

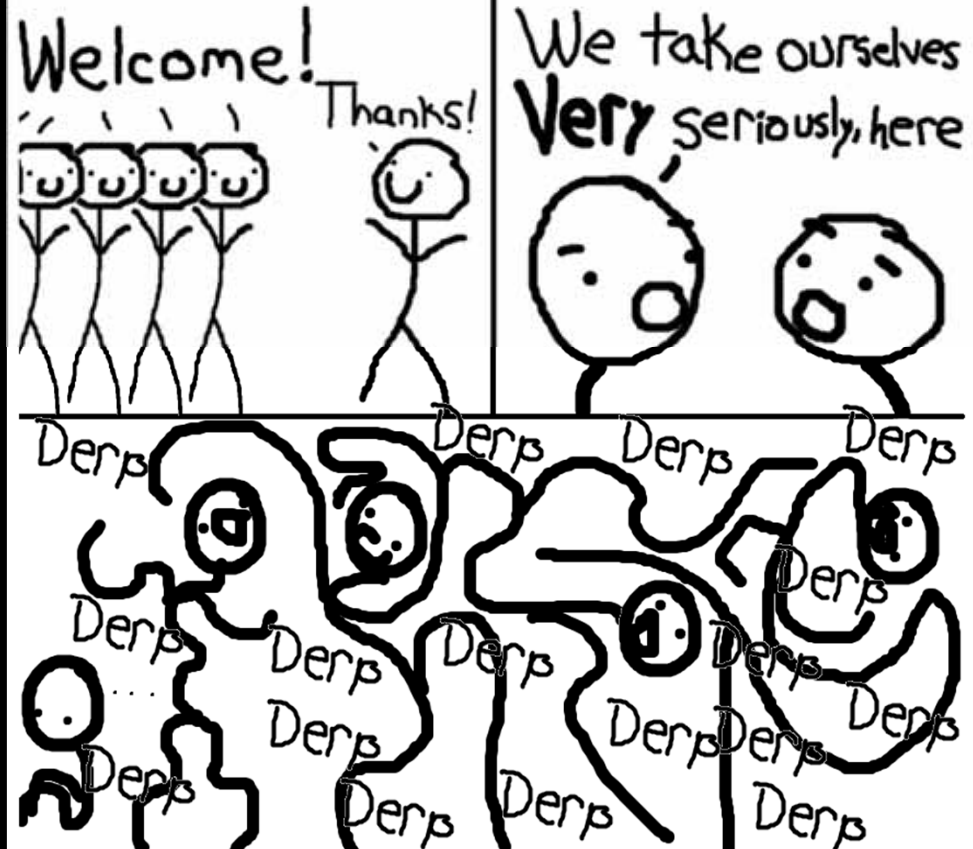
Private Trackers = Pirate Archives

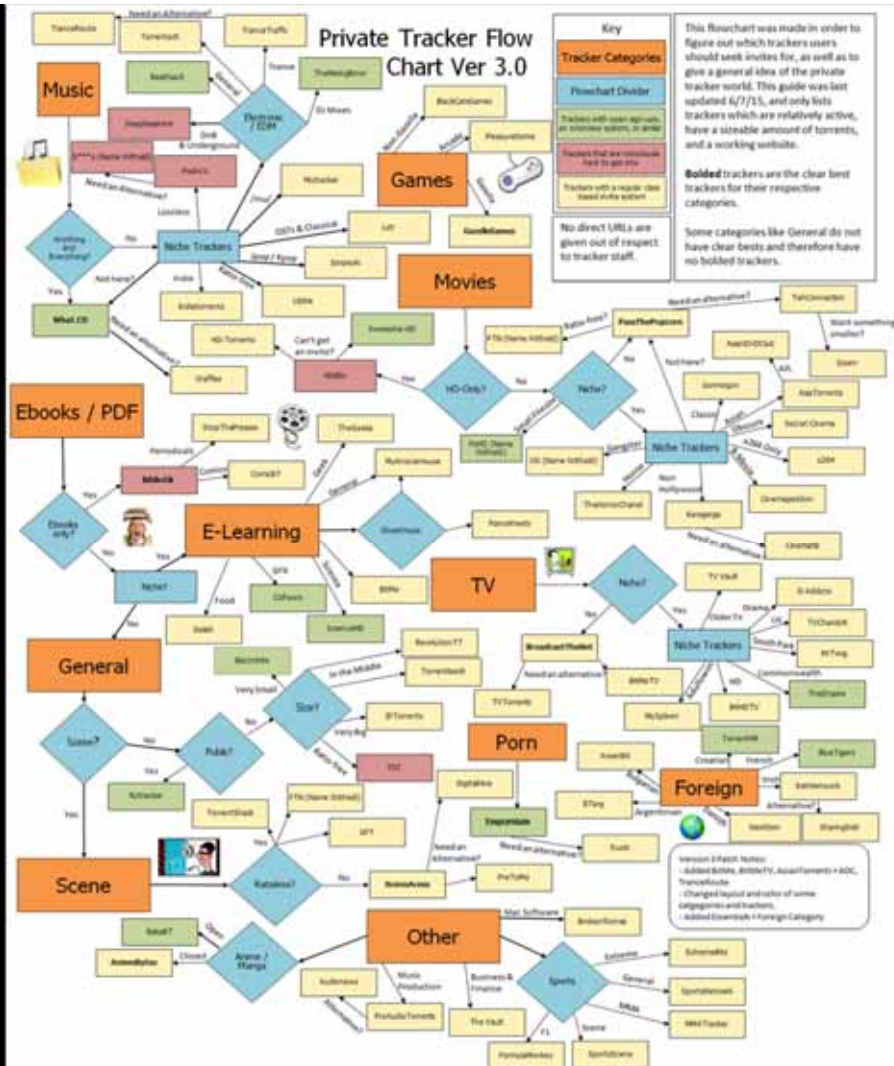
Collaborative Preservation using BitTorrent

Public Tracker vs Private Tracker

- Tracker keeps track of peers that are currently sharing a torrent
- 2 kinds
 - Public: available to anyone
 - Private: invite only community
- Private digital repositories

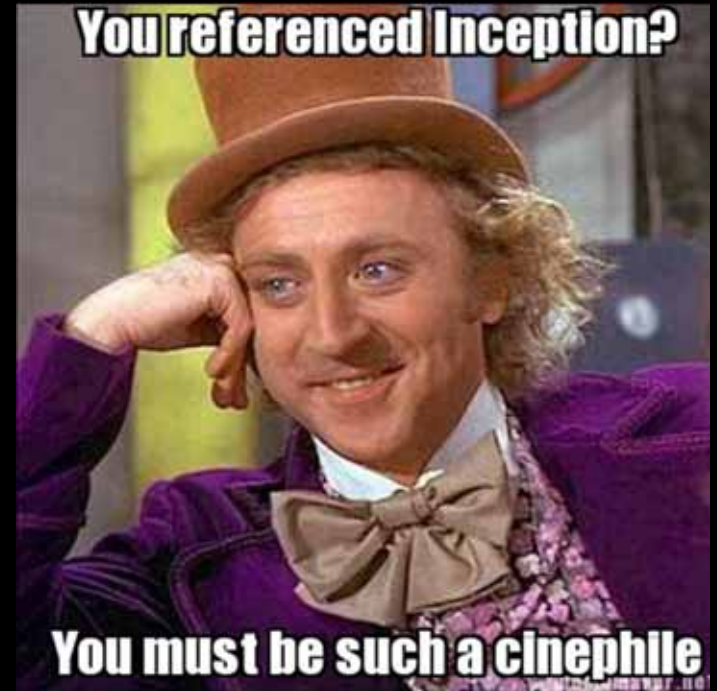
PRIVATE TRACKERS EXPLAINED





Benefits of Private Trackers

- Crowdsourcing and Curation
- Instant, Abundant, Ubiquitous = Democratization
- New Research = New Canon
- Supplements (Replaces?) Archival Research



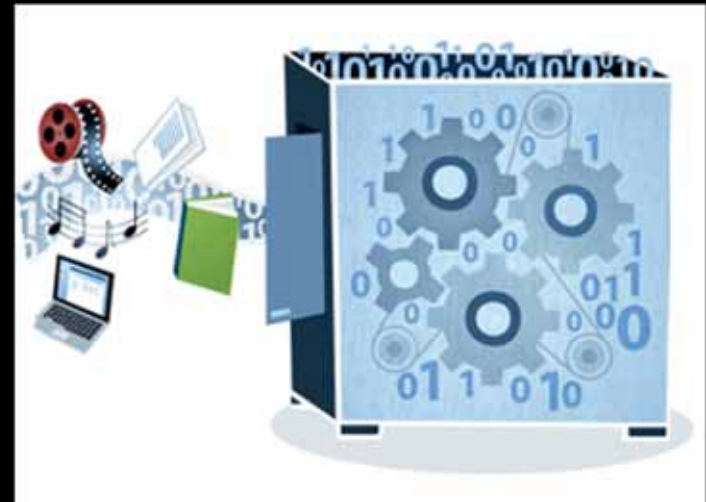
Is uploading digital files for dissemination and storage an act of preservation?



NFPF defines film preservation as “full continuum of activities necessary to protect the film and share the content with the public”

Digital Preservation Framework

1. Refresh
2. migrate
3. supporting materials
4. context of creation/exhibition
5. sharing resources and best practices



Do Private Trackers facilitate these preservation frameworks?

Private Trackers = Pirate Archives

Preservation Framework	How it looks in a tracker community
Refresh	Seeding/Leeching
Migration	Uploading better rip, different formats
Supporting materials	comments, photos, s/t, rip specs
Context of creation/exhibition	??
Sharing Resources/Best Practices	Shared servers, bandwidth, user forums, FAQ's

BitTorrent functions as a dual mechanism for
preservation and access

Why BitTorrent should matter to Film Archives

- LOCKSS
- collaborative / crowdsourcing
- scalable
- existing framework
- low cost
- on demand



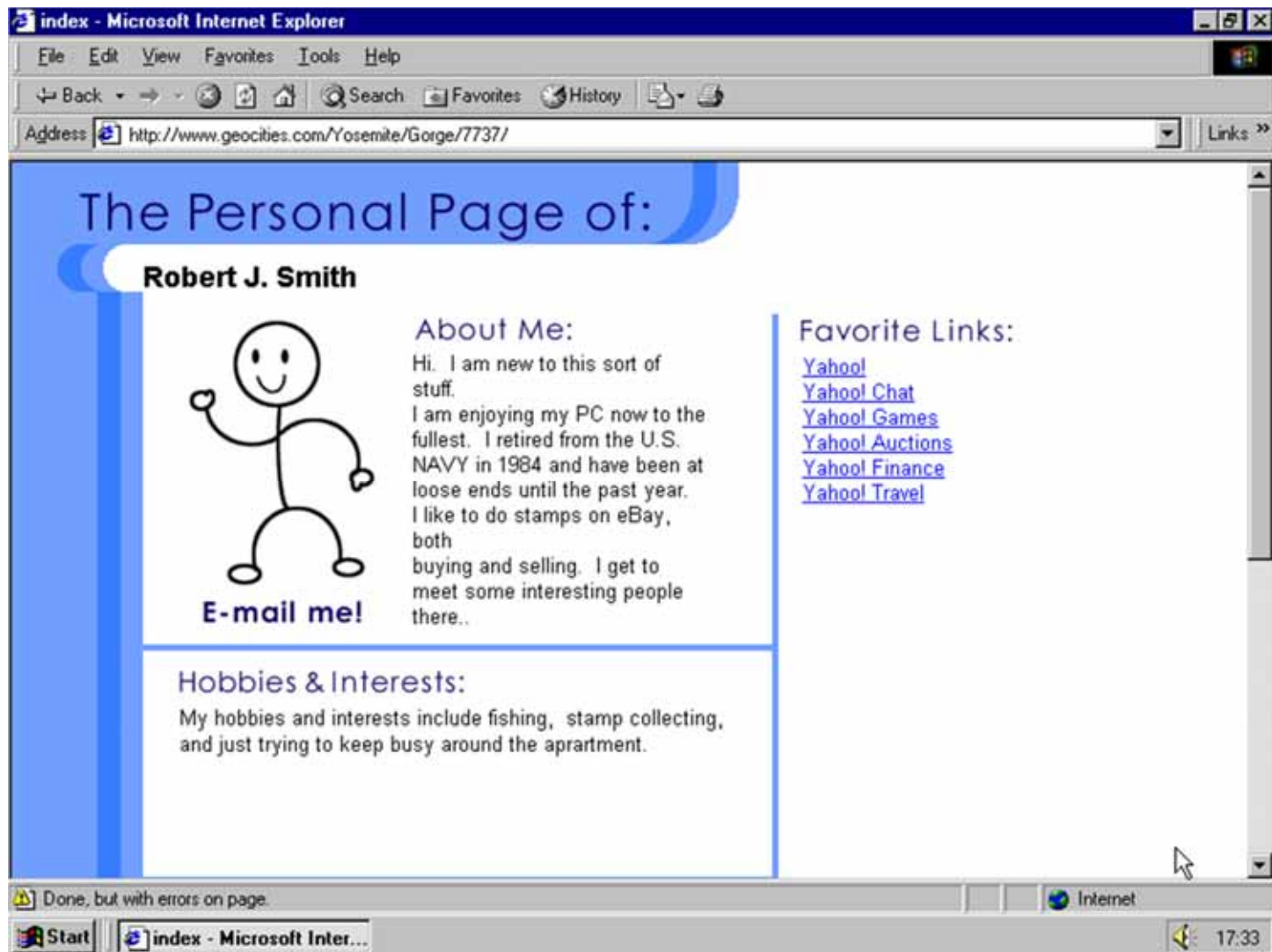
Digital Rights Management?



Challenges?

- Stigmatization
- Copyright
- Risk Aversion
- Potential instability
- No roadmap







navigation

- [Main page](#)
- [Community portal](#)
- [Current events](#)
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search

toolbox

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GeoCities

Please download the [PATCHED version](#): [Geocities - The PATCHED Torrent](#) (2DC18F47AFEE0307E138DAB3015EE7E5154766F6)
... or the original torrent which had 0.1% corrupted: [Geocities - The Torrent](#) + [patch](#) (details)

GeoCities is what showed Yahoo! at its best. In 2009, Yahoo! succeeded in destroying the most amount of history in the shortest amount of time, certainly on purpose, in known memory. Millions of files, user accounts, all gone. ArchiveTeam accepted the challenge and saved it. It's forever available for everyone to play with.

The content is still provided via the same patched torrent above. However, bear in mind Dragan Espenschied has *completely* redone the thing. *Super* superior. He spent a year on it. See [The Impulse of the Geocities Archive: One Terabyte Of Kilobyte Age](#) for a summary. The [research blog](#) contains [insight](#) including an [explanation](#) of how the Tumblr Photo Op will automatically publish 72 screenshots per day till 2027; you can also [dig the source code](#).

Contents [\[hide\]](#)

- 1 Glorious history
- 2 The GeoCities Project and Friends
- 3 The Closure
- 4 Under Construction
- 5 Press Mentions of the GeoCities Closure and the GeoCities Archive Project
 - 5.1 Articles about GeoCities Closing
 - 5.2 Articles and Mentions of Archive Team's GeoCities Project
 - 5.3 Articles about the torrent release
- 6 How can I find a page or website I'm looking for?
- 7 External links

Glorious history

GeoCities was a once very popular web hosting service founded in 1994 and purchased by [Yahoo](#) in 1999. Marked by its once-generous allotment of 15 megabytes and the free (with added advertisements) price, it was at one point the 3rd most-browsed site on the World Wide Web.

Because the site was free and marketed primarily to first-time or relatively new internet users, the quality of websites on GeoCities became a persistent, oft-referred joke - the amateurish layout, use of animated gifs, and prone-to-personal websites dominated the standard GeoCities pages, and were often abandoned by their owners for good soon after finding better approaches to telling their stories or showing off their data.

GeoCities



URL	http://geocities.com ↗
Project status	Offline
Archiving status	Saved , but not yet in Wayback machine
Project source	Unknown
Project tracker	Unknown
IRC channel	#archiveteam

Home » Global Cinema Collection (1904-1957)

Global Cinema Collection (1904-1957)



The history of media is a global history - involving the exchange of workers, styles, and technologies across national borders.

French publications, such as *Cine-Journal* and *Cinéa*, reveal the important contributions of French filmmakers to film history. However, these French periodicals also contain advertisements for American films and demonstrate the popularity of certain global stars, such as Charles Chaplin and Sessue Hayakawa (both of whom had careers that criss-crossed national borders).

Some publications themselves were transnational creations. American and Canadian film enthusiasts were among the readers of *Home Movies & Home Talkies*, the British magazine for amateur filmmakers. Meanwhile, J.P. Chalmers—publisher of the American trade paper *Moving Picture World*—also published *Cine-Mundial* for the

Spanish language market.

As a global history, media history has also been greatly influenced by the course of international events. The increased number of American film advertisements in *Cinéa* (1921-1923) compared to *Cine-Journal* (1908-1912) speaks to the global market dominance of the American film industry that occurred due to the devastation of European lives, economies, and film industries during World War I (1914-1918).

The Italian journal *Cinema* championed film as an art form, and it contains articles by future art cinema icons, such as Michelangelo Antonioni. However, no film or publication exists in a political vacuum. Just look at the masthead and see the name of *Cinema*'s editor-in-chief: Vittorio Mussolini, son of the nation's dictator Benito Mussolini.

European Film Industry – General

European Motion-Picture Industry in 1932 (1932) | Read | Download | IA Page

France

△ Cinéa (1921-1923)

1921 | Read | Download | IA Page
1922 | Read | Download | IA Page
1923 | Read | Download | IA Page

▽ Cine-Journal (1908-1912)



Recent Blog Posts

Digital Close Up (1927-1933) and the SCME Anne Friedberg Innovative Scholarship Award
New Year's at the Movies
Magazine of the Week - The New York Clipper (December 1919)
Our In Media Res Theme Week Begins Today!
'Cine-Mundial' (1918-1948) goes digital!

Donate

Support our mission to digitize public domain media periodicals and provide online access to the histories of cinema, broadcasting, and recorded sound.

Donate

Collections Gateway

	All Collections (1903-1995)
	Hollywood Studio System Collection (1914-1948)
	Fan Magazine Collection (1911-1963)
	Early Cinema Collection (1903-1928)
	Year Book Collection

France

△ Cinéa (1921-1923)

1921 | Read | Download | IA Page
1922 | Read | Download | IA Page
1923 | Read | Download | IA Page



DOWNLOAD OPTIONS

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KINDLE	1 file
PDF	1 file
SINGLE PAGE ORIGINAL JP2 TAR	1 file
SINGLE PAGE PROCESSED JP2 ZIP	1 file
TORRENT	1 file

SHOW ALL 14 Files
8 Original

Collections [\[new\]](#)

Collections are curated groups of entries. The goal is to provide a grouping of entries for a specific community, institution, or conference. Each collection contains a description that can be changed by the curator day-to-day. Each collection provides an RSS and CSV feed of it's contents to allow syncing.

Name	DL	Torrents	Total Size		
Books	RSS CSV	2	2.11MB	8	0
test	RSS CSV	1	820.99kB	4	0
Ranjith	RSS CSV	0	0.00kB	0	0
cogsci	RSS CSV	10	41.37GB	47	0
Downloaded Datasets	RSS CSV	1	10.08GB	6	0
F1000Research	RSS CSV	1	571.35kB	2	0
C1	RSS CSV	3	26.80GB	22	0
Bayesian	RSS CSV	0	0.00kB	0	0
Direct Numerical Simulation of Turbulent Flows	RSS CSV	63	5.66TB	0	0
Cryptocurrency	RSS CSV	5	2.66MB	15	0
Tools	RSS CSV	0	0.00kB	0	0

Archiveteam GeoCities project

<http://www.archiveteam.org/index.php?title=GeoCities>

Internet Archive

archive.org

Academic Torrents

academictorrents.com

Locking the Web Open: A Call for a Distributed Web

<http://brewster.kahle.org/2015/08/11/locking-the-web-open-a-call-for-a-distributed-web-2/>