcast and Breaking Glass Pictures, a US media company, hold the North American rights.¹⁸

When I searched *7 Boxes* using EIDR's User Interface, I got one record. It is understandable that EIDR is gathering the information to be a universal naming convention for movie titles and would need certain characteristics to distinguish a film in case a title was repeated. However, nowhere on the record does it state that *7 Boxes* is a Paraguayan production. In fact, it states country of origin as the United States. It does not list the production company (Maneglia – Schémbori Producciones); it does not list original language accurately (it's Spanish and Guarani, not English); it only lists one of the directors (Juan Carlos Maneglia and Tana Schémbori); it doesn't list the original release date (2012); and it doesn't link to the two other records that also deal with the film (the records where the title is in Spanish).

After reviewing the documentation to make sure I read "how to create a record" correctly and speaking with Pamela Vizner, IndieCollect's audiovisual archivist, found the answer in the membership documentation, that the country of origin actually relates to the association organization, which on the English record was listed as Breaking Glass Pictures. However, that doesn't explain why the original language of the film would be erroneously listed as English.

When I searched *7 Cajas*, the two EIDR records dealing with this film had even less information and was just an inaccurate (original language is English, country of origin is still United States; the release date did change to 2012-08-10, but then there were less credits added).

¹⁸ However, Breaking Glass isn't helpful. Their page for *7 Cajas* has yet to be updated since it acquired the rights.

But interestingly enough, neither records are linked to the English record. And this was one of the big goals for EIDR – to link records and the information so there can be one naming convention.

I cannot determine if the amount of information listed is even necessary for EIDR's purposes and what type of quality assurance and quality control are being done. Are members who paid the fee and have no connection to the film creating the records? What will be done for the independent films that will obviously fall through the cracks?

And one of the biggest issues that will emerge is EIDR's classification of IndieCollect as an "archive." There is already an issue of what IndieCollect is and this can influence the actions and interpretations of IndieCollect's mission.

Conclusion

What I call the archival life of film indicates the life of film once it has entered the archive, from selection to preservation, from restoration to exhibition on the archival life of film are those of film archives and film laboratories. Archives in particular belong to the group that has to respond in the first place to issues concerning preservation, restoration and access of film heritage.

- Fossati, *From Grain to Pixel*, 23

Almost a decade since Fossati described her interpretation of the archival life of a film, the starting point today of the film's archival life no longer starts from the archive's selection of the film, but with the filmmaker's decision to create his or her film.

During the summit, Trainor recommended for filmmakers to: "really become your own archivist. Learn all the terms and euphemisms. Archiving is a different language right now but be proactive and do it right now because it's important. Don't make a movie if you don't have a preservation plan in your budget."

That bold statement had the audience (the majority of them filmmakers) at the summit laughing, but it is not such an outlandish suggestion. Allison Berg, producer and filmmaker best known for her documentary *The Dog* (2013), made similar claims during an interview with *Documentary*, the magazine of the International Documentary Association.

I think most filmmakers would agree that [personal archiving / preservation] is up there as a 9 or 10 [on a scale of 1 – 10, with 10 being the highest priority], but we all seem to forget that until there's a chance of losing your footage or film. It's such a daunting task making an independent film and there's a never-ending list of things to do, especially if you have a small team and very limited resources. It's easy to put off archiving / preserving your work. But what's the point of making a film if no one will be able to see it? We need to do better for ourselves and our art...In an ideal world right now, we would have the money to make a film print and send it to the Library of Congress. But I don't think that's going to happen (unless there's someone out there who wants to help pay for it?). So we have a lot of research to do. Our film is safely preserved and stored now, but I'd love for it to also be at an institution such as LOC or UCLA.

These are the same concerns and reasoning that Schulberg admitted to at the summit: “I never had the money to make a print to send to the Library of Congress. I barely had enough money to make a print for exhibition.”

Her experiences suggest why she is so adamant about saving all the independent films. Because some filmmakers are thinking about preservation and do try to preserve their work in an archive, but it’s a difficult process that archives don’t necessarily make easier. It is a process IndieCollect is trying to resolve.

However, saving all the independent films is not possible. Not just for independent films, but audiovisual materials in general. While filmmakers find the archival world frustrating, so do archivists. They have to deal with limited resources, limited financing; limited staff; bureaucratic policies that limit them; a backlog from a time when processing may or may not have been standardized during acquisition and cataloging; copyright and other legal issues; and the issue of what type of preservation should be done.

Should preservation be of the original artifact?

Depending on the mission and scope of the institution – maybe. Displaying the original artifact is an important factor for museums and even anthropologists studying the artistic medium of our time. Defining film as artifact comes from Fossati’s perspective and study.

The question of the original- philological or textual level (e.g. the editing of the film, the title cards, or the credits), or the material level (e.g. the 35mm celluloid film negative the film has been shot on, or the only surviving 9.5mm reduction of a film originally shot on 35mm, or the original tints). To restore a film being true to the original can mean a whole spectrum of different things. On the textual level, for example, the film as it was shown at its premiere can be considered as original as the film the director originally wanted before it was altered by the production company or cut by the censorship before the premiere. When considering film as a material artifact, the original back and white camera negative of a silent film can be considered as original as the derived film print in which colors were added, by stencil, tinting, or toning...from my position as an archivist, I look at the question of formats from a different perspective than Read

and Meyer. Whereas in their opinion a restoration should ‘maintain as much as possible the original format of the film’, I argue that maintain the original film’s look is more important than remained the to the original format. (71)

And then “while original film elements are preserved for the long term in the acclimatized vaults of the archives, new restored projection prints are kept under less stringent conditions and are regularly shown (Fossati 62).”

Should preservation include all type of documentation?

Fossati (92) puts it this way.

In the case of films, metadata cover a wide spectrum of information, from filmographic information (e.g. cast and crew or technical information about the film sound, color and aspect ratio) to secondary sources related to the film (posters, lobby cards or continuity scripts), from documentation with regard to restoration . . . to users’ comments added to an on-line archive (e.g. YouTube).

Should preservation be the experience?

Rossi-Snook is an advocate for the film experience, which means actually experiencing the film on its original format – 35mm acetate film; 35mm nitrate; 16mm film, etc. “[This] is difficult to preserve, but we should provide the factors for this experience which includes providing film,” she says. “Access is not for the content, but the experience. [The viewer] needs to get everything from it.”

Should preservation be the content as a means for access?

“Preservation without access is pointless,” is a well-known phrase within the archival world.

Access provides a unique option in that the materials not only get preserved for users, but also can be used by users for progress.

However, “as film archives become concerned with not only the physical preservation of the object at hand, but also access to that object through cataloging, distribution, and exhibition, they begin to step on the toes of an industry that claims its exclusive right to distribute and exhibit (and profit from) its property. What film archivists call “cultural heritage,” copyright holders call intellectual property, and those films are, to the dismay of many film archivists, fully protected under copyright law (Gracy 23).”

Not every film created will be a blockbuster or even seen by audiences during the film’s lifetime. And finding a way to circulate older film within archives is even more difficult because of these limited and outdated copyright laws. That is why, “the recently developed Creative Commons license offers a very interesting alternative to traditional copyright legislations. Many archives look at creative commons because it facilitates distribution (especially on-line) keeping some of the original rights intact, but at the same time stimulating creative re-use of content (Fossati 97).”

The type of terms developed between filmmakers and archives will also be difficult to settle, but IndieCollect is opening up the dialogue. Generating legacy agreements with archives was an important suggestion mentioned during the summit. Schulberg plan for collaborations between artist and archives is that: “You don’t donate your films in the archive, but the minute you die it becomes a donation.” However, her hope that, “You [the filmmaker] won’t have to pay the bill, but you can still have access. We’re the ones making the terms,” is a bold statement. Who is then going to pay the bills? And who is going to be organizing? It is understandable to want to save all independent films. Schulberg quoted director David Price –“an accidental archivist” – who said that, “it is impossible to determine in advance which films will stand the

test of time as art or which will prove significant as a social record,” but there are certain limitations that still need to be thought through more.

It is true that currently we cannot determine which “films will stand the test of time as art or which will prove significant as a social record,” but loss will inevitably happen on any level.

Every time you make a jump in format, there are films that don't make it. Most American silent movies have been lost and half of those made between the early years of sound and 1950 have perished. There are no known copies of the 1930 operetta *Song of the Flame*, the first color production to include a widescreen sequence. We have only an incomplete version of the first sound film to win an Oscar for Best Picture, *The Broadway Melody*. And only about five minutes remain of *The Way of All Flesh*, a silent crime drama that premiered in 1927 and that won a Best Actor Oscar for Emil Jannings. (Alexander and Blakely)

Loss will happen, but loss can also be informative.

“If we save only what is 'good' or 'precious' we will leave a poor record to history, but we cannot save everything,” stated Howard Besser during his keynote speech with Rick Prelinger at the Personal Digital Archiving Conference held at New York University on April 24 to April 26. Loss was one of the most talked about issues amongst personal digital archiving and archivists dealing with born-digital materials. As one attendee said: “I think the big unstated theme of #pda2015 is embrace the fact we might only save 0.0000000000000001% of the current human record (Tansey).”

Loss is, of course still painful when it occurs to filmmakers and researchers, but we should develop a more pragmatic way to preserve and archive rather than trying to preserve and

archive everything. While extreme and in need for better organizational management on how to carry out the goal, IndieCollect's mission to "vastly accelerate independents film being collected, documented, and preserved (Schulberg, Summit)," might be the start to a solution.

There needs to be some limit within IndieCollect's "save them all" preservation plan, but the campaign is generating much needed conversation between filmmakers and archives; recommending a list of possible archives to donate films and providing a service to preserve your film and quite possibly one day digitize it. But if IndieCollect wants to further and accomplish their goals more aspects of the plan need to be developed.

For one, they will need a legal team if they are offering legal advice about copyright. Even if their collaboration with the Library of Congress is to help filmmakers perfect their copyright as they submit a digital deposit, if more legal advice is to be offered, a lawyer or consultant whose dealt with copyright should be on board their team.

Elena Rossi-Snook mentioned during the Documentary Preservation Summit that Steve Blakely from IndieCollect supplied her a list of archives that will accept films for the sake of film preservation, an asset she commented was useful to have in order to encourage filmmakers to consider film preservation. This type of list should be made public on their website so others can investigate and contribute.

The most important recommendation would be to develop guidelines for the IndieCollect Index, especially now since the database is ready for beta-testers. The guidelines should explain the reasoning and definitions of the terms used.¹⁹ With enough guidelines a 'tagging day for the IndieCollect' could be scheduled.

¹⁹ For example, the term generation is often misinterpreted and it is one of the key choices in the Index for the element sets because it not only determines what the film is, but also it determines the other choices in the database.

And even though IndieCollect is not an archive and has no intent to be an archive, Schulberg suggested, “if we have to be an archive to save these films then we will (Schulberg, March 20 interview).” However, instead of becoming an archive, it might be better to become at least an in-between storage facility that abides by ISO standards with stabilized temperature and humidity for films until they are allocated to an actual archive.

Maybe we need to distinguish another type of preservation IndieCollect should be doing considering its unique relationship with filmmakers. In her presentation titled, “Memory is a Process, Not an Artifact,” at the 2015 Personal Digital Archiving conference, Lori Kendal, associate professor at the University of Illinois Graduate School of Library and Information Science stated: “We should ask what patrons want to create and share, not what they want to ‘save.’”

Overall, what needs to happen is that perspectives need to be adapted and reassessed for working with non-traditional archives, especially if “being your own archivist” is being recommended. “Can we rely on protagonists to maintain their own records in the long term?” asks Prelinger during the keynote speech. “Is practice of appraisal and preservation going to trickle down from institutional practice to vernacular practice?” But he even admits that an archival appraisal is just as dubious as an individual appraisal as most appraisal decisions don't age very well.

Professionals have always made decisions over what to collect, and more importantly, what not to collect. But most appraisal decisions are hard to defend after time has passed. One way to address this difficulty has been to dispense with appraisal and selection, especially when it is actually difficult to select, as with

off-web digital materials. Will this bifurcated approach continue? How will we define appraisal? Should it continue? Is it fine the way it is? (Prelinger, PDA).

In terms of preservation, “archives are a means to an end, not an end in itself (Prelinger, PDA).” So recommending filmmakers to archive and preserve their own works isn’t a bad thing, even though “[personal digital archiving] is ‘inconvenient’ and ‘accidental’ - this is also what makes personal materials so engaging. A change in perspective is needed and possible with these communities. The reason why I suggest it is possible is because of the evolution of the term orphan works.

In my conversation with Ross Suniewick from Colorlab, he made a point to distinguish that today (at least) being classified as an “orphan film” denotes a different level of cultural and historical value that is important to preserve whenever possible. Hopefully something similar can be done with accidental archives because like Prelinger said, “it’s not all bad. It’s just different.”

It will be interesting to continue monitoring the progress of IndieCollect. They still need to match the Ford Foundation grant they received in 2014. They only just unveiled the Index. And even if IndieCollect’s goals – to save and protect American independent film, develop long-term archival storage, and create a comprehensive online database of American independent films – prove to be impossible to accomplish within the next three years, they were able to document over 60,000 films with in their Index and more importantly, they extended the conversation on film preservation.

APPENDIX A: Colorlab Pricelist

Download Printable View 3 May 2015 (www.colorlab.com/colour/wp-content/uploads/2013/09/Price-List-April-2015-Version21.pdf)

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COLORLAB

5708 Arundel Avenue • Rockville, MD 20852 • 301-770-2128 • Fax: 301-816-0798

COLORLAB NYC, 27 W. 20th St., #307, New York, NY 10011 / Ph: 212-633-8172

Laboratory and Telecine Services— • 16mm, Super 16, and 35mm color & B/W negative processing • Fully-timed 16mm & 35mm liquid-gate answer prints and intermediates • Digital Intermediates to 16mm and 35mm • 2K, Hi-Def, & SD Film-to-tape transfers • daVinci 2K Resolve color correction

Film Processing Services***Processing***

Prices are per foot:	16mm	35mm
Color Negative or Positive Processing ..	.15	.17
B/W Negative or Positive Processing.....	.18	.20
Force Processing, 1 or 2 stops, additional	.03	.03
Leader, Prep, and Clean Film.....	.10	.10
Ultrasonic Cleaning.....	.08	.08
Stabilizing for Color Cross Processing, per order	150.00	(Reversal Film Must Be Cross Processed)

Workprints

Color Best-lite Workprint .....	.41	.....
.61		
Color Fully-Timed Workprint .....	.51	.....
.71		
B/W Best-lite Workprint.....	.45	.68
B/W Fully-Timed Workprint.....	.55	.78
Additional Copies of Color Workprint.....	.30	.47
Additional Copies of B/W Workprint ....	.32	.54

Color Liquid-Gate Film Printing**Answer Prints and Release Prints**

Answer Print	1.48	1.53
Corrected Answer Print	1.05	1.10
Check Print .....	.83	.88
Release Print.....	.60	.70

Polyester Intermediates

Interpositive	1.93	.....	2.43
Duplicate Negative (Color)	1.93	.....	2.43
Internegative	2.10	.....	2.60

B/W Liquid-Gate Film Printing

Answer Prints and Release Prints

Answer Print	1.56	.....	1.70
Corrected Answer Print	1.13	.....	1.27
Check Print	1.01	.....	1.15
Release Print .....	.60	.....	.70

Polyester Intermediates

Fine Grain Master	1.60	1.72
Duplicate Negative (B/W)	1.70	1.95

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Miscellaneous Printing Services

Sound on Film

Optical Soundtracks80	600.00 (per 1000')
Syncing Optical Soundtracks, per hour	115.00	.....	115.00

A&B Services

A&B Roll Set-Up, per hour	115.00	.....	115.00
Fades/Dissolves (each)	12.00	.....	12.00
Additional roll printing, add .....	.12	.....	.12
Desmet Printing Pass for Tinting/Toning	.55	.....	.55

HD or STANDARD DEFINITION (NTSC & PAL) Film Transfers

Film-to-digital transfers are performed on 2K SPIRIT or a custom-modified Rank Cintel Mark III (with output up to 4:4:4 RGB) featuring: electronic dirt and scratch removal, daVinci 2K color correctors, variable speed, and optical and magnetic sound pick-up. Formats supported include 16mm, 35mm, Super 8mm, 8mm, 9.5mm, 17.5mm, and 28mm. Transfers are available to HDCAM, HDCAM-SR, HDV, Digital Betacam, BetacamSP, Digital Betacam, DVCam, DVCPRO 25 or 50, Mini DV, and a wide variety of Uncompressed and compressed video files loaded to drives or FTP. *Only Scene-to-Scene Transfers are available for non-16mm or non-35mm formats.*

Prices are per foot: 16mm 35mm

Flat/Uncorrected .....	.30	.....	.13
Best-light .....	.32	.....	.15
Scene-to-Scene w/Full Correction, per hour	400.00	.....	400.00

Includes One Video File Output to Hard Drive (Does NOT Include 4:4:4 RGB File)

Miscellaneous Transfer Services

Flat or Best-light Minimum
 Charge..... 150.00/ea
 Scene-to-Scene Minimum
 Charge..... 200.00/ea
 Additional File Format Output to Hard Drive (Includes 4:4:4 RGB
 File)..... 100.00/hr
 Downconversion or Upconversion Between HD/SD
 Resolutions..... 100.00/hr

**2K, 4K or UHD TELECINE TRANSFERS Performed on a 4K SPIRIT
 DATACINE**

Transfers to DPX performed on a Spirit DataCine or custom built 5K Mark III. Color
 Correction performed on a DaVinci Resolve station, or customized Apple Color suite.
 Creation and hard drive load (DPX or Apple ProResHQ Quicktime) included.
 Alternate or additional files billed separately. MINIMUM CHARGE - \$300.00

Prices are per foot: 16mm 35mm
 2K RAW Capture5025
 4K/UHD RAW Capture 1.55 1.10
 Scene-to-Scene w/Full Correction, per hour 650.00 650.00
 Alternate or Additional Video File Output 300.00 300.00
Scanning Includes One FREE Video File Output to Hard Drive

Preservation Scans Performed on a KINETTA Archival Scanner

Scans are performed on a Kinetta Archival Scanner (3296 x 2472 resolution). A
 simplified thread-up and gentle roller transport allows for the scanning of weak and
 shrunken films. All per foot prices include scan, stabilization, and hard drive load
 (DPX, Cineform, or Apple ProResHQ Quicktime). Alternate or additional files billed
 separately. Call for pricing on content-based stabilization or manual digital clean-up.
 Call for framing options.

MINIMUM CHARGE - \$300.00

8mm/Super
 8.....
 1.20/ft
 16mm or Super
 16..... .65/ft
 35mm.....
35/ft
 9.5mm / 17.5mm / 28mm
Call for Pricing
Scanning Includes One FREE Video File Output to Hard Drive

Preservation Scans Performed on a 3.5K Liquid-Gate Preservation Scanner

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Scans are performed on a custom-built Liquid Gate 3.5K Preservation Scanner. A slow, sprocket-less driven transport allows for scanning beyond the perforations and frame-lines of shrunken or compromised films. Files are stabilized based on perforations. All per foot prices include scan, stabilization, and hard drive load (DPX or Apple ProResHQ Quicktime). Alternate or additional files billed separately. Call for pricing on content-based stabilization or manual digital clean-up. Call for framing options. MINIMUM CHARGE - \$500.00

8mm/Super

8.....

2.40/ft

16mm or Super

16..... 4.40/ft

35mm.....

..... 1.80/ft

9.5mm / 17.5mm / 28mm

.....Call for Pricing

Automatic Dirt/Dust Removal, per minute runtime at 24

fps..... 30.00/min

Color and Density

Correction..... 650.00/hr

Manual Digital Corrections, Call for List of Digital Services

Available..... 350.00/hr

Alternate or Additional File

Outputs..... 300.00/hr

Scanning Includes One FREE Video File Output to Hard Drive

FILM-OUT (TAPE-TO-FILM) SERVICES TO 16MM OR 35MM DIGITAL INTERMEDIATES

Outputs from “born digital” media or corrected master files to new polyester film intermediates. We can also digitally manipulate your file to create either scoped intermediates (for anamorphic widescreen projection) or flat intermediates. Please specify either scoped or flat intermediates when placing your order. Please supply the highest resolution tape master or digital file for transfer. Files should be submitted on hard drives and accepted formats are .fcp, .mov, .tiff., .pdf, .psd, and .jpeg. Others may be available upon request.

Finished Programs - from hard drive or tape master, 24fps, SD or HD, color or B/W

Includes digital intermediate and first answer print ONLY, optical soundtrack and sync charges billed separately.

16mm.....	
....\$205/minute	
35mm.....	
....\$325/minute	
Minimum	
Charge.....	3
minutes	

Preservation Digital Intermediates From Preservation Scans, Negative Only.....**Call for Pricing**

Video and Miscellaneous Services

Video Services

½ Hour Minimum Unless Otherwise Stated

Recording to Tape Formats (HDCAM/SR, Digi Beta, BetaSP, DVCAM, DVCPRO, MiniDV)	100.00/hr
Dubbing from Archival Formats (U-Matic, 1" Type C, VHS, and others) 100.00/hr	
Dubbing from 2" Quad Tapes (1 Hour Min.).....	325.00/hr
Dubbing from ½" Reel to Reel Tapes (1 Hour Min.).....	325.00/hr
Transfer via Pneumatic Gate for Stabilization (1 Hour Min.).....	250.00/hr
Assemble/Insert Edit	50.00/ea
Audio Digitization & Syncing.....	100.00/hr
Recording to 16mm Magnetic Track.....	100.00/hr
Magnetic Track Stock.....	.11/ft

Digital Conversions

Standards Conversion To/From PAL (European Formats)	
30 Minutes	\$150.00
60 Minutes or More	230.00/hr
Upconversions or Downconversions.....	100.00/hr
Additional HD or SD File Outputs	100.00/hr
Additional 2K, UHD, or 4K File Outputs (1 Hour Min.).....	300.00/hr
Metadata and	
Checksums.....	Call for Pricing

DVD or Blu-Ray Prices from Film or Video Format

1-5 minutes	\$38.28	DVD or Blu-Ray Copies,
6-20 minutes	\$47.52	each:
21-30 minutes	\$51.48	Up to 10 copies.....
31-40 minutes	\$64.68	\$9.35
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		11 to 20 copies.....
		\$8.69
41-60 minutes	\$77.88	21 to 30 copies.....
		\$8.25
Up to 2 hours	\$104.28	31 to 50 copies.....
		\$7.92

51 to 100 copies..... \$7.59

Tape Stock

HDCAM

BCT-12HD	47.75
BCT-22HD	49.80
BCT-32HD	59.59
BCT-40HD	71.85
BCT-64HDL.....	99.46
BCT-94HDL.....	143.39
BCT-124HDL.....	165.78

HDCAM-SR

BCT-6SR	68.51
BCT-33SR	109.30
BCT-40SR	119.55
BCT-64SRL.....	155.67
BCT-94SRL.....	262.92
BCT-124SRL.....	366.60

Digital Betacam

BCT-D12	51.21
BCT-D22	57.48
BCT-D32	62.70
BCT-D40	65.84
BCT-D64L.....	82.56
BCT-D94L.....	129.58
BCT-D124L.....	165.41

Betacam SP

BCT-10M SP	28.22
BCT-20M SP	29.68
BCT-30M SP	31.35
BCT-60ML SP.....	44.41
BCT-90ML SP.....	69.58

Mini-DV/HDV

Mini-DV60	13.09
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DVCAM

PDV 34N	25.28
PDV 64N	28.73
PDV 94N	36.75

DVCPRO

AJ-P12M.....	22.37
AJ-P23M.....	27.18
AJ-P33M.....	35.12
AJ-P46L.....	39.99
AJ-P66L.....	50.67
AJ-P96L.....	89.85
AJ-P124L.....	116.80

VHS - 1/2" Broadcast (Color Plus)

T-15	4.60
T-20 Album	8.31
T-30 Album	8.31
T-60 Album	9.42
T-120 Album	11.07

DIGITAL CINEMA PACKAGES

20 Minute Minimum

2K DCP (2048x1080).....	12.50/minute
4K DCP (4096x2160).....	15.00/minute
DCP Hard Drive and Sled, all types.....	
500.00/unit	

ARCHIVAL REELS AND CANS

**Plastic unless noted
otherwise
16mm reels or cans:**

400'	4.40
800'	12.65
1200'	14.30
1600'	16.50
2000'	25.30

35mm:

400' archival plastic can.....	10.45
1000' archival plastic can.....	17.60
2000' archival plastic can.....	22.00

8mm/Super8

400' reel & can set	8.80
200' reel & can set.....	6.60

PRESERVATION SERVICES

FILM PRESERVATION SERVICES: At Colorlab, all film preservation services are performed on an as-needed basis. For instance, through careful evaluation of the original material, we find that liquid gate contact re-mastering renders a master just as steady and clean as the much more expensive optically produced master, providing there is not extreme shrinkage and brittleness or need for re-positioning. These masters are fully timed just like our optically produced products.

Applying these principles provides the archivist client with more funds to preserve more films. Of course, we perform liquid gate optical re-mastering when required, but our goal is to preserve more film, not perform unnecessary reproduction services.

Film Preservation Services

100.00/hour

Film Preservation evaluations to include:

- a. Measuring shrinkage
- b. Measuring fade percentage to arrive at course of action
- c. Repairing perforations, splices, and picture area as needed
- d. Identifying emulsion-side projector scratches and rubs to see if re-washing needed
- e. Identifying base-side scratches to see if liquid gate telecine is required
- f. Determining the amount of brittleness and cupping to see if film needs RePlasticizer Treatment before film or telecine preservation

Film Preservation for Nitrate or Compromised Films.....

125.00/hour

Includes same services as listed above but for Nitrate and Severely Compromised Films

Curating Services.....

100.00/hour

Includes inspecting and comparing multiple film or video elements to identify and determine best available element(s) for transfer or preservation services.

Re-washing, all film formats

0.37/ft

Rewashing film material to remove emulsion-side projector rubs and scratches, all film formats.

Short-Term RePlasticizer Treatment, all film formats

0.75/ft

Involves chemically reintroducing pliability into severely brittle and distorted film, enabling preservation to film or video without the soft side-to-side focus and image movement characteristic of brittle and cupped film.

**Long-Term RePlasticizer Treatment, all film formats
1.75/ft**

Involves Replasticizing film over a longer time period, usually over several months.

**Hand cleaning, all film formats
100.00/hour**

Using ECCO 2000 Straight Film Cleaner and Webril Wipes, splice repair [Ultrasonic Splicing available for polyester material], perf repair, using A-D Strips for evaluation.

**Ultrasonic cleaning, all film formats
..... 0.08/ft**

Using perchloroethylene in two Lipsner Smith CF3000 VCS machines.

**Tape Preservation Services
100.00/hour**

Engineering labor to handle, repair, or clean video tape materials.

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Tape Baking (Single Tape)..... 200.00/tape

Tape Baking (Multiple Tapes) 100.00/tape

Required for tapes with Oxide Shedding or Mold issues.

All Orders Are Accepted Subject to These Terms & Conditions:

COLORLAB CORPORATION shall not be liable to customers or others for loss of any kind whatsoever due to delays or failure in performance caused directly or indirectly by “force majeure” or any cause whatsoever, including loss or damage to/from COLORLAB.

COLORLAB respectfully points out that prices are never proportionate to the value of the materials entrusted to it. Customers’ films and tapes are received, developed, printed, transferred, and stored by COLORLAB only at the customers’ risk, and COLORLAB does not accept responsibility for any loss or damage to such film or tapes from any cause whatsoever, including negligence by COLORLAB technical or administrative staff.

Any loss of camera original or tapes, preservation originals, or any client property will not be reimbursed by any manner such as cash or return of new rawstock. COLORLAB will have no liability for loss or damage for jobs shipped to a third party subcontractor.

Camera films, tapes, negatives and positives and customers’ other property delivered to COLORLAB are accepted on the express condition that same are insured by the owner thereof, with waiver of subrogation for the full amount of all risk, possible damage and loss. COLORLAB holds a lien thereon for the general balance from time to time due COLORLAB by the customer in respect to processing, printing, storage charges, or otherwise. COLORLAB has the right to charge late fees on balances not paid in 20 days and has the right to pass of to collection any and all bills not paid in a timely manner. The

Customer is responsible for legal fees incurred by COLORLAB in the collection of said debts, which is customarily 35% to 50% of the collected debt. Debt collected in this manner then generally increased to 35% to 50% greater than the original amount owed.

COLORLAB may require any customer to retake possession of any and all materials held in its vaults. COLORLAB, after 30 days' written notice to Customer's last known address sent via USPS 1st class mail, may send same to a public warehouse with the Customer then responsible for incurred storage fees, or may destroy such materials, or may store the same at the Customer's expense. All such charges are to be secured by customer's rights in and to such materials. At COLORLAB's discretion, Customer's films/tapes remaining at COLORLAB after 30 day notification has been given, may become the property of COLORLAB including all copyrights and entitlements. Customer's films, negatives, and positives received for the safekeeping, developing, printing, processing, or handling are subject to the terms and conditions herein.

The customer assumes all liability under the copyright laws and under any other laws, both federal and state, arising out of the fulfillments by COLORLAB of any such services for the account of the customer, who agrees to indemnify and hold COLORLAB free and harmless of any and all suits, claims, damages, liabilities, and expenses (including, but not limited to, attorney's fees) which may arise directly or indirectly from the performance of such services by COLORLAB for the customer. COLORLAB will endeavor to keep its customers advised concerning the exposure, photographic quality and physical condition of the negative films received from them for processing, but shall not be held responsible for failure to do so.

All prices are subject to change without notice.

COLORLAB has net 20-day credit accounts available, with approved credit. COLORLAB requires customers to have on file authorization for credit-card usage by COLORLAB for amounts that are over 30 days past the invoice date. Colorlab accepts American Express, MasterCard, Visa, and Discover. *For clients without approved 20-day credit accounts, COLORLAB requires that all jobs valued at \$2,000 or more must be secured with half payment when the work is ordered.*

Appendix B: IndieCollect's Partners (2014)

COLLABORATING ARCHIVES

IndieCollect is working with all five of the major American film archives, as well as with many specialty archives, to find homes for thousands of American indie films. Our collaborators include:

Academy Film Archive
 African-American Film Collection at Washington University in St. Louis
 Anthology Film Archives
 Black Film Center/Archive at Indiana University
 Center for Puerto Rican Studies at Hunter College
 Columbia University Libraries
 George Eastman House
 Harvard Film Archive *Special thanks to Haden Guest*
 Library of Congress Packard Campus for Audio-Visual Conservation
 Museum of Modern Art
 National Center for Jewish Film at Brandeis University
 New York Public Library / Jerome Robbins Archive of the Recorded Moving Image
 New York Public Library / Schomburg Center for Research in Black Culture
 Olympic Studies Centre Historical Archive
 Pacific Film Archive at UC Berkeley
 Paley Center for Media
 Rockefeller Archive Center
 Smithsonian National Museum of the American Indian / Film and Video Center
 Steven Spielberg Film & Video Archive / United States Holocaust Memorial Museum
 Thirteen Tape Archive
 UCLA Film & Television Archive
 WGBH Media Library and Archives
 Yale Film Study Center

COLLABORATING FILM LABORATORIES

DuArt Film & Video
 Deluxe
 Colorlab²⁰
 Filmworkers Collective (formerly, Astro Lab)

²⁰ Colorlab technically has no connection with IndieCollect. When Schulberg reached out to Suniewick, he said no to the collaboration, mostly because Colorlab's unclaimed films were going to Anthology Film Archive. However, in our interview Suniewick did not object to the affiliation because (1) he knows Schulberg from previous projects and respects IndieCollect's mission and (2) it provides good publicity and attention towards the work.

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