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Looking at Archives in Cinema: Recent Representations of Records in Motion Pictures

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Abstract: Archivists who followed the Best Picture Nominees for the 2013 Academy Awards would have noticed the appearance of a recurring character – records. The winning film, *Argo*, depicts the rescue of six American hostages during the Iran Hostage Crisis. *Lincoln*, praised for Daniel Day-Lewis’s portrayal of the Sixteenth President, presents a look at Abraham Lincoln’s Presidency during the passage of the Thirteenth Amendment. The most controversial of the three, *Zero Dark Thirty* chronicles the events leading to the capture of Osama bin Laden. While archivists and archival repositories are absent from these three films, records and records creation play a central role in the development of each of the stories.

This paper will analyze the depiction of records and records creation in these three films through the use of the framework proposed by Barbara Craig and James O’Toole in their analysis of representations of records in art. Craig and O’Toole argue that the way in which records are depicted can lead to an understanding of how the creators and audiences of art understand records, suggesting that these representations may further our understanding of the “cultural penetration of archives.”¹ The authors suggest that in art, records are depicted in a number of ways: as props, as representations of specific documents, as the central subject, and as information objects that are created and used. We expand Craig and O’Toole’s framework with the addition of two themes: the integration of original documentation into the films themselves, and the use of source material that has an affective influence on the *mise-en-scène*.

Introduction

Three 2012 films – *Lincoln*, *Argo*, and *Zero Dark Thirty* – selected by Academy of Motion Picture Arts and Sciences as Best Picture nominees for the 85th Academy Awards were historical dramas based on actual events. In each case, the accuracy of the dramatized narratives was met with some scrutiny. Partly based on Doris Kearns Goodwin’s *Team of Rivals: The Political Genius of Abraham Lincoln*, Tony Kushner’s *Lincoln* screenplay recounts the story of the passage of the 13th Amendment by the House of Representatives – and the political wrangling that resulted in that event. It was not the historical accuracy of Kushner and Spielberg’s version of the final months of Lincoln’s

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presidency that was called into question; instead, audiences and critics contested aspects of the representation of the Sixteenth President that appeared on the screen, surprised by the high-pitched voice that Daniel Day-Lewis crafted for his Oscar-winning performance.ⁱⁱ While Day-Lewis relied on descriptive accounts of Lincoln by his contemporaries, no film or audio documentation exists of the President. The written accounts and, in turn, Day-Lewis's embodiment of Lincoln are in opposition to a present-day imagining of a man with a deep and commanding speaking voice.

The public and media were also eager to distinguish reality from Hollywood-invention in *Argo*, Ben Affleck's account of the expatriation of six American diplomats (dubbed "the houseguests") who escaped the embassy compound in Iran when it was overtaken in 1979.ⁱⁱⁱ Screenwriter Chris Terrio, based the script on a 2007 *Wired* article by journalist Joshua Bearman and a chapter from CIA operative Antonio "Tony" Mendez's 1999 memoir *The Master of Disguise: My Secret Life in the CIA*.^{iv} While the use of these personal accounts of the recently de-classified mission gave credence to the historical drama, Affleck's use of archival television footage and visual references to iconic archival images evoked a sense of authenticity in this dramatization of the rescue mission.

While the screenplays for both *Lincoln* and *Argo* were adapted from published sources, *Zero Dark Thirty*, followed an original script by former journalist Mark Boal. Boal and director Kathryn Bigelow have cautioned the public that the film is not a documentary, but have claimed that the story is based on first-hand accounts of those involved in the search for Osama bin Laden. Bigelow described her film as "a living history, one that was unfolding before the world in real time."^v Due to its ambiguous

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treatment of the effectiveness of torture and the detailed representation of the classified operations that lead to the final raid on Osama bin Laden's compound, *Zero Dark Thirty* sparked a public debate that instigated a congressional investigation into the sources that the filmmaker and screenwriter accessed in developing their version of the hunt and capture of one of the most notorious enemies of the United States government.^{vi}

Historical accuracy, then, captured the attention of the mass media and the public. For archivists, composing a thin segment of this viewing public, the films raise additional points of interest – namely, the treatment and representation of records and records creation. While archivists do not appear as characters in these films, records play a central role in the development of the stories portrayed on the screen and appear frequently throughout each of the narratives. These three films are distinctly different in tone and subject matter, but they are united by this focus and reliance on records. This paper analyzes the depiction of records and records creation in these three films through the use of the framework proposed by Barbara Craig and James O'Toole in their 2000 analysis of representations of records in art. Craig and O'Toole argue that the way in which records are depicted can lead to an understanding of how the creators and audiences of art understand records, suggesting that these representations may further our understanding of the “cultural penetration of archives.”^{vii} The central role that records and documentation play in these three films provides an opportunity to explore how this framework for analysis may translate to other forms of art, particularly moving images.

Representations of Archives and Archivists in Popular Culture

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Over the past decade and a half, several archivists have explored representations of themselves on the screen or in print. In her 1999 study of the representations of archivists and archives in novels, Arlene Schmuland examines 128 works of fiction by authors ranging from Charles Dickens to Kurt Vonnegut. Drawing upon titles suggested from the Archives and Archivists Listserv, Schmuland's analysis explores the way in which the "archives" are evoked in fiction, the emergence of archival stereotypes, and the significance of the archives and the character of the archivist to the novel's plot.^{viii} Schmuland concludes that the "archival image" in these works of fiction did, at times, reflect realities of the profession. She locates other examples, however, of the perpetuation of misinformed stereotypes of archives and archivists. Based on these findings, Schmuland argues that archivists should be aware of their professional image and advocate for the archival profession. If archivists do so, Schmuland suggests these stereotypes and assumptions about the archival field may be negated.

Tania Aldred, Gordon Burr, and Eun Park took a similar approach in their 2008 study exploring the representation of archival stereotypes in nineteen feature films.^{ix} In their paper, the authors survey films from the 1990s and early 2000s, looking at the role of the archivist and the physical representation of the character of the archivist in each.^x They provide quantitative data on physical and personality traits of archivists, including gender, hairstyle, style of dress, and the character's expression of introversion and curiosity. As with Schmuland's study, this 2008 article offers a lesson on professional identity. The authors suggest that "an examination of the image of reel archivists must be considered as a starting point for *real* archivists to look at the broader context of our profession, and allow us to see ourselves as other see us."^{xi} They encourage archival

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professionals to work against the negative stereotypes found within these films and better communicate the value and reality of archival work to the public.

Both of these pieces focus on the character of the archivist, rather than looking at the representation of records. Barbara L. Craig and James M. O'Toole take a different approach in their *American Archivist* article titled "Looking at Archives in Art." Here, the authors probe what they call an "iconography of archives" and assert that "studying the ways in which archival records have been portrayed in the visual arts tells us something important about how those records are perceived by artist and viewer alike."^{xii} In studying this iconography of archives, the authors examine British and American painting, with a particular focus on portraiture.^{xiii} What emerges from their study is a series of iconographic themes, a set of ways in which portrait artists represented documentation in their painting. As with the investigations of the archivist as a character, Craig and O'Toole conclude that an analysis of the iconography of archives provides a means for understanding public perceptions of records and archives.

Applying "The Iconography of Archives" to Moving Images

Craig and O'Toole's framework is a tool that reveals the many ways the filmmakers of *Lincoln*, *Argo*, and *Zero Dark Thirty* use and think about records. This section provides an overview of Craig and O'Toole's "iconography of archives," identifying examples of each of their themes in the films.

Theme	Description
Documentation as props	The most superficial of usages, with unidentified and inconsequential documentation present in a scene
Representation of a specific document	The depiction of a real-life document or document type
Depiction of creation and use of documentation	The representation of the technology of creation and patterns of use of documentation by characters
Documentation as central subject	A focus on the document as the central subject for a scene, for a section of the film, or for the entirety of the film

Table 1: Themes derived from Craig and O’Toole’s analysis of “the iconography of archives,” with accompanying descriptions that emerge from their discussion.

Documentation as Props

The most superficial representation of documentation and archives in visual art is their use as props. Craig and O’Toole describe this use as follows: “sometimes the book or document depicted is merely a prop, something for the painting’s subject to hold, an object with no particular significance.”^{xiv} This theme also applied to the examples found in the three films at the center of this study. As the most basic use of records in Craig and O’Toole’s framework, the application of this theme to motion pictures included instances in which the filmmakers incorporated non-descript and unidentified records as a visual element in a scene.

This is perhaps the most prevalent theme across the selected films. Throughout each of the films, characters are shown holding and working with records and documentation. For example, during a scene in which the President travels with his son Robert through the city streets, Lincoln handles and rustles through a folio of documents. While not significant to the film’s plot, such records and documents appear throughout the film as a reminder that the President’s work is continuous and ever-present. Lincoln

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cannot take time away from his duties as President even during this private moment with his son.

Records and documents are used similarly in *Zero Dark Thirty* and *Argo*, as White House staffers, CIA operatives, and other government agents are depicted carrying and handling records and folders throughout the films. Records are part of the day-to-day operations for the characters in these films. These props symbolize the work that is being done, whether it is the hunt for a terrorist cell or the rescue of Americans abroad.

Representation of a specific document

In their study, Craig and O'Toole observe instances in which an artist intentionally depicts "a very specific and even identifiable document."^{xv} This theme is related to the previous one, but goes one step further, with a direct harkening to a real-life record counterpart. In this paper, this theme also includes the representation of a specific documentation *type*, meaning a reference to an existing set or format of records.

In *Argo*, there are few instances in which the records appearing on screen merely serve as insignificant props for characters to hold. Instead, throughout the film there are numerous references to and recreations of records that were generated during the real-life operation. During the closing credits of the film, these photographs and documents are pulled from the archive and juxtaposed with those depicted in the film. An example of this is the documentation that supported the false identities of the houseguests. The success of the *Argo* mission hinged on whether Mendez and his team could create convincing physical evidence that would support their story. The Canadian government, during the real-life mission, were the central players in producing the records that would assist the houseguests in their attempt to leave Iran. In an interview televised by CNN,

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former President Jimmy Carter explained, “[T]he Canadian government would not legally permit six false passports to be issued. So the Canadian Parliament had to go into secret session the first time in history, and they voted to let us use six Canadian passports that were false.”^{xvi} These specific documents, the passports that provided the houseguests with a Canadian identity, appear frequently throughout *Argo*.

There is, of course, an obvious representation of a specific document in *Lincoln*: the Thirteenth Amendment, which is ratified at the film’s climax. In addition, the filmmakers make reference to a specific document *type*. Early in the film, the President finds his young son Tad asleep beside a map and a set of haunting photographs of enslaved children. In Kushner’s screenplay, he describes a box that reads “Alexander Gardner Studios” near the sleeping child, a box that we do not see in the final cut of the film.^{xvii} Later, Tad complains to his father that “Tom Pendel [the White House doorkeeper] took away the glass camera plates of slaves Mr. Gardner sent over because Tom says mama says they’re too distressing...”^{xviii} Here again is the reference to Gardner, a Scottish-born photographer who worked in Matthew Brady’s studio from 1856 until his establishment of his own studio in 1863.^{xix} While the authors of this paper were unable to attribute the photographs appearing in *Lincoln* to Gardner, the filmmakers’ reference to him serves as a broader reference to Gardner and his contemporaries’ documentation of the Civil War and its horrors. It is a nod to a document type – Civil War-era photography – and a document format – glass lantern slides.

Depiction of creation and use of documentation

Craig and O’Toole observe that in portraiture there are “a number of depictions of the acts of making records and of reading books or documents.”^{xx} This was observed in

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each of the three films studied here. There are a number of instances in which characters are shown interacting with record-making technology or demonstrating some pattern of record use to push forward the plot of the film. In *Argo*, documentation that could be used to identify the six houseguests is created, destroyed, and re-assembled driving the film forward and adding an element of suspense. Scenes from *Zero Dark Thirty* and *Lincoln* illustrate the ways in which this theme is demonstrated across the trio of films.

Throughout *Zero Dark Thirty*, Maya, the film's central character, is shown using photographs to identify operatives within the terrorist cell connected with Osama bin Laden. These photographs are part of the *mise-en-scène* (see below discussion "Documentation as *Mise-en-Scène*") in the beginning of the film. However, as the story progresses the photographs become more than mere background or unidentified props, with Maya using these photographs to identify a specific member of the terrorist cell. Our protagonist interacts with these photographs to map out the hierarchy within Al-Qaeda, physically rearranging the images in a grid representing direct connections between cell members. Here the filmmakers illustrate a pattern of records use, with Maya relying on the photographs as tools for creating a visual representation of the terrorist network.

An example from *Lincoln* illustrates the use of the technology of records creation. The White House Telegraph Office hosts a number of scenes in the film, serving as a representation of the way in which news, orders, and inquiries were transmitted during the waning years of the Civil War. In these scenes, the Telegraph Office is filled with the sounds of Morse Code as operators transmit and receive messages. In one particular scene, the Sixteenth President is depicted dictating a message to a telegraph engineer. This scene is more intimate than the others that occur in the space, as the President shares

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a quiet moment with two young operators in a nearly empty Telegraph Office. It is in this scene that the use of the technology is clearly demonstrated to the audience. Reading from a pre-written letter, the President dictates a message that is carefully transcribed by the telegraph operator. After a few moments of contemplation the President changes his mind, dictating a new message. The operator then taps out the transcribed message in Morse.

Documentation as central subject

Craig and O'Toole describe a fourth representation of documentation as the "most unusual, but from our perspective most interesting." These are instances in which "a record or document is central to the meaning of the painting, a work of art in which the record itself becomes, in effect, a character in the painting."^{xxi} We adapted this theme for the purposes of studying documentation in film, noting instances in which a document is the central subject for a scene, for a section of the film, or for the entirety of the film.

In *Lincoln*, the Thirteenth Amendment appears for the first time after two hours elapse. It is only following its passage that the amendment takes physical form, yet this singular piece of parchment and the words contained within it are the central subject of Spielberg's biopic. The intrinsic value of the amendment is made apparent in a memorable scene, one that likely caused many archivists to gasp in the theater. Following the successful passage of the amendment, Thaddeus Stevens, the passionate and gruff representative from Pennsylvania, approaches the clerk, who is carefully placing the approved bill and the record of the votes in a folio. Stevens asks the clerk to hand him the bill and proceeds to fold it, dismissing the surprised clerk who reminds the congressman that the paper is the official record. Slipping the folded bill inside his coat, Stevens

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remarks, “I’ll return it in the morning. Creased, but unharmed.”^{xxii} Stevens then uses this physical document as evidence to his African American housekeeper, also portrayed as his mistress, that slavery has indeed been abolished.

In *Argo*, it is a book containing the identification photos of the diplomats working at the United States embassy that is driving force of the film. During the frantic attempts to destroy documentation before the Iranian protestors overtake the building, the images are shredded, presumably protecting the identity of the missing houseguests. However, as the audience soon discovers, Iranian children are put to the task of reassembling the shredded documentation. Surrounded by billowing plies of shredded documents, small children painstakingly reconstruct black and white photographs, strip-by-strip, slowly piecing together the identities of the diplomats missing from the embassy as the plot to rescue the houseguests unfolds. This fragmented book of photographs becomes another character in the film, driving the plot forward, as the identities of the missing diplomats are slowly revealed to the Iranians, building to a narrow escape at the end of the film.

In first third of *Zero Dark Thirty*, Maya, is fixated with locating a man in a photograph who she is convinced is a critical link to finding bin Laden. The photograph continually reappears in this early portion of the film, but loses its significance as a subject once the individual within the image is identified. Unlike the other two films, here the photograph symbolizes Maya’s hunt for bin Laden. The photograph no longer serves as a surrogate for bin Laden after the secondary target and connection to the Al-Qaeda leader is identified.

Expanding the Iconography of Archives

Given the unique qualities of time-based media, we identify two additional themes relevant to moving images, building on Craig and O’Toole’s work. The appearance of documentation in these three films leads to a more nuanced understanding of how documentation is used in the telling of these three stories and how documentation may be represented in visual media.

Theme	Description
Appearance of archival footage and materials	The integration of archival footage or original documentation in a film
Documentation as <i>mise-en-scène</i>	The use of records and documentation to create the general look and feel of the films

Table 2: Additional Themes building upon Craig and O’Toole’s Iconography of Archives

Appearance of archival footage and materials

This theme is the first of two that build on Craig and O’Toole’s iconography of archives. Here we identified instances in which the filmmakers integrated archival footage or original documentation in the films. This theme is distinct from Craig and O’Toole’s “Representation of a Specific Document.” Here the archival footage or materials are embedded by the filmmakers rather than referenced. The appearance of archival footage or materials was particularly evident in *Argo*, but the discussion that follows highlights notable examples in each of the films.

In *Lincoln*, the filmmakers created a sound archive, one that served to lend authenticity to the film. Sound designer Ben Burtt enlisted the assistance of Greg Smith, a film lecturer at American University, to capture the sounds of Lincoln’s world. *The Washington Post* reported that the team recorded the ticking of one of Lincoln’s original

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pocket watches. “ ‘Every time you hear that little ticking in the story,’ ” Spielberg said, “ ‘that’s Abraham Lincoln’s actual pocket watch.’ ”^{xxiii} The sound team recorded additional audio, ranging from the creaks of the floorboards beneath Lincoln’s church pew and the squeaks of the carriage that took him to Ford’s Theater on the night of his assassination. What this decision suggests is that the filmmakers saw intrinsic value in the objects and places connected to Lincoln, so much so that their associated sounds were integrated into the film.

In *Argo*, there are frequent instances in which the filmmakers integrate television footage, audio recordings, and images from publications like *Variety*, *The Washington Post* and Iranian newspapers into their film. Archival footage, however, is arguably most blatantly used at the close of the film. In the credits, images of the film’s actors are juxtaposed with archival footage of their real-life counterparts. Here the archival records lend an aura of truth to the drama that has just played out on the silver screen.

Zero Dark Thirty opens with a black screen and a series of audio recordings of September 11 voicemail messages and 911 calls. It is a haunting and quietly affective beginning to a powerful film. This archival audio draws upon the collective memory of the audience, reminding viewers of the event that served as a justification for the scenes of torture that follow and the narrative that is about to unfold. Like *Argo*, there are also instances in which the filmmakers embed news footage into the story. Maya, for example, learns of the 2005 bombing of London’s public transit system from this archival footage. Later in the film, the events impacting our protagonist are directly connected to archival news footage as she falls victim of the 2008 Islamabad Marriott Hotel bombing. After the audience watches the bombing take place from Maya’s point of view, news footage of the

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event is shown on a television screen as the next scene begins. This reference to a global news event further connects the fictionalized character to historical events leading to the capture of bin Laden.

The appearance of archival footage in the films has the effect of lending veracity to the narratives. Both *Argo* and *Zero Dark Thirty* credit sources such as Getty Images, the Associated Press, as well as major network news archives as sources of this footage. The archival footage in each of these films directly connects the fictionalized accounts to the actual events - the news footage confirming that these events did in fact happen. The use of the archive in *Lincoln* is more subtle. Instead of verifying the account on the screen, the archival recordings become a point of connection between the actual Lincoln and the interpretation of the President by Daniel Day-Lewis.

Documentation as mise-en-scène

In film studies, the phrase *mise-en-scène* is an encompassing and broad one. Film scholar Ed Sikov writes that *mise-en-scène* refers to the “expressive totality of what you see in a single film image.”^{xxiv} *Mise-en-scène*, he continues, “consists of all the elements placed in front of a camera to be photographed: settings, props, lighting, costumes, makeup, and figure behavior (meaning actors, their gestures, and their facial expressions)...[it] includes the camera’s actions and angles and the cinematography.”^{xxv} In the analysis of these three films, we explored ways in which the filmmakers used records and documentation to create the general look and feel of the films, whether it is through the directed and deliberate appearance of records or through the use of archival research to develop that look and feel. This is perhaps the most difficult theme to

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describe, as the *mise-en-scène* refers to everything that we see in the film. This theme pulls together all of the preceding themes to address the pervasiveness of records in each of these films. As a set, the films selected for this study are unique in this way. Records and documentation are not only crucial to the plot of the films, but they are also omnipresent on the screen.

This is perhaps most clearly demonstrated by the scenes that take place in the CIA bullpen in *Argo*. As the camera moves through this space, the audience sees televisions showing archival news footage and records and folders strewn on the desks. At the same time, the audience hears the clicking of telex machines and typewriters and watches CIA staffers shuffle through documentation. The camera privileges documentation in the editing as well, with scenes beginning or ending with close-ups of documentation. The film further evokes the creation of documentation in the opening scenes, as a student creates a 16mm film of the crowd of protestors. This change in point of view is signaled by several changes to the visual elements of the film. Imitating the look-and-feel of amateur 16mm film, the image becomes grainier, the color and contrast shift, and the framing becomes unsteadied, contrasting the polished look of the rest of the film.

In *Zero Dark Thirty*, the appearance of records throughout the film evokes a sense of the growing archive of documents, photographs, and surveillance footage amassed by the main character as she investigates the whereabouts of Osama bin Laden. Early in the film, as we are first introduced to Maya, her desk is shown empty and bare; however, as the film progresses the protagonist is surrounded by computer monitors displaying footage of detainees, folders containing profiles and photographs, and other stacks of records containing evidence of Al-Qaeda's activities. As her investigation mounts, so do

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the records depicted on screen. At the film's climax, operatives raid bin Laden's archive – described as a “goldmine” by the troops who infiltrate the compound. As the film concludes, the audience watches the re-assemblage of the looted collection of documentation at the U.S. base where bin Laden's body is delivered.

As with the other two films, documentation and records are a constant throughout *Lincoln*. The presence of records here reminds the audience that records creation is, of course, a necessary part of the functioning of the government. In the Oval Office, the President's desk is covered with loose papers, folios, and ledger books. In the scenes where Lincoln meets with his cabinet of advisors, papers and folios fill the table while maps and charts cover the walls. And, in the meetings of the House of Representatives, papers and documents are shown on every desk.

With this theme, we consider more than single instances of documentation appearing on the screen. To be included in the *mise-en-scène*, documentation must permeate the film, becoming part of the overall visual theme.

Conclusion

During the public controversy that followed the release of Kathryn Bigelow's *Zero Dark Thirty*, United States Senators Feinstein, Levin, and McCain argued that the “fundamental problem” with Bigelow's interpretation of the events that lead to the capture of Osama bin Laden was “that people who see *Zero Dark Thirty* will believe that the events it portrays are facts.”^{xxvi} During the investigation that followed, the Senate Select Committee amassed an archive of its own, requesting

documentation from the CIA that would contradict the “truth” as depicted by Bigelow:

Given the discrepancy between the facts [obtained from the Study of the CIA’s Detention and Interrogation Program] and what is depicted in the film, previous misstatements by retired CIA officials, as well as what appears to be the CIA’s unprecedented cooperation with the filmmakers, we request that you provide the Committee with all information and documents provided to the filmmakers by CIA officials, former officials, or contractors, including talking points prepared for use in those meetings. Furthermore, we request copies of all relevant records discussing the cooperation between CIA officials, former officials, or contractors and the filmmakers, including records of the meetings that occurred, notes, internal emails, Sametime communications, and other documentation describing CIA interactions with the filmmakers.^{xxvii}

Ironically, after making a powerful appearance in Bigelow’s film, here there was an attempt to use records to discredit the narrative she composed on the screen.

Through their study of representations of records in art, Craig and O’Toole demonstrated the significance of records and documentation to the artists, the subjects of the paintings, and the audiences of these works. In this context documents became a symbols of power, class, or status signifying the authority and position of the subject of the artwork. This study of contemporary film similarly demonstrated that each of the filmmakers represented here have acknowledged the symbolic status of the archival record as a signifier of historical fact and truth. In each example, the appearance of records (or reference to records) authenticated the narrative that played out on the “big screen.” Documentation became part of the

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overall visual theme in all three films, signifying the work of government officials and agents. Archival footage and archival objects created an aura of authenticity, whether directly incorporated into the narrative or used to inform the design of sets and the portrayal of historical characters.

While Craig and O’Toole’s framework can be applied to single images, the expansion of the framework provides a means for analyzing time-based media such as film, video, and television, as well as novels and other text-based media that extend beyond a single visual representation. This expanded framework could also be used to analyze an entire oeuvre of a single artist through exploring themes that emerge over time and across a body of work.

Theme	Description	Example
Documentation as props	The most superficial of usages, with unidentified and inconsequential documentation present in a scene	Unspecified folder of documents in the hands of a White House staff members (<i>Argo</i>)
Representation of a specific document	The depiction of a real-life document or document type	Interrogation and detainee footage (<i>Zero Dark Thirty</i>)
Depiction of creation and use of documentation	The representation of the technology of creation and patterns of use of documentation by characters	Telegraph and Morse Code technology and use to communicate messages to military leaders (<i>Lincoln</i>)
Documentation as central subject	A focus on the document as the central subject for a scene, for a section of the film, or for the entirety of the film	The 13 th Amendment (<i>Lincoln</i>)

<i>Appearance of archival footage and materials</i>	The integration of archival footage or original documentation in a film	Audio of voicemail messages and phone calls from September 11, 2001 (<i>Zero Dark Thirty</i>)
<i>Documentation as mise-en-scène</i>	The use of records and documentation to create the general look and feel of the films	Simulated archival footage to evoke real-life events (<i>Argo</i>)

Table 3: The Revised Iconography of Archives

These three historical dramas have served as exemplars of contemporary representations of documentation and records through cinema. Applying this framework to other genres of film (documentary, experimental, and other works of narrative fiction) and to films produced along the history of cinema could provide a deeper understanding of the use of documentation in cinematic forms. For now, this revised iconography of archives broadens the ways in which archivists can study the “cultural penetration of records,” providing a means to explore the use and representation of documentation, records, and archives in popular culture and the significance of records to society.

References and Notes

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ⁱⁱ Charles McGrath, “Abe Lincoln as You’ve Never Heard Him: Daniel Day-Lewis on Playing Abraham Lincoln,” *The New York Times*, October 31, 2012, accessed August 2, 2014, http://www.nytimes.com/2012/11/04/movies/daniel-day-lewis-on-playing-abraham-lincoln.html?pagewanted=all&_r=0.

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^{iv} Joshuah Bearman, "How the CIA Used a Fake Sci-Fi Flick to Rescue Americans from Tehran," *Wired Magazine*, April 24, 2007, accessed August 1, 2014, http://www.wired.com/2007/04/feat_cia/; Antonio J. Mendez, *The Master of Disguise: My Secret Life in the CIA* (New York: William Morrow and Company, Inc., 1999).

^v Kathryn Bigelow, introduction to *Zero Dark Thirty: The Shooting Script* by Mark Boal (New York: Newmarket Press, 2013), vii.

^{vi} See Ted Johnson, "Senators Push CIA on 'Zero Dark Thirty' Access," *Variety*, January 3, 2013, accessed April 18, 2014, <http://variety.com/2013/film/news/senators-push-cia-on-zero-dark-thirty-access-1118064167/>; and Prachi Gupta, "Senate Investigating Contact between CIA and 'Zero Dark Thirty' Filmmakers," *Salon*, January 3, 2013, accessed August 2, 2014, http://www.salon.com/2013/01/03/senate_investigating_contact_between_cia_and_zero_dark_thirty_filmmakers/.

^{vii} Craig and O'Toole, "Looking at Archives in Art," 98.

^{viii} Arlene Schmuland, "The Archival Image in fiction: An Analysis and Annotated Bibliography," *American Archivist* 62 (Spring 1999): 24-73.

^{ix} Tania Aldred, Gordon Burr, and Eun Park, "Crossing a Librarian with a Historian: The Image of Reel Archivists," *Archivaria* 66 (Fall 2008): 57-93.

^x Only two films, Orson Welles' *Citizen Kane* (1941) and Jean Negulesco's *The Mask of Dimitrios* (1944), fall outside of this date range.

^{xi} Aldred, Burr, and Park, "Crossing a Librarian with a Historian," 59.

^{xii} Craig and O'Toole, "Looking at Archives in Art," 98.

^{xiii} Craig and O'Toole, "Looking at Archives in Art," 99.

^{xiv} Craig and O'Toole, "Looking at Archives in Art," 100.

^{xv} Craig and O'Toole, "Looking at Archives in Art," 100.

^{xvi} Jimmy Carter in interview with CNN's Piers Morgan, reprinted in Hendrik Hertzberg, "'Argo': The Jimmy Carter Experience," *The New Yorker*, February 22, 2013, accessed August 1, 2014, <http://www.newyorker.com/news/hendrik-hertzberg/argo-the-jimmy-carter-experience>.

^{xvii} Tony Kushner, *Lincoln: The Screenplay* (New York : Theatre Communications Group, 2012), 15.

^{xviii} Tony Kushner, *Lincoln: The Screenplay* (New York : Theatre Communications Group, 2012), 26.

^{xix} Anne E. Peterson, "Alexander Gardner in Review," *History of Photography* 34, no. 4 (November 2010): 356, 358.

^{xx} Craig and O'Toole, "Looking at Archives in Art," 100.

^{xxi} Craig and O'Toole, "Looking at Archives in Art," 100.

^{xxii} Tony Kushner, *Lincoln: The Screenplay* (New York: Theatre Communications Group, 2012), 114.

^{xxiii} DeNeen L. Brown, "Historical Sound Effects Captured in Spielberg's 'Lincoln,'" *The Washington Post*, November 13, 2012, accessed August 5, 2014, http://www.washingtonpost.com/entertainment/movies/historical-sound-effects-captured-in-spielbergs-lincoln/2012/11/13/f1aa9b0c-2ce2-11e2-9ac2-1c61452669c3_story.html.

^{xxiv} Ed Sikov, *Film Studies: An Introduction* (New York: Columbia University Press, 2010), 5.

^{xxv} Sikov, *Film Studies*, 5-6. Emphasis removed.

^{xxvi} Letter to Michael Lynton, Chairman and CEO of Sony Pictures Entertainment as published in "Feinstein Releases Statement on Zero Dark Thirty," December 19, 2012, accessed October 29, 2013 <http://www.feinstein.senate.gov/public/index.cfm/textonly/2012/12/feinstein-releases-statement-on-zero-dark-thirty>.

^{xxvii} "Feinstein, McCain, Levin Ask CIA for 'Zero Dark Thirty' Documents," January 3, 2013, accessed October 29, 2013 <http://www.feinstein.senate.gov/public/index.cfm/textonly/2013/1/feinstein-mccain-levin-ask-cia-for-zero-dark-thirty-documents>.