

PRESERVING DIGITAL PUBLIC TELEVISION
A PROJECT FUNDED BY THE LIBRARY OF CONGRESS

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RECOMMENDED APPRAISAL GUIDELINES FOR SELECTING
BORN-DIGITAL MASTER PROGRAMS
FOR PRESERVATION AND DEPOSIT WITH THE LIBRARY OF CONGRESS

Introduction:

The intent of the Library of Congress' National Digital Information Infrastructure and Preservation Program (NDIIPP) is to support and build new frameworks for the long-term preservation of the nation's growing cultural heritage that resides only in digital form.

The NDIIPP's Preserving Digital Public Television project will set the groundwork for preserving digital public television programming. The project will establish criteria and procedures for creating the archive, research technology issues and outline operating policies for a cooperative facility.

The purpose of this report is to inform the reader of the context and background to applying appraisal and selection guidelines for the long-term retention and preservation of public television programs. This report provides an overview of archival appraisal in the analog world, reviews existing public television and other institutional appraisal guidelines including a model program of one public television station. A general outline of the public television production process will give the reader a contextual setting for understanding the role of appraisal in the production workflow. Finally the report will discuss recommended digital appraisal guidelines and their implications within the digital realm. These guidelines are intended to meet the Library of Congress and public broadcasting stations' archive and production needs, and assure that public television's cultural heritage created in digital form will live into the future.

Brief Overview of Traditional Appraisal Methods:

There are multiple layers of information to be considered, gathered and evaluated during the archive appraisal process. Based on both theory and practicality, archival appraisal is, fundamentally, an administrative tool for identifying and selecting records based on their perceived value for either permanent retention or disposal at a scheduled time. Barbara Craig points out in her book, *Archival Appraisal: Theory and Practice*, "...the distinctive hallmark of archival appraisal is the valuation of records and information in the service of building histories, and from the perspective of institutional accountability, social value or public good(s)." (Craig 2004, 129)

Published works on American theory and practice concerning appraisal of text documents date back to the 1940's when Philip Brooks and G. Philip Bauer of the National Archives and Records Service, advocated the use of guidelines in selecting and appraising records (text documents) for acquisition. In the next decade, Theodore Schellenberg of the National Archives published his seminal appraisal guidelines for public archives, *Modern Archives: Principles and Techniques* (1956). Schellenberg proposed strategies for identifying the primary and secondary values of records, and establishing their evidential and informational values.

Schellenberg stated that contemporary public records had both primary and secondary values. Specifically, primary values were "for the originating agency itself and secondary values for other agencies and private users." (Schellenberg and others 1984, 58.) Records' secondary evidential values concern the evidence revealed about the originating agency or records' functions. Secondary information values concern information about "...persons, corporate bodies, things, problems, conditions and the like..." with which an agency must deal. (Schellenberg 1984, 58)

Since Schellenberg, theory and practice has continually evolved in tandem with the advent of electronic records, automated information systems, and the increased size of modern records collections. Appraisal innovations have included the documentation strategy that is intended to "assist archives in developing rational approaches to acquiring documentation from individuals and diverse private-sector organizations in a specific geographic area." (Craig 2005, 90). Joan Krizack has used the documentation strategy method to evaluate the U.S. health care system. The macro-appraisal method places value on the social context in which records are created. The emphasis is on why, where, and how they were created as being more important than their information value. The micro-appraisal assigns value at the records' series, group or item level and considers facts such as age, fragility, and perceived research value. Frank Boles and Julia Marks Young developed a micro-level taxonomy tool that allows the appraisal process to be put into a mathematical model. These traditional and contemporary appraisal methodologies have, predominately, focused on textual documents.

Best Practices Survey and Focus Group Results:

As part of the NDIIPP project on preserving digital public television, the Appraisal and Selection Group felt they could make more informed decisions regarding appraisal guidelines with the input of a variety of collecting institutions, users and content producers. Eight categories of users and producers were defined: historians; librarians/archivists; critics; K-12

educators; producers; journalists; funders; and other public television station personnel. The Appraisal and Selection Group determined that the best way to accomplish this was through conducting a “best-practices” survey of collecting institutions and holding focus groups with users and content producers.

Comments were collected from librarians, archivists and television station personnel in the best practices survey that included a number of well-known North American archives, television producing networks and stations. Findings indicated that written appraisal guidelines are the exception, and that collecting archives and production entities vary in the scope and intent of their appraisal guidelines. As with any appraisal method, the institutional and departmental (archive) mission statements most often provide the guiding principles.

The NDIIPP survey found that the primary purpose of two production house archives, CNN and CBC (Canadian Broadcasting Corporation), is to serve internal production staff. Thus, their selection policy guidelines are specifically focused on the institution’s news and/or current affairs divisions. In contrast, the UCLA Film and Television Archives has extensive appraisal criteria for the acquisition of film and television programming. These include formulas for determining representative sampling, and require budget considerations be taken into account.

One of the key points brought to light by the survey was that digitization, itself, requires appraisal decisions. Since many materials may not warrant digitization, assessment of holdings prior to digitizing should be considered as an important first step. The cost of transferring older videotapes to digital formats is also a factor in appraisal for digitization. Digitizing legacy material requires investments in equipment and staff time. The survey revealed that projects needed to be realistic in their timelines when planning for digitizing older videotapes. This harkens back to the prior point that appraisal and assessment of holdings should be conducted for determining what materials deserve digitizing. Another key point brought out by the survey was that cataloging needed to begin at the start of a production. Collecting information about the tapes or digital files as they are created adds to the quality of the cataloging.

The survey revealed digitization, cataloging and collection promotion altogether create improved access and use. Digitizing allows material to be more accessible, for example mounting digital video on a website makes those images widely available. But digitization alone does not guarantee use. Cataloging is essential in a digital world. It provides the access points through which users locate video images. The survey, also, found that promoting video collections, whether digital or otherwise, was still critical to encouraging use.

Finally, the survey found funding and support for television often competes with that allocated to film preservation. However, there is a growing recognition in the value of television content as primary source material. Yet, providing research access to that content has always been a major challenge. This is due to the fact that financial support for the preservation of television programming has never been a high priority, for either grant funders or television producers. Time has been kind with traditional formats, such as 2” Quad tape, and many of these have survived intact. But with the advent of digital files, the preservation challenges will not survive the neglect and ravages of time.

Focus Groups were held at WGBH in Boston and Thirteen/WNET in New York from May to July 2005. WGBH focus group participants included historians, professors, middle school and high school educators. WNET focus groups consisted of television critics, post-secondary teachers and non-profit television producers. WGBH focus groups concentrated on the long-form documentary format, and WNET on cultural programming and weekly news magazine formats.

Discussion in the all focus groups centered on the usefulness and value of separate production elements as compared to complete final programs. In addition, access issues arose, especially, regarding cataloging. All the groups emphasized that just keeping the materials is useless if they are not properly catalogued and searchable in a database. Providing subject and keyword access to production elements and supporting documentation, such as logs and transcripts, increases their use and value.

The Producers Focus Group identified intermediary production elements, such as submasters, promo reels and graphic elements, as having significantly less value for long-term retention. This group also advocated incorporating appraisal into the production process with input from the producers. It was noted that their insight and familiarity with the material and its use could enhance the selection criteria.

All the groups at WGBH and WNET agreed that both final programs and production elements were of value, especially when they documented the entire production and editorial process; that it was extremely instructive to see what footage was left out as well as used in a program. Educators saw this “comparing and contrasting” as valuable in teaching visual literacy. The educators in the focus groups indicated an interest and need for clips that they could include in their curriculums. Due to time constraints in the classroom, K-12 teachers want packaged video “lesson plans” (approximately four to five minutes in length). They, then, could refer students to longer clips or production elements to be explored on their own time.

Results from the Survey and Focus Groups did not reveal any surprises. Rather, they seemed to confirm current practices and support existing appraisal guidelines. The full Best Practices Survey and Focus Group Reports are in Appendices A and B.

Brief Overview of Audio and Video Appraisal:

Appraisal theory and practice pertaining to recorded sound and moving images has not been as extensively documented as that related to text records. It is generally agreed that applying text-based appraisal criteria to media does not work well. Esteemed Canadian archivist, Hugh Taylor, has said that media “requires a different custodial pattern, different archival techniques and interpretation.”

One of the earliest studies on moving image appraisal was developed by Sam Kula, formerly of the National Archives of Canada. This study appeared in the 1983 UNESCO report, *The Archival Appraisal of Moving Images: A RAMP Study with Guidelines*. In it Kula states “appraisal of moving images ... is far from an exact science. In most archives it is not even an established procedure with specific selection standards or a detailed guide.” (Kula and others 1983, 49 2003)

More recently in his book, *Appraising Moving Images*, Kula notes that moving image archivists tend to agree on six basic appraisal principles unique to moving images.

- Age of the material due to the inherent fragility of film and tape.
- Documentary or informational value of the tape or film.
- Filmmaker's treatment of the subject matter.
- Aesthetics of a particular work.
- Moving images as a reflection of an industry and technical advances.
- "Universal retention" by an archive of all work by a particular producer, director or other contributor to a final work. (Kula 2003, 41-44)

In the 1980s the International Federation of Television Archives (FIAT), an association of film and television archivists, published their list of acquisition appraisal. Revised in 1996, the new FIAT recommendations continued to focus on acquisition appraisal criteria for broadcast master programs. The FIAT guidelines recommend acquiring:

- Actuality material of historic interest in all fields.
- Actuality material as a record of a place, an object, or a national phenomenon.
- Interview materials of historic importance.
- Interview materials indicative of opinions and attitudes of the time.
- Fictional and entertainment material of artistic interest.
- Fictional and entertainment material illustrative of social history.
- Any material, including commercial and presentational, illustrative of the development of television practices and techniques.

These guidelines are most relevant for a collecting archive that is part of a larger institution, such as a university, historical society or government agency. Such an organization will have different rationales shaping their appraisal criteria than a producing and broadcast station. It remains true, today, what Sam Kula noted years ago,

selection criteria in television broadcasting, however, is inevitably oriented to the needs of broadcasters. Value is determined, to a large extent, on the likelihood of reuse by the production organization...[and] is based on the intrinsic historical or curatorial value of the programme or sequence. (Kula, 1983, Sec. 7.3)

Brief overview of existing appraisal guidelines for public television:

Established in 1952, National Educational Television (NET) was the earliest distributor of educational (now known as public) television broadcast programs. In 1967 based on federal legislation, NET was succeeded by the creation of the Public Broadcasting Service (PBS). PBS inherited the NET collection of master programs that had been sent in by NET contributing stations. PBS requires that all 500 plus member stations submit a master program to be stored by PBS. A PBS master is a program that is broadcast ready, complete with full credits, underwriting information and captions.

In the 1980s, PBS archivist, Alan Lewis, was charged with developing criteria for selecting a representative sample of PBS master programs that were in a PBS storage site. Based on FIAT standards of the time and other sources, Lewis recommended that PBS select for long-term retention the following:

- All personality profile programs.

- All news and public affairs programming including documentaries, panel discussions, interviews, and other forms and formats that describe or discuss matters of public interest or importance.

- All cultural programming.

- A broad sampling of programs directed to children and special audiences.

- A series' first and final episodes and any additional episodes necessary to document changes in plot, setting, characterization, technique, etc.

- A broad selection of programming that promoted, explained, or otherwise supported the transmitted programs. These materials include samplers, new season previews, various closed circuit and teleconference programs, etc.

Given the growing size of the collection and recognition of its national importance, on September 15, 1993 PBS and the Library of Congress signed, “an agreement under which PBS would donate one copy of every program in the PBS archives to the Library for permanent archiving.” (Memo from Peter Downey to PBS Producers and Copyright Holders, October 26, 1993) Since 1993, there has been one major program donation to the Library. The current working assumption is that the 1993 agreement will be re-negotiated to include the deposit of digital files of master programs into the Library’s Culpeper digital repository.

In 1995 Thom Connors, archivist and curator at the National Public Broadcasting Archives at the University of Maryland, and Mary Ide, Director of the WGBH Archives, began investigating new approaches to the appraisal of public broadcast programs. Their initial research was conducted in 1995 with support from a Bentley Library research fellowship. Thom Connor’s research appeared in the Spring/Summer 2000 issue of *The American Archivist*. Connor’s appraisal analysis was from the perspective of an academic archive whose mission is to seek, collect and preserve programs from public broadcasting stations around the country.

Ide’s focus was from a producing and broadcast station’s viewpoint and her work evolved into guidelines that would assist the WGBH Archives with its retrospective appraisal of programs for long-term retention and preservation. Ide’s research article, co-written with Leah Weisse, appeared in the Spring 2003 issue of *The Moving Image*. The WGBH criteria are based, in part on Schellenberg’s concepts of primary and secondary values for re-broadcast potential, and on the informational value of a program’s editorial content for research and/or potential editorial reuse. (Ide and Weisse 2003, 153) It builds on a model very similar to the previously mentioned micro-level taxonomy tool that identifies a value chain of particular records. Thus, WGBH identifies four broad value categories: institutional, informational, reuse, and cost of retention values. The value categories reflect the needs of derivative television productions, as well as mission specific and historical needs of the institution.

In addition to this development of preservation appraisal criteria, the WGBH Archives has a proactive mandate that addresses deliverables that must be sent to the Archives at project shutdown. These are summarized in the Shutdown Checklist found in Appendix C. This mandate was developed with input from the Legal, Budget, Media Library and Archives departments and from production teams. Selected items are deemed to have historical value, re-use potential and to fulfill institutional, legal, administrative and budgetary requirements.

As a result both production elements and final master programs are sent to the Archives along with the supporting metadata. The next section provides a brief overview of the production process, some of the elements generated during it, and the Archives' role

Appraisal Criteria and the Production Process at WGBH, A Procedural Model:

The NDIIPP partners, WGBH, Channel 13 and PBS, are not currently aware of other public broadcasting stations or entities that have written or use appraisal criteria for acquiring and preserving broadcast master programs and production elements. WGBH has instituted a Shutdown Compliance Process that works in tandem with the Production Process. This combined procedural model is outlined in the Accessioning Timeline in Appendix D and described in the following narrative.

The production process generates a myriad of production elements. These include video footage, audio recordings, administrative, financial and legal records, and other types of creative and incidental materials. The WGBH Archives Compliance Team contacts production teams during the start-up phase and continues communicating with them throughout the production process.

During the research and development phase, facts, chronologies of events, and possible stock footage and still image sources are compiled. Additionally, interview participants are identified and locations scouted for later shooting. Elements generated during this phase include research notes, copies of articles and books, and information downloaded from the Internet. Few of these elements are deemed worthy of retention since most are not original works by the production team.

Research may continue into the pre-production phase and a project's formal start-up. At this point the production team has been assembled and a formal treatment or a storyboard may exist. (A treatment is a detailed narrative of the program including who will be interviewed, shooting locations, etc., whereas a storyboard is a layout of scenes, sequences and objectives).

It is when the production is first being outlined, that the Archives sends to the production team a production shutdown notebook. The notebook explains what items will be required as deliverables at the end of the production and provides database templates with instructions on tracking newly shot or original footage, stock footage and still images used in the production. Additional elements generated during this phase include contracts, travel itineraries, filming permits and insurance certificates. While contracts, crew lists or storyboards may be considered for long-term retention, other elements, such as travel schedules, have a lower appraisal value.

As shooting begins the Archives assists production teams with entering information into the database templates. During this phase footage is shot and logged, appearance releases are signed by on-camera participants, and interview transcripts are created. Nearly all the elements from this phase are considered for long-term retention.

It should be noted that the production team at this time is creating the moving images as well as descriptive logs to those images. With the Archives' assistance and advice, the production team is using the database templates to capture metadata (descriptive, technical and administrative) at the time of creation. Descriptive metadata describes and identifies content information i.e. what is the shot about, who is in the shot and where was it shot. Technical or structural metadata is information about the digital structure of the file/object and its relationship to other objects or related material. Administrative metadata is information needed for the short and long term management of digital content. Capturing this information early will be increasingly important in a digital world, where files are downloaded from cameras that record onto chips and the chips, then, reused as shooting continues.

During post-production a program is edited together, taking shot footage, acquired footage, still images, graphics, animations, audio and other elements and creating a final program. Through phone, e-mail and in-person visits, the Archives maintains contact with the production team throughout this phase. It is at this stage that rights are cleared for third-party material (stock footage and stills). The Archives helps provide cost estimates for licenses, based, in part, on information the production team has entered into the materials used database, one of the templates provided by the Archives.

By the end of the on-line edit and audio mix sessions, the Archives will have received a final materials-used database that lists every shot (both original and third party) that is used in the program along with its related licensing information. In addition, cue sheets for the music used, logs and databases for all the footage shot by the production team and for the stock footage and still images the team has acquired is delivered to the Archives along with the actual footage and audio files.

Production elements generated in this phase include the master program, narration, material licenses and a final script. Many elements from this phase are really metadata about the program that become assets in their own right, such as logs, cue sheets, edit decision lists (frame accurate lists of editing decisions), and credit lists. These elements have high value for long-term retention.

At this point the Archives may add additional administrative or other metadata to the database, if any is required. Links between metadata records are created and the assets are stored in the repository. After being archived the master program and its related production elements are made available for re-use by other productions or for potential footage sales.

Ancillary elements such as on-line press kits, study guides, companion books, and web sites are created and brought into the Archives during the promotion/web phase. These elements do not come from the production team and may be generated by several different departments. In some cases, such as for a web site or DVD, separate footage may be generated (for a behind-the-scenes or "making-of" feature). These elements also have long-term retention value, but,

because they are created by different departments, the procedure for sending them to the Archives is not as methodical as that used with the elements generated by the production team.

Re-broadcasting and re-editing generate additional elements. Often these are in the form of distribution licenses, a packaged video or DVD, or a re-edited master program. Versions become a factor when programs have been repackaged. Versions might include updated captions, added DVS (Descriptive Video Service) tracks, new funding credits, changes in aspect ratio (to accommodate wide screens), shortened pledge versions created, or a high definition version created. Thus, not only each final program but also each version of that program needs to be considered for long-term retention. Appraisal of versions has traditionally been dictated by the nature and scope of the change to the original program. Currently, there are no set appraisal guidelines for versions at WGBH.

The Shutdown Checklist and Accessioning Timeline were developed in a mixed analog/digital environment and are subject to periodic review. As digital production increases, formats change but the basic checklist and timeline incorporated in the procedural model continue to prove a useful appraisal tool.

Appraisal challenges in the digital realm:

In his article, “Digital Preservation of Moving Image Material,” Howard Besser says that there are two big challenges in moving from the traditional practice of preserving a physical program film or tape to the digital world. In the digital world the practice will be preserving multiple digital files which, when aggregated, are the complete program. The first challenge is embodied in the digital asset management approach which “deals both with component parts of works and with ancillary materials that relate to the work.” The second challenge “involves learning how to shift from a mode focused on preserving an original negative or print as a physical artifact to one instead focused on saving a digital work that has no tangible embodiment.” (Besser 2001,40)

In the public television environment, this shift encompasses a much broader challenge. For decades, PBS has set strict requirements for sending national productions on videotape, which would be distributed to public television stations around the country using analog satellite channels. The programs would then be recorded locally on tape or aired live directly from the satellite feed.

However, that analog (satellite and physical tape) system will soon be retired, as the final elements of a new digital distribution system are being put in place. In 2005, PBS and member stations including WGBH began the implementation of a new advanced network interconnection system called NGIS (Next Generation Interconnection System). NGIS will interconnect PBS headquarters, producing entities and broadcast stations through an efficient, cost effective distribution strategy designed to transfer program files to stations, which will store them locally on their own servers. Among its numerous technical and administrative goals is to provide for file transfer, or similar non-real-time program distribution. The current broadcast standard is MPEG2; the master programs and associated credit and packaging information can be transmitted to PBS as separate segment files to be re-assembled for broadcast.

Today we have the convergence of digital systems with differing goals, from digital content production (field shoot files from digital cameras), digital editing (e.g. Avid), digital asset management (DAM), and digital transmission (via NGIS). All these do (and will) generate a myriad of broadcast and non-broadcast production elements. A major key to the successful convergence of these systems will depend on adequate cataloging for fruitful searching and locating of content.

In such an environment, developing selection criteria becomes critical to the long-term preservation of even a small amount of this material. At the same time, the implications are that, as footage is ingested in an asset management system for later retrieval, the responsibilities for selection are becoming closely tied to the responsibilities of cataloging and actual management of the content.

It is also worth noting here that the sharply dropping cost of digital cameras and recording devices has seen the rate of shooting raw footage accelerate from 5:1 to a staggering 60:1 or even 100:1 ratio (footage shot: footage used.) It presents an added dimension to the task of selecting original footage, because no single entity would have the capacity for cataloging such a volume of footage.

Appraisal criteria for digital assets:

These changes in the production workflows and the volume of materials generated, point to the expanding role of producers in participating in the selection and cataloging process. This is in addition to the importance of maintaining a professional archival management presence with responsibility for training as well as curatorial selection and administrative oversight.

As in the analog workflow process, it is helpful to remember, that the appraisal process will be used at two stages in the life cycle management of an asset. First will be the acquisition appraisal or what will be accepted into the archive's collection. Second, will be preservation appraisal or what will live into the indefinite future. There will be differing sets of criteria for acquisition and for long-term retention and preservation. These criteria and their implications require increased cooperation and integration with the Archives, IT, Legal, Productions and Master Control to determine standards, staffing, workflow, management and equipment costs and needs.

Attention to descriptive, technical and administrative metadata will be of critical importance during the appraisal process. At the point of creation sufficient data must be entered into a metadata record to assure the object's integrity and authenticity. In the analog world, it is the archivist's responsibility to assure that the authenticity and integrity of tapes and files are assured over time. As we move into the digital world of bits, the concepts of authenticity and integrity conceptually remain the same with the following clarification.

Authenticity means that you verify as valid the metadata claims associated with an object. (Lynch 2000, 39) This metadata information will assist in managing the long-term reliability and accountability of a digital object. A digital object's integrity means that "...it has not been corrupted over time or in transit; in other words, that we have in hand the same set of sequences

of bits that came into existence when the object was created.” (Lynch 2000, 38) It is well understood in the archival community that reliability of an object “...is dependent upon the level of procedural and technical control exercised during its creation and management in its active life.” (Gilliland-Swetland and others 2000, 1)

The International Research on Permanent Authentic Records in Electronic Systems (InterPARES) project's aim is to develop the theoretical and methodological knowledge essential to the long-term preservation of authentic records created and/or maintained in digital form. The project analysis has determined that while appraisal in the digital realm remains very similar to the analog world, digital life cycle management encompasses additional steps for managing content. These steps include assuring that content, context and structural metadata is gathered during creation of the record along with technical information. Digital life cycle management also calls for developing an evaluation process to assure a file's authenticity and integrity over the long-term. As stated in the InterPARES1 Preservation Task Force Final Report,

The process of digital preservation begins with the initial act of storage and extends through reproduction of the record.... An electronic record is stored as one or more digital components. ...they are determined technologically by the way the bits are stored and by the methods (software) that must be applied to reproduce the records. Reproducing an electronic record entails (1) reconstituting it, that is, reassembling its digital components if it has more than one, or extracting any digital component stored in a physical file that contains more than one such component; and (2) presenting it in its proper form. (InterPARES1 Report year, 6)

In short, preservation requires the ability to faithfully reproduce the object and its component parts and ensure that it can be found and retrieved.

All this requires exacting and vigilant archival gate-keeping responsibilities, particularly to assure that descriptive, technical, administrative and preservation metadata is complete and correct. The tracking of production elements, program versions, episodes and sequence information requires conscientious hierarchical asset management and relationship linking. Digital rights management information embedded in or linked to asset management systems adds to their complexity. However, these digital asset management systems pull together into the whole cloth what before were far flung threads.

Conclusion

Whether a television production is working entirely within a digital framework or an analog/digital hybrid, the appraisal process will remain very close to the analog framework, but with two major changes. The first major difference will be the increased number and kinds of disparate parts (segment assets) compared to what heretofore may have been one single asset such as a tape with multiple shots or a master program with funding credits. The second will be the need to rely on a great many more untrained people to support the archiving process, as they

will be responsible for entering and monitoring various kinds of metadata across the lifecycle of a production.

There is an increase in the kinds of metadata captured, including administrative, technical and descriptive metadata. Administrative metadata is the sole responsibility of the Archives. Descriptive metadata will require closer working relationships with producers, so that metadata can be entered early on in the production process with as much accuracy and completeness as possible. Technical metadata will require closer relationships with production camera people, editors, station engineers and Master Control. In addition, long-term preservation planning regarding file formats and migration strategies will require a collaborative working relationship with IT to assure preservation and authenticity of digital objects within trusted repositories. A review of digital production elements and their scheduled acquisition into the repository will need to include related departments that use production elements such as: Promotion, Design, Educational Resources, Interactive, and Home Video Sales. This also points out the need to offer both the tools and training to these departments so that file integrity and quality control can be assured.

In the seminar, *“Changing Sceneries, Changing Roles: Media Management in the Digital Era,”* organized by the International Federation of Television Archives (FIAT/IFTA) in 2004, one of the key conclusions was that “the archive process will inevitably become part of the production process.” (FIAT/IFTA Proceedings 2004, 71) The seminar found that ‘information professionals’ are being transformed into ‘media managers’ responsible for “the processes and systems for identification, capture, digitization, storage, cataloging, retrieval, and use and reuse of multimedia material.” (FIAT/IFTA Proceedings 2004, 60)

The ability to appraise and select appropriate materials for long-term preservation remains central to the archivist’s complex new role, as the need for public television to preserve its digital assets becomes more urgent.

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Appendix A

Best Practices Survey *Preserving Digital Public Television* *[draft 1]*

This information was compiled as part of the research being conducted on behalf of the project *Preserving Digital Public Television*, funded through the National Digital Information Infrastructure Preservation Program (NDIIPP) of the Library of Congress.

The goal of the project is to design an archive for the long-term preservation of public television programs being produced in a ‘born-digital’ environment.

To that end, we researched best practices of other television and moving-image archives to inform our planning on such critical issues as --
Policies for selection and acceptance of materials;
Policies for deaccession;
User communities;
Information relevant to storage;
General advice on archiving television programs.

With a help of students Tanisha Jones, Pamela Smith and Margaret Mello from the Masters Program in Moving Image Archiving and Preservation at New York University, we contacted 22 different libraries and archives that specifically handle moving image materials. Telephone survey interviews were completed with nine of these entities.

Each archive is very different in nature – with a wide range of missions, access policies, and types of holdings. Together, though, they are helping us draw a picture of what our public television archive might look like.

Key points from the surveys –

Have a clear mission statement for the archive.

Don’t assume everything should be digitized. Do an assessment to determine what holdings are most important.

Access is key. The more accessible the materials are, the more they will be used.

Digitizing makes it possible to produce a good catalog, which then makes the value of the materials obvious to producers and others.

Cataloging should begin at the beginning of production.

On-line catalogues and promotional information are *critical* to encourage broad usage.

Compared to film, television is “overlooked” for preservation funding and support.

Transferring older videotapes to digital formats requires a plan and realistic timeline.

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Alaska Moving Image Preservation Association (AMIPA)

Contact: Kevin Tripp, Senior Archivist
AMIPA website: <http://www.amipa.org>.

Summary

Selection decisions are based primarily on content, as it pertains to Alaskan history and subject matters. There are no written collection or selection policies.

AMIPA functions both as a collecting institution as well as an advocacy group, encouraging the collecting and preservation of Alaskan moving images and ephemeral material.

Materials in the archive include both donated collections as well as those housed on deposit.

AMIPA was first founded in 1991 to educate the public on the preservation of moving images in Alaska and transitioned from a volunteer-run organization to a paid staff in 1997. In March 2005 the collection was moved to new storage facilities at the University of Alaska Anchorage/Alaska Pacific University Consortium Library.

Mission statement:

"To collect, preserve, catalog and provide public access to Alaska's sound and moving image material, and to encourage the ongoing documentation of Alaskans and Alaska events of historical importance; to provide knowledge and assistance to other archives, private collectors, producers, institutions, and the general public; to advocate on behalf of these materials; and to educate the public, government officials and civic leaders on the importance of preserving Alaska's sound and moving image heritage."

Collection description and sources for material:

"AMIPA currently holds approximately 17,000 items--a combination of motion picture film (mostly 16mm) and video (mostly 3/4", but including 2", 1", 1/2" EIAJ, BetaSP, Betamax, VHS, D2, etc., as well). The collections include professional and amateur footage obtained from private individuals; corporate collections (both commercial and non profit); broadcast collections (both commercial and non profit); and government agency collections.

"In addition to donated collections, AMIPA also holds collections on long-term deposit. These collections may be here strictly for the security and climate controls offered by the facility. Other collections are here to be managed for stock footage licensing, in addition to the security and climate controls.

"AMIPA also accepts ephemeral materials (posters, signage, programs, etc.) documenting aspects of moving image production and distribution in Alaska.

"AMIPA also accepts equipment donations--both for the development and maintenance of the transfer facility, as well as for documentation and exhibit purposes."

Written guidelines for selection/appraisal?

There are no written guidelines at this time.

Who makes decisions about selecting or accepting materials?

“Currently, the Senior Archivist makes decisions with regard to donations of media and ephemera. The General Manager makes decisions with regard to long-term media deposits and equipment donations.”

What criteria are used for selection?

“Historically, AMIPA's primary criterion has been that the content be Alaskan. AMIPA has also accepted non-Alaskan content, if it is in a collection generated by a noteworthy Alaskan producer or citizen.

“While AMIPA strongly encourages the donor to submit corresponding documentation where it exists (or in some case to generate it, if it does not exist), this has not, to date, been made a requirement for a donation to be accepted.”

Are there policies for deaccession?

“No, not at this time.”

Users and communities served by the collections:

“While AMIPA serves, and is open to, the general public, historically the primary users (if by user, you mean someone interested using media in the AMIPA collection) have been producers, both in Alaska, and elsewhere. However, AMIPA has recently relocated to a more visible location--in the Univ. of Alaska Anchorage/APU Consortium Library, so the answer to this question may be quickly changing.

“The collections that have been of the most interest to producers have been those containing footage of significant Alaskan events (i.e., the building of the Alcan Highway; the Aleutians Campaign; other WWII-era footage; the 1964 earthquake; the building of the pipeline, etc.), older, "archival" footage of life in Alaska (i.e., early towns/infrastructure/transport, Alaska Native life, etc.), and contemporary footage of the Alaskan landscape.”

Is there a difference between what is actually saved versus what should be saved?

“The short answer is, "no,"--bit it depends on what you mean by "gets saved.”

“AMIPA has not had to turn away any collections from being stored in the climate controlled vaults (other than temporarily--the previously facility has been at capacity for a couple of years, so some donations were delayed pending the move into new vaults in the UAA/APU Consortium Library).

“There is, however, a significant back-log of inventory, cataloging, assessment, etc. that needs to be performed on these collections--all of which is a part of the process of "saving" the content. These tasks, of course, are much more labor intensive than simply finding space in the vault to store a collection.”

Compiled by Margaret Mello

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Canadian Broadcasting Corporation (CBC) Archives, Toronto

Contact: **Geoffrey Hopkinson**, Director, Libraries, Archives & Documentation
Geoffrey_hopkinson@cbc.ca
(416) 205-6368.

Information that Geoffrey provided was useful to the project, and the project would benefit in having him as a long-term contact.

CBC Archives' materials are primarily comprised of CBC produced and co-produced programs. The Archives do acquire materials that are not CBC produced, such as BBC programming content, but priority is given to their own programming.

Their television collection dates from 1952 – present with 100,000 Digital Betacam preservation masters, and a film collection of 16 mm and kinescopes dating from 1952 – 1980.

The Archives does have a selection policy entitled, "*Selection Policy and Conservation Policy for CBC/Radio-Canada Material*" (final draft dated September 24, 2002). However, the written policy only applies to news and current affairs content. Geoffrey mentioned that CBC places significant emphasis and priority on their news materials.

Associated shoot material from news events are edited and re-used for CBC stock footage.

Important point: CBC's Documentaries Unit keeps all production materials. Unit has a content management system in place. Photos and stills are digitized and production paper files are maintained. Digital still files sit on a server and the archival photos and stills are stored. Geoffrey stated because of the CBC's economic investment in documentary productions, strong measures are undertaken to ensure the preservation of these materials.

Geoffrey has a team of senior media librarians and library coordinators that either have library science degrees or journalism degrees. This team is solicited to make decisions on acquisition and selection of materials in the collection.

Important point: CBC Archives does not have a deaccession policy. Their mandate has been to maintain as many production elements as possible. However, with film materials, Geoffrey employs a film expert to appraise A & B rolls, and mag tracks in the collection to decide which of these materials should be saved.

With video materials, a recent decision has been made to eliminate a major portion of their 2" and 1" tape collections due to storage constraints. These items will be eliminated once transfers of all of the materials take place. The entire 2" collection will be transferred by the end of 2006. Transferring of the 1" collection will take another 8 years to complete.

The entire corporation has access to materials in the Archives. The Archives' primary intent is to serve the needs of CBC productions. There is limited public access at present due to lack of staff and resources.

Geoffrey’s recommendations for NDIIPP: Do an audit of all holdings and determine which items are in critical shape. Audit should be based on formats and not just number of items in the collection on whole. He does not recommend practicing a carte blanche policy to digitize everything in the collection.

Finally, he said that storage of digital files should be carefully considered: will they be server-based or tape-based storage.

-- Compiled by Tanisha Jones

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CNN, Atlanta, Georgia

Contact: Kathy Christensen, Library Director
kathy.christensen@turner.com
(404) 827-1378

Note: CNN has written documentation on selection policy for internal use.

The CNN Library is a private repository of at least two million items and includes a mixture of footage shot by CNN and affiliate stations and footage provided by services such as Associated Press Television News and Reuters. The bulk (80%) of the collection is unedited footage, and dates 1980 – present.

CNN was interested in building a Library from the beginning, and hired Christensen (who has a Masters in Library Science) six months after the network launched in June 1980. **As a 24-hour news gathering organization, CNN feeds content to the Library minute by minute;** Christensen notes, “Whatever happens in the world can potentially come in here.”

Once tapes are collected from the newsroom, content is reevaluated by Library staff and saved depending on its “serious, important” relevance and reflection of culture and society. The Library saves raw footage of a significant portion of finished productions (the amount varies piece by piece). Christensen adds, “Just because it’s a fluff piece doesn’t mean we won’t keep it.”

The Library also focuses on content that can be used for licensing and sales (serviced by ImageSource, the stock footage licensing arm of the Library). Since the Library is primarily a research and reference resource, selection decisions are based on anticipated use.

Primary users are corporate and independent producers creating news programs. CNN’s marketing, promotions, advertising and sales departments also use the Library’s resources.

Since several hundred thousand records of CNN material are available online, via the ImageSource website, **requests for footage are continuous.**

Every item is described on an item level and program level in the catalog with basic access points such as reporter, date and initial key words. Roughly a third of the collection is described shot by shot. As stated on the ImageSource website, those selected records available online include “targeted raw and natural sound video of a wide variety of subjects including our most popular holdings” and is searchable by keyword. Christensen would like to add more description in the catalog.

Although Library staff seek input from production staff regarding tapes, the degree of input is slim. Christensen foresees description and workflow becoming easier once CNN goes digital (later this year), when **an electronic record will be created for each tape at the beginning of production.**

CNN’s server has been up for several years now. Christensen observes that **one virtue of digitizing is that people are now understanding the importance of a good catalog and knowing what you have in your collection.**

Digital assets management is another term for media management, and “we’ve been managing our media since the beginning,” and metadata is another term for cataloging; these are not new concepts. She notes that it is a challenge to keep people up to date, but she is glad that **now, people are beginning to understand what librarians bring to the production team.**

-- Compiled by Pamela Smith

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Human Studies Film Archives, Smithsonian Institution

Contact: Pam Wintle, Film Archivist
Human Studies Film Archives, Smithsonian Institution, Suitland, MD
Wintle.pam@nsmnh.si.edu
(301) 238-1324.

The Human Studies Film Archives consist of approximately 8,000,000 ft. of original films, along with reference prints, and videos.

Collection’s focus is ethnographic films, which is a broadly defined term. Films in the collection can also be of fiction films that feature actual indigenous populations and cultures. However, priority of the collection is given to factual footage.

Collection materials come from a variety of sources: anthropologists, social scientists, filmmakers, and laypersons. Pam stated that recently more priority has been placed on collecting materials from Smithsonian-affiliated scientists. HFSA has various donor agreements that determine the rights and use of the materials.

Important point: HSFA has written operational policies on acquisition and selection of collection materials. Pam stated that she has the authority to accept or turn down donated materials. Her steps include submitting a written acquisition proposal to the Anthropology Department's Collection Advisory Committee. Her supervisor will also provide input when applicable.

Important point: There is a formal Smithsonian written deaccession policy that only applies to artifactual collections in the science departments. They do not pertain to moving image materials at the institution, and the policy has not been incorporated into HFSA's actions.

Important point: HFSA's collection is mainly accessed by anthropologists, and is reused in new productions. To Pam's dismay, materials are not widely used for primary research. There has been increased interest in the collection from various disciplines. Her hope is that the collection could be digitized and made more accessible to a wide array of users.

Pam's recommendation for NDIIPP: Pam mentioned that the issue of long-term storage, especially cold storage, is critical and should be addressed in the early stages of the project.

Compiled by Tanisha Jones

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KQED, San Francisco, California

Contact: Suzanne Johansen, Marketing
KQED's on-site Video Library
sjohansen@kqed.org
(415) 553-2177

Contact: Cydney Corl Hill, Special Collections Coordinator
KQED Film Archives, J. Paul Leonard Library at San Francisco State University
cyhill@sfsu.edu
(415) 338-1856

Helene Whitson, Archivist Emerita
hwhitson@choralarchive.org
(510) 849-4689

Helene Whitson, Archivist at San Francisco State University Library, became head of Special Collections (a new position) when SF State started their moving image collection with the acquisition of the KQED Film Archive in 1981. She retired last summer but I reached her via email. I also contacted Cydney Hill, current Archivist at the Library. I gleaned the following information on KQED's collections based on their responses and Suzanne Johansen's, who

works in the Marketing Department at KQED and is concerned about the Tape Library there (she's also a member of AMIA).

KQED's in-house Tape Library consists of locally produced, finished shows as well as PBS productions dating from 1970s – present. Formats include 2", 1", Beta and D-3s. Tapes of PBS productions (non-unique material) are often erased and reused while original programming remains on the shelf.

There are no appraisal or selection policies in place for the Tape Library, nor a budget reserved for preservation of the tapes. There is a catalog but Johansen considers it to be "virtual," projecting that 5% of what's cataloged is actually on the shelf.

Users of the Tape Library are immediate staff including programmers, unit managers and the sales department.

The KQED Film Archive, as held by Special Collections/Archives at the J. Paul Leonard Library, San Francisco State University, is a collection of approximately 1.8 - 2 million feet of 16mm local newsfilm and select documentaries dating from 1967 – 1980. Most of the collection consists of unedited outtakes and trims. Select clips of newsfilm created between 1966 and June 1970 has been transferred to about 60 VHS copies for reference. Researchers can view film that has not been transferred to video on a Cinescan, with the assistance of the Archives staff.

The KQED Film Archive was acquired when KQED wanted to find another space for its newsfilm collection. This was during the time when many television stations were transitioning to video and getting rid of their newsfilm material. Joanne Euster, Library Director, and Hal Layer, Assistant Director, Audiovisual/Instructional Television Center, took the KQED Collection as they recognized its potential research value.

SF State also has many KQED programs on video. Tapes dating back to 1974 from the Local Emmy Award Winners Collection were acquired from the local chapter of the National Academy of Television Arts and Sciences (NATAS). Formats include 1", 3/4" U-Matic, VHS and Beta.

SF State also acquired from the producers the KQED series "Over Easy," dating from the late 1970s to the early 1980s. Formats include 2" and 3/4" U-Matic. Finally, "Patchwork" and "Guitar, Guitar" are two other KQED series on 2" held at SF State.

In order to appraise the television newsfilm and decide what should be kept, Whitson put together an advisory board of San Francisco State faculty members who worked with historical materials in various contexts: broadcasting, history, journalism, and cinema. The Library decided to save everything, unless it "was so damaged we couldn't even view it," since there was not enough staff to identify the content of two million feet of film, and the material was fragile. One professor on the advisory board noted that they didn't want to throw out anything when the footage might have historical importance later.

Special Collections does not have a deaccession policy.

Whitson received a NHPRC grant to organize and catalog the KQED newsfilm. She organized film material by date, splicing together trims and outtakes with similar content and storing it on cores; this approximately maintained the original order in which the material came.

Selection of footage to be transferred to video was based on physical condition and access demands; material after June 1970 was in “fair enough condition” that it could be viewed directly on the Cinescan so it was not transferred to video.

Whitson also created finding aids according to the collection’s archival order, using description provided by KQED’s subject card catalog, camera logs, and labels on the cans.

Hill is currently surveying the newsfilm collection’s physical condition and content for future preservation work. Based on this survey, she will approach the university for financial support (in the past the Library has been self-supporting in terms of preserving television materials). Hill would like this work to be broad-based, rehousing and storing the collection in a controlled environment, standardizing catalog records, and intellectually organizing content by subject categories to facilitate specific research requests (and could also lead to more specialized requests for funding). Based on financial resources, Hill’s preservation plan may have to be more selective.

Users of the Television Archives at SF State include specialized researchers, particularly faculty and students from SFSU or CSU. All students need faculty authorization to use the Archives. Students who do not attend SFSU or CSU are subject to access costs and service fees.

-- Compiled by Pamela Smith

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Northeast Historic Film (NHF) Bucksport, Maine

Contact: Rob Nanovic, Collections Manager
rob@oldfilm.org
(207) 469-0924

Note: Northeast Historic Film’s Collecting Policies are available at
<http://www.oldfilm.org/nhfWeb/collections/collectPolicy.htm>

NHF’s Collection includes thousands of feet of both acetate and nitrate film dating from 1902 – present, on a variety of formats: 35mm, 16mm, 8mm, super 8mm, 22mm, 28mm, 70mm and 9.5mm.

They also have thousands of videotapes on 2", 1", 3/4" U-Matic. In particular, NHF was able to preserve their entire collection of Maine's surviving television newsfilm and broadcast tape, dating from the 1950s to the 1980s.

Materials in the collection come from individual donors. NHF prefers that the copyright be transferred to them for stock footage purposes.

As stated on their website, NHF's operational policy for moving images states, "The majority of Northeast Historic Film's collections of moving images consists of regional film and videotape from Maine, New Hampshire, Massachusetts and Vermont. Included are collections from local television stations dating from the 1950s to the 1990s, industrial films, silent dramas and independent works. A particularly strong emphasis is placed on amateur films and home movies." All of NHF's acquisitions are based on this policy, but accept most if not all donations (according to Nanovic, "anything that has images").

NHF acquires material based on specific criteria. High priority is given to film and video meeting the following measures:

footage related to the northern New England region,
it is unique or inaccessible to local New Englanders,
otherwise likely to be damaged or lost,
close to the original generation and of good image quality, and/or accompanied by
documentation.

Low priority is given to material widely distributed, is preserved elsewhere and/or if the donation requires donor copies or has restrictive conditions.

NHF does not have a written deaccession policy, but will donate material to another institution if it is more appropriate. As Nanovic says, "We try to find a home for it if we can't take it."

Users of the Collections include scholars, educators, students, and corporate and independent producers. **Stock footage requests are close behind research requests.**

"Usefulness" and access drive NHF's mission and work. Once the material is acquired and stored properly, NHF will make archival masters on video first for access purposes (although film-to-film transfer is ideal for preservation). NHF will transfer film to video, if it hasn't been already, according to research and stock footage requests.

NHF encourages access by providing **VHS reference copies as soon as possible and noting new acquisitions on their website.** Every year NHF hosts a public symposium on amateur filmmaking, a silent film festival, and Home Movie Day, all of which promote their collections and their preservation work.

Not necessarily related to New England, NHF also has a large collection of paper ephemera. This includes still images of production and publicity shots and postcards of theaters in northern New England, as well as business records and theater logs, sheet music, lobby cards, posters and magazines for amateur filmmakers.

NHF also has a collection of equipment such as projectors and cameras that they are more likely to keep if they are related to theaters in northern New England, related to amateur filmmaking and are still in working order.

-- Compiled by Pamela Smith

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UCLA Film and Television Archive

Information on the UCLA Film and Television Archive is culled from the informational website (<http://www.cinema.ucla.edu>), the Collection Policies for Film and Television (see attached documents) and a conversation with Television Archivist Dan Einstein.

Summary:

The UCLA Film and Television Archive has very comprehensive collection policies governing the selection decisions as they pertain to donation and acquisition.

There are no official criteria for deaccession.

Collection Description:

The UCLA Film and Television archive consists of over 220,000 film and television titles. The collections include 27 million feet of Hearst Metrotone Newsreels, more than 10,000 television commercials, and 2,000 radio programs amongst the feature films and broadcast television shows.

Also included in the television collections are 13,000 news stories from local Los Angeles television station KTLA, shot between 1955 and 1981. The archive is a member of the International Federation of Film Archives.

Material sources:

Items in the archive have come into the collections through donations by private collectors, Hollywood studios, television networks and local Southern California stations, and cinematic organizations such as the American Film Institute and the Academy of Motion Picture Arts and Sciences.

Written guidelines:

Please see the attached “Collection Policy: Film” and “Collection Policy: Television.” These documents were written in 2003 under the leadership of Curator Eddie Richmond. Previously the only collecting policies in the Archive specified what was *not* collected.

Who makes decisions about selection or accepting materials?

The Director decides what to collect when the material pertains to financial matters or impact on the Archive program. For routine acquisitions, decisions are made by the Curator, the Associate Curator for Collections, the Motion Picture Archivist or the Television Archivist.

In addition, other personnel in the Archive are consulted if the material applies to their area of expertise.

What criteria are used for selection?

Selection decisions are based on the consideration from two factors (from page 3 of the Television Collection Policy):

1. “How well do the materials fit to collection parameters including the ‘Guidelines for Television Acquisitions.’
2. “How useful will the materials be in serving the purposes for which they are acquired?

“The usefulness of materials is determined by the terms of acquisition, the format of the materials, the completeness, quality and condition of the materials, the availability of the materials, the size and organization of the collection and the expense of the acquisition.”

Deaccession procedures:

The deaccession of materials does not occur very often, but when it does it is generally due to materials deteriorating beyond the possibility of repair. This deaccession is extremely limited and is at the discretion of the Motion Picture or Television Archivist.

Users and communities served by the collections:

There are three primary purposes of collecting and user groups at the Archive:

1. Research and education for both the UCLA community and the general public. This includes collecting for use in the Archives Research and Study Center.
2. “Commercial Services” handles footage that is licensed by film and television producers for use in their own productions.
3. The Archive’s exhibition program puts on screenings both at UCLA as well as lending prints to other non-profit institutions and festivals.

Is there a difference between what is actually saved versus what should be saved?

It is not uncommon for there to be a gap between what should ideally be saved versus what ends up being saved. Generally one reason for this is the result of the Archive being offered a collection for donation that contains duplicates to what is already in the collection or items that do not necessarily pertain to the Archive’s mission, but are mixed with items that *are* desirable to bring into the collection. In these cases, the Archive generally must take the entire collection in order to obtain those few items it is seeking.

-- Compiled by Margaret Mello

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Walter J. Brown Media Archive & Peabody Awards Collection
University of Georgia Library, Athens, Georgia

Contact: Ruta Abolins, Director

abolins@uga.edu
(706) 542-4757

The Walter J. Brown Media Archives & Peabody Awards Collection holds over 50,500 television programs (90,000 titles), 5 million feet of newsfilm and over 39,500 radio programs, as well as audio folk music tapes and home movies from Georgia.

The collection as a whole dates from 1930 – present and includes formats such as 16mm kinescopes and prints, 2” broadcast tapes, Betacam SP, VHS, radio transcription discs, ” open reel audiotape and audiocassettes. The Peabody Collection for radio began in 1940 and the Peabody Collection for television began in 1948.

The Media Archives primarily look at collections that relate to broadcasting and to Georgia history.

Entries for the Peabody awards come directly to the Archives from the Grady College of Journalism at UGA, from international, national and local programmers. The Archives’ judgment is to keep the Peabody Collection as a whole and to preserve it. Materials in the Media Archives come from individual donors (solicited and unsolicited). Like NHF, the Archives prefers that donors transfer copyright for possible reuse of the material.

The Archives mission statement is “To preserve and protect the materials that reflect the collective memory of broadcasting and the moving image history of the state of Georgia and its people; to provide access to the collections through the creation and development of ongoing public programming and the maintenance of a viewing facility for researchers; so that we may serve the research, and study needs of the University of Georgia its faculty, students, and staff, as well as the campus community and the public at large. The UGA Media Archives scope of service extends beyond the University of Georgia, providing reference assistance to researchers around the world, as well as participating in cooperative preservation projects with other moving image and sound archives.”

Once material is accessioned, staff assesses the material based on its physical condition and its uniqueness, and will allocate funds as needed. Abolins says that she has to make compromises all the time (such as freezing film with vinegar syndrome to buy more time to raise money).

In general, however, **she said that television is more often overlooked for preservation compared to film.** The Archives has \$51,000 in their annual budget for preservation, and they have picked up a few grants as well. Abolins noted that the Director of the Peabody Awards advocates preservation; publicity helps.

Abolins notes that **specific grants can drive preservation priorities as well.** For instance, the Media Archives received a grant to preserve and digitize four local television programs (1973-1990). This is balanced with the reality, however, that the Media Archives will need the support of the University to address licensing rights issues, support extensive cataloging, and to create the proper infrastructure for such a project.

The Archives has a paragraph in their donor agreement that if material is too far deteriorated to preserve, they will return the material back to the donor or discard it. So far they have not really deaccessioned anything. They will destroy multiple VHS screeners of programs that were created for the Peabody judges.

Users of the collections include scholars, corporate and independent producers, and UGA faculty and students. Sometimes programmers will contact the Archives for a copy of a show they submitted to the Peabody Awards -- many of the tapes in the Collection are the only surviving copies of the work.

--- Compiled by Pamela Smith

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Wisconsin Center for Film and Theatre Research, Madison WI

Contact: Maxine Fleckner Ducey, Archivist
mfducey@whs.wisc.edu
(608) 264-6467.

The WCFTR **does not have a mission statement**, but its focus is geared toward the study of American film and television histories.

Materials in the collection come from donations of individuals, exchanges with other archives, and donations from University of Wisconsin faculty. **WCFTR does not purchase collections.** Collection materials are selected to support the work of media scholars worldwide, and should also be of interest to local researchers in Madison.

WCFTR's users are primarily international film and television scholars, faculty and students from the University of Wisconsin at Madison, and if space allows, members of the public doing specific research.

Important point: Maxine stated that traditionally selection and appraisal of materials are done by her and archive staff with input from the Director. WCFTR is also in conjunction with the Wisconsin Historical Society (WHS). WHS has a manuscript accession committee that will occasionally take part in WCFTR's selection process.

Maxine mentioned that she is **reluctant to accept any materials that are not in its original format.** WCFTR does not collect derivative works.

They have large manuscript, photograph and ephemera collections. With film collections, the best-case scenario is that the collection maintains an archival positive print and a reference print. However, due to space constraints, she has been forced to keep only best copies and deaccession the rest.

Important point: WCFTR does have a deaccession policy (it is not a written policy). There is a deaccessioning committee and WHS has a deaccessioning committee, as well. WCFTR has a rotating directorship every 3 years, and deaccession criteria may change based on directorship. Deaccessioned items are usually materials extraneous to their collection, or a duplicate of what is already in the collection. The committee makes certain that before any item is deaccessioned that it preserved elsewhere. They never discard these materials; they always place elsewhere.

Maxine’s recommendation for NDIIPP: Make certain that access is a key objective of the project.

-- Compiled by Tanisha Jones.

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Appendix B

UCLA FILM AND TELEVISION ARCHIVE Collection Policy: Television

I. General Principles

A. Why the Archive Collects

The Archive collects television as a medium of popular culture, a means of communication, an art form and a business product.

The Archive primarily acquires television programs for purposes of preservation (restoration, archival duplication or transfer, and conservation) and education (research and curricular support, including the Department of Film, Television & Digital Media and Moving Image Archive Studies).

The Archive may also acquire television programs for public exhibition, as a means to generate revenue, as the basis for archival productions, or in response to special circumstances. However, these are secondary purposes for acquiring materials, and should be used sparingly or in combination with the primary purposes stated above.

B. What the Archive Collects

In general, the Archive acquires:

American national broadcast and cable productions, with a special focus on entertainment, news and public affairs programming.

Los Angeles broadcast and cable productions, and television productions that document the history and culture of Southern California; and,

UCLA faculty and student television productions, and television shows produced by or about UCLA or the University of California.

In addition, the Archive may selectively acquire non-American broadcast and cable productions, Internet programs and home video or digital programs, if deemed significantly important for the Archive's preservation and education mission.

Because of the volume of production, the Archive cannot collect television comprehensively, even within the major categories. Instead, the Archive uses a three-tiered approach to collection development.

1. Television Collected Extensively. The Archive extensively collects television programs that fall within the following special areas of interest:

a. Entertainment programs that are judged to be milestones in American popular culture or the history of television in the U.S.

- b. News, documentaries and public affairs programs dealing with events, topics or issues of significant historical or cultural interest.
- c. Emmy Award winners and nominees, including the daytime, primetime and local Los Angeles area awards, and other major award winners.
- d. Television programs regularly requested for curricular use at UCLA. Also, television programs that support research and study of preservation and other archival issues.
- e. UCLA faculty and student television productions, and television shows produced by or about UCLA or the University of California.

2. Television Collected Broadly. The Archive broadly collects programs that are noteworthy for their historical significance, cultural impact or artistry, and that vary significantly in thematic content, subject matter or creative talent from episode to episode.

In determining which programs to collect broadly, the Archive considers several factors:

- a. The popularity of a program, as evidenced by ratings and longevity.
- b. The quality and value of the program, as judged by television critics, historians, media scholars and social scientists.
- c. The influence that the program on television programming, in terms of themes, subject matter, approaches to genre or format, technical innovations, etc.
- d. The contributions of the program to popular culture, whether viewed positively or negatively.

The number of shows or episodes collected is determined on a case-by-case basis, depending on the program and the various factors listed in Section II below. However, one useful formula for series television is to collect first and last episodes from each season, episodes of special note (award winning shows, controversial shows, anniversary shows, etc.), episodes that mark changes in format or key personnel, and a few typical episodes from each season or period of production. Thus, for a long-running series, the Archive will seek to acquire perhaps 30% of the shows.

3. Television Represented by Sample Shows. The Archive acquires only a limited number of sample shows to represent programs that do not qualify above.

Forms of television production that are typically represented by sample shows include: formulaic dramas and comedies, game shows, soap operas, talk shows, reality shows, cartoons, commercials, infomercials, music videos, sports shows, religious broadcasts, classroom and instructional programs, and unsold pilots.

In addition, international programs are acquired only as needed for research or curricular use at UCLA.

The number of shows or episodes collected is determined on a case-by-case basis, depending on the program and the various factors listed in Section III below. However, one useful formula for series television is to collect two or three episodes from each season or period of production. Thus, for a long-running series, the Archive will seek to acquire no more than 10% of the shows.

C. How the Archive Collects

The Archive's decision to accept or to pass on a proposed acquisition is based on two considerations:

1. How well do the materials fit the collection parameters, including the "Guidelines for Television Acquisitions".
2. How useful will the materials be in serving the purposes for which they are acquired?

Factors used in determining the usefulness of the materials include: the terms of acquisition, the format of the materials, the completeness, quality and condition of the materials, the availability of the materials, the size and organization of the collection, and the expense of the acquisition.

The Director evaluates and decides whether or not to acquire any collection that would have a significant financial or programmatic impact on the Archive, or that falls outside of major collection categories. The Curator, Associate Curator for Collections and the Television Archivist decide whether or not to acquire routine collections that can be handled with existing resources and that fall within major collection categories. In either case, every reasonable effort is made to consult others on staff who may have a knowledge of or interest in a particular collection: the Head of Commercial Development, the Head of Programming, the Head of Research and the Manager of ARSC, the Preservation Officer, etc.

The Archive never knowingly acquires television materials except from legitimate and responsible sources – usually copyright owners, licensed rights holders, and/or owners of physical property.

D. Other Principles and Practices

To inform the staff, the Television Archivist prepares monthly "Television Collection Reports" listing recent acquisitions. These reports are distributed by email to: the Director, the Curator, the Associate Curator for Collections, the Head of Commercial Development, the Head of Programming, the Head of Research, the Manager of ARSC, the Preservation Officer, and the Development & Public Affairs Officer.

All television materials in the Archive's collection are inventoried and listed in the Archive's online public catalog.

When the Archive passes on a collection that has archival value, it makes reasonable efforts to help the owner identify and contact other archives that may be interested in the acquisition.

This Collection Policy is reviewed and updated annually (or more frequently if the need arises) by the Director, Curator, Associate Curator for Collections, Television Archivist and other staff members designated by the Director.

This Collection Policy does not cover the Archive's News and Public Affairs (NAPA) collection.

II. Guidelines for Television Acquisitions

In determining the overall value of a potential acquisition to the Archive, two considerations are applied:

To what extent do the materials fall within the collection parameters described under “General Principles” and “Guidelines for Television Acquisitions” above?

How useful are the materials likely to be in terms of the factors listed below?

A. The terms of acquisition, including ownership of the materials and rights to use the materials.

1. Donation vs. Deposit. The Archive prefers to acquire materials as a donation (gift of physical property). Materials should be accepted as a deposit (loan of physical property) only under the following conditions:

a. The deposit is open-ended in duration and is expected to be permanent (for the life of the materials), or the Archive believes the depositor will donate the materials at some future date.

b. The depositor does not unreasonably restrict the Archive’s use of the materials, and does not intend frequently to access the materials.

c. The materials are of sufficient value to the Archive to outweigh the disadvantages of accepting them on a deposit basis.

2. Rights of Usage. The Archive prefers to obtain the broadest and most complete rights of usage in the materials it acquires.

a. Minimally, the Archive must have the right to preserve the materials and/or use the materials (or reference copies) for research and study purposes at UCLA.

b. In addition and whenever possible, the Archive would like to have the right to exhibit the materials publicly, loan the materials to other non-profit organizations, and use the materials to generate revenue in support of its services and programs.

3. Copyright. Ideally, the Archive prefers obtaining the underlying copyright in the materials it acquires. In negotiating for an acquisition, the assignment of copyright should be explored whenever it seems reasonable to do so.

4. See Attachment A for a detailed and prioritized list of the rights of usage that the Archive tries to obtain in negotiating for a collection.

B. The format of the materials and that format’s suitability for the intended uses of the materials.

1. The Archive collects television programs in a variety of formats for preservation:

a. For restoration, the Archive collects original format (film, video or digital) materials and any secondary format materials that may be needed in the restoration process.

b. For conservation, the Archive collects high quality copies in either original film formats or current industry standard video or digital formats.

2. The Archive produces copies of programs in reference formats from original film formats or industry standard video or digital formats for education.

3. The Archive also purchases copies of programs in reference formats for education. Copies in reference formats are acquired through donation or deposit only if:

- a. The programs are not available in original film or industry standard video or digital formats;
- b. The programs are not available for commercial purchase in a superior format; and,
- c. The programs are deemed to have significant and specific educational value.

C. The completeness, quality and condition of the materials. The Archive prefers to acquire television programs as complete copies, with good (or better) picture and sound quality, in good (or better) physical condition. Incomplete or substandard materials are accepted only if they are needed for a restoration project or if they represent best remaining copies of programs that are a high priority for acquisition.

D. The availability of the materials. The Archive prioritizes acquiring materials that are unique, best remaining copies or are otherwise difficult to obtain. In such cases, the rarity of the materials may outweigh other factors, especially if the titles are considered significant for preservation or education.

E. The size and organization of the collection, and whether the collection must be accepted in its entirety or can be acquired in part.

1. The size and organization of a collection must be evaluated in terms of the cost of acquisition, storage requirements, and impact (both positive and negative) on existing programs and priorities.

2. The Archive prefers to have flexibility in selecting specific items for acquisition, especially if the overall collection is large and of mixed or marginal value.

F. The expense of acquiring the collection, and the Archive's options for covering the costs.

1. An "intake" budget must be prepared for each large or unusual collection that the Archive considers acquiring, including the costs of shipping, processing, inventory, packaging for storage, and preparation for use.

2. Whenever feasible, the Archive will try to have intake costs covered by the donor/depositor or other outside party.

III. Specific Categories of Television Not Collected.

A. For specific purposes, the Archive may choose to acquire television programs from any nation, representing any form of production. However, the Archive does not usually acquire the following types of materials:

1. Programs not intended for broadcast, cablecast or other means of general public distribution.
 2. Programs produced outside the U.S., without significant participation by American companies or filmmakers (unless acquired for education).
 3. Programs taped off the air, especially if recorded on home formats or obsolete formats (unless acquired for preservation).
 4. Experimental and avant-garde videos (unless acquired for preservation).
 5. Regional programs and programs for specialized audiences (unless pertaining to Southern California).
 6. Student productions and amateur productions (unless made by UCLA students or by entertainment industry leaders of recognized importance).
 7. Programs represented in the Archive's collections by materials that are of equal or better quality and/or are held under more favorable terms of acquisition.
 8. Incomplete, damaged or deteriorating materials (unless unique or best remaining copies of works that otherwise meet collection criteria.)
- B. Whenever possible, the Archive attempts to cull its existing holdings to eliminate materials of insufficient value. In doing so, every reasonable effort is made to relocate materials to other non-profit institutions.

March 17, 2003

Appendix C

NDIIPP Preserving Digital Public Television Appraisal and Selection Focus Groups

As part of the NDIIPP Preserving Digital Public Television project, the Appraisal and Selection group felt they could make better decisions regarding appraisal guidelines with the input of a variety of users and content producers. The Appraisal and Selection group decided the best way to accomplish this was through focus groups.

Eight general categories of users and producers were defined: Historians; Librarians/Archivists; Critics; K-12 Educators; Producers; Journalists; Funders; Other Public Television Station Personnel. It was determined that each focus group should consist of between six and twelve people, to encourage individual feedback within the allotted time. The goal was to illustrate the production process through a clip reel that contained different production elements. After viewing the clip reel, focus group participants were asked for their impressions as to each element's value and use.

Focus groups were held at WGBH in Boston and Thirteen/WNET in New York from May to July 2005. WGBH focus groups concentrated on the long-form documentary production process while WNET demonstrated cultural programming and weekly news magazine formats in their focus groups. Both stations provided participants with either monetary or in-kind compensation for their time. Summaries of each station's findings are given below, followed by general conclusions.

WGBH conducted two focus groups, one in May with historians/professors from area universities and one in June with 6-12 grade Social Studies and English teachers. Both groups were conducted in the same manner and shown the same clip reel. The session began with a general explanation of the long-form documentary production process. Participants were given an outline and paper copies of different production elements that are produced in a traditional analog, tape based environment. Then they watched the clip reel that contained video of production elements produced in the current mixed digital/analog environment. The outline and paper copies drew on elements from *The Kennedys*. The clip reel was produced from elements used in making *Fidel Castro*. Both programs aired on the *American Experience* series.

Discussion centered on the usefulness of each production element, accessibility to elements, both video and text, and costs or fees for access. Educators in both groups already were or eager to incorporate using visual material in their classes. One of the historians/professors commented that students have begun to turn in Visual Term Papers that are mini-productions. As a means of teaching visual literacy, both groups saw the value in comparing and contrasting raw footage with edited final productions. The need for cataloging at general and specific levels was expressed by all participants. Keyword, subject and name cataloging for video elements, logs and transcripts were stressed several times. All participants advocated streaming video over the Internet as the best access. Most envisioned access through a central website that could link to regional servers, if necessary. Fee based access was not favored but acknowledged as most likely. Educators in both groups stressed the necessity for promoting our

holdings. They said fees could be justified if we built constituencies with the education community. Several people were surprised at the extent of the WGBH Archives' holdings and that they were available to outside users.

The historians/professors were most interested in unique content that could not be found in books or other sources. They saw the value in using text documents to augment video. This group voiced a need for high quality resolution images to aid detailed historical research on images and in being able to compare original documents to transcribed copies. The 6-12 teachers focus group cautioned that the typical classroom contains students at varying levels of learning. It was pointed out that one kind of resource would not work for all students. Most of these teachers mentioned limited time in the classroom. What most said would be best are pre-packaged 4-5minute clips that could be incorporated into their curriculums. Links to more detailed production elements that individual students could explore were suggested. Using current educational cataloging schemes was, also, suggested as a way to match educational and curriculum needs.

Thirteen/WNET conducted three focus groups: 1) television critics, 2) post-secondary school teachers, and 3) non-profit television producers. The first two focus groups were given a short explanation of the production process, the NDDIPP project itself and then viewed several clip reels consisting of both final program clips and program elements from the following series: *Broadway: The American Musical*, *Religion & Ethics Newsweekly*, and *Nature*. We selected *Broadway* for its extensive use of archival material, original material shot on both film and HD videotape and also for its historic value as an exhaustive documentary exploration into an American art form. We chose *Religion & Ethics Newsweekly* as an example of a weekly newsmagazine. We chose *Nature* for its educational and visually stunning content. The program elements shown to the focus groups were all shot on digital videotape and then integrated into final programs that utilized media from both analog and digital sources.

After viewing the materials, the panelists discussed the value of the separate elements versus the final program clip. Participants were asked to discuss issues both for and against the saving of particular element types or genres and also were asked to brainstorm on possible solutions or issues involved in creating a Public Television Digital Archive.

The Producer's focus group was given an overview of the NDDIPP project, but chose not to view much of the clip reels as all were quite familiar with the production process and the product at hand.

All focus groups saw the value in the underlying footage created for a final program, although certainly at different levels. All groups emphasized that just keeping the materials would be useless if they were not properly cataloged and searchable in a digital database. All recognized that cataloging underlying elements would be extremely time consuming and expensive. Upon viewing the extensive archival material amassed for the *Broadway* project, the majority agreed that while it was extremely informative and impressive, the emphasis should be on preserving the original material shot for the program, not on saving material from other archives and news organizations. Also, care must be taken to avoid duplication of effort (i.e. re-scanning the same archival photographs multiple times).

All focus groups agreed that program producers should have a say in earmarking important footage for later preservation during the production process. While the producers may be too close to the material to make the final decisions, it is their in-depth knowledge of the materials created that make them vital component in the selection process. Focus groups agreed that intermediary production elements such as submasters, promo reels, and graphic elements should be placed lower down on the priority list if not discarded entirely in terms of retention in Public Television Repository. The Producers felt very strongly that access to materials should be limited when viewing artists in an unfavorable light such as falling down in a dance performance, or off-record comments). The producers felt that it was important to contextualize the material so that it is not re-used improperly, such as passing off fictional material as documentary evidence.

The Producers spoke to the Appraisal issue by recommending the saving of original documentary material, but to only keep the broadcast version of performance material and perhaps select iso cameras (such as the conductor camera) not the multiple unused “line-cuts” shot. They also recommended that case studies of the selection process should be conducted using current productions. It was also suggested that a focus group or advisory panel consisting of public television producers from a number of different stations might be useful in defining the role of a PTV repository and to get stations on board.

Other findings from the three focus groups: There was interest for the National Public Television Repository to follow the academic library model and create genre “curators” who will recommend programs and their elements for varying levels of preservation and cataloging and access. In addition, it was agreed that Producers should play a role in selection during the production process. For example, in the case of daily or weekly news programs, perhaps the Producers could weed the year’s material down to ten or fifteen programs of value for higher preservation levels. Producers wanted to collaborate with both Avid, Final Cut Pro and Archivists in creating some rudimentary universal fields so that some of the cataloging can happen in the production process, when attention to this type of detail is required for editing. Producers also called for the need for preservation rights to be written into production and talent contracts so that materials can be reproduced for preservation purposes without having to re-up rights and also to even allot some funds for this future purpose.

The critics and scholars especially emphasized that right now their audiences looked for the final program, but if the underlying material was cataloged and made accessible, the audiences for these materials would grow exponentially.

All groups both at WGBH and WNET agreed that both final programs and program elements were of value, especially when they demonstrated the entire production and editorial process; that it was extremely instructive to see what was left out as well as left in to a program. All participants stressed the importance of cataloging the materials; that no one would just sift through so much material without keywords, subject headings, transcripts and user friendly metadata.

Reports from each focus group are appended to this report.

Reports summarize issues discussed under general subject areas and are not verbatim transcripts

NDIIPP APPRAISAL FOCUS GROUP #1 @ WGBH

DATE: MAY 18 4PM-5:30PM, WGBH - 100 Windom Large Conference Room.

PARTICIPANTS:

Dr. Peter Fraunholtz, History Dept. Northeastern University
Dr. Gerald Herman, History Dept. Northeastern University
Dr. James O'Toole, History Dept. Boston College
Dr. Bruce Schulman, History Dept. Boston University
Dr. Deborah Schildkraut, Political Science Department, Tufts University

1. Session context and brief production process profile by Mary Ide
2. Review of stock footage and original footage elements, showing of clips, more extensive review of elements and discussion questions by Leah Weisse

Participant response summary.

USE OF MOVING IMAGES - An initial request for further definition of stock footage was followed with discussion on how original footage can be used in teaching history; both for providing historical evidence and sources for teaching visual literacy. G. Herman uses original out-take footage from National Archives on the Berlin Blockade. He has compiled original footage and newsreel programs on the Blockade. Students view finished newsreels and contrast with out-takes; this shows both evidential and production interpretative analysis.

G. Herman uses finished television/film programs already available via the Web; especially Pathe on-line. His students are already making their own productions with Pathe et. al. content available on-line. Students are turning in Visual Term Papers that are mini-productions.

COPYRIGHT - all realized this was an issue.

CATALOGING/SEARCHING - all noted need for good navigation tools to content, controlled vocabulary and finding aids. It was noted that program logs were helpful but subject and name indexing critically important. Given the volume of material available, some sort of consolidation and focused access is important.

Key words and subject access and importance of vocabulary issues mentioned several times.

While preference was voiced for a one-stop shopping type of universal catalogue to moving image content, all understood local resources are not always accessible via such a route. Ideal access route is akin to American Memory with hot links; in short, some central website that allows links to regional or local servers for actual moving image content.

GENERAL PRINCIPLES - B. Schulman said there are three general principles regarding use and value of television content: 1. because we do not know now how things will turn out or

uses that could change over time, cataloging should be both very general and specific; 2. is space really an issues in digital world? If so why? This important consideration with multiple users of tomorrow, 3. WGBH original footage content, such as interviews with historians and others, can be gotten in books, articles etc. Interest in unique content in footage was deemed more valuable.

Giving researcher context to elements is very important.

APPRAISAL - J. O'Toole asked what the national state of preservation is concerning television materials? Discussion of 1997 LC Report and NDIIPP long range plan.

AVAILABILITY - D. Schildkraut was not aware so much rich material was available to scholars and students at WGBH. She and others indicated that we need to build greater connections with faculty regarding availability of multi-media materials from and at pvt. We should present at their professional conferences.

In the field of political science, interest is in data points over time and thus having large volume (or complete set) for sampling and statistical analysis is important.

ACCESS/QUALITY - proxy copies a must for reference while access to high quality may or may not always be necessary; it depends on use. But it was noted that when compression compromises picture clarity, historical information can be lost. Example of Russian Revolution crowd footage; high quality image allows researcher to determine clothing in crowd scenes and thus identify individual's political, religious and other affiliations. A proxy quality tape would not show such detail.

Fees for access to moving image content are understood to be a most likely scenario but not ideal; libraries are already struggling with costs to research dbs. This circled around to issue of our need to build constituencies with higher education if we are going to ask for payment. If we make it valuable to them, they will pay for access.

There is a real interest in having access to programs being produced in other parts of the country.

NON-VISUAL ELEMENTS - Interest in having transcripts and text documents available. Group felt there would be increasing interest in understanding how documentary television programming is constructed -- how done in the past and in future. Text transcripts and documents like used in WGBH *Midwives' Tale* provide excellent opportunity for students to compare original handwritten text with modern type transcript -- very valuable.

Session was energetic and responses forthcoming. Started and ended in allotted time-frame.

NDIIPP APPRAISAL FOCUS GROUP #2 @ WGBH

DATE: JUNE 14 4PM-5:45PM, 100 Windom Large Conference Room.

PARTICIPANTS:

Elizabeth Forman, Social Studies
Boston Latin High School

Anna Gomez, Social Studies,
Boston Latin High School

Rosalyn Grunman, Social Studies
Cambridge Rindge & Latin High School

Henry Massar, Science 6th grade and Social Studies
Bigelow Middle School

Evelyn Moore, Social Studies 7th grade
Bigelow Middle School

Yvonne Powell, Social Studies
Burke High School

Mark Taylor, Social Studies
Martin Luther King, Jr. Middle School

Delynn Walker, Social Studies, 6th grade
Bigelow Middle School

1. Session context and brief production process profile by Mary Ide
2. Review of stock footage and original footage elements, showing of clips, more extensive review of elements and discussion questions by Leah Weisse

Participants' response summary.

OVERALL: One teacher noted that many classes are of a heterogeneous nature and that curricula materials sometimes has to be specifically tailored either for specific students or for the widest range of students. So students in same class may be reading different books on same subject, working on multiple projects and trying to find primary source materials for their projects. In short, one kind of archival resource, or access site to resources, may not work for all students.

More than once the LC American Memory project was noted not to be a friendly tool for students, especially in middle school.

Teachers recommended that we do Focus Group with school media specialists/librarians as they: buy media materials, create website clusters for teachers, evaluate and interface content for teachers.

Finally, teachers prefer “filtered” content i.e. content that has been previewed and pegged for certain age level and curricula levels.

AVAILABILITY – Overall responses regarding stock footage clips were how to get access to “this kind of material?” There was great interest in teachers and students having access to stock and original footage but with the caveat that packaging 4-5 minute segments is preferable and most viable. In short, while teachers can guide students to full interviews for access on their own time, in-class use would require short segments.

Teachers like to be able to download current events news and show clips in class, such as a speech by politician, etc.

Kids do not do well with talking heads UNLESS visuals are editing into the viewing experience. They want “real images,” art or graphics on screen. One teacher noted that she has use a WBUR FM audio segments without images but the audio was very “strong” and compelling. Conversely, images also draw students away from the audio message. Audio clips of Winston Churchill very hard to get students to listen to; while speech of Osama Bahma worked well.

PACKAGING/PRESENTATION – In contrast to the higher education faculty, teacher’s planning time (not extensive) and their class time (circ. 30 minutes) suggests that archival materials ideally should be available “pre-selected and packaged.” In short, teachers do not have a lot of time to do own searching for archival material and then editing and packaging for classroom use.

Several DVD/VHS/on-line type packages were mentioned including a Bay of Pigs for which there was not “real” historical footage use. Mention of Annenberg Channel’s Democracy in America course as a very helpful resource; presents excellent summary and then in-depth analysis.

DVDs program on particular subject, like Civil Rights, with archival footage cuts would be very useful.

ACCESS: Access via the school Internet connection is viable for teachers and students; this includes accessing streaming video.

Reminded several times that students have varying degrees of searching capabilities and easier the search tools, the better.

Streaming segments of fewer than 4 minutes is only viable option for classroom viewing.

EDITING: The issue of showing students how program material is edited; letting students see the choices editors/producers made from all content is of interest to some teachers. This kind of

access is helpful for student to understand not only the documentary film making process but is also of use in teaching visual literacy units.

ELEMENTS: Logs could be helpful to teachers in looking for content on full programs, original or stock footage. Whatever eases access to specific content. Again, teachers do not have much time for searching for content.

FEES/COSTS: While free access to content is preferable, paying a small fee to access video content is reasonable. Again, speaking with media specialists/librarians would be a good idea. One of the problems now is that teachers/librarians will put together a curriculum package and place on the server only to find it disappears due to storage space needs. The teachers would advocate fee payments within schools to pay continuous access to content materials.

Notes from Television Writers Focus Group @ Thirteen/WNET

Held on Thursday, May 26, 2005

Time: 9:00-10:30 am

Participants:

Frazier Moore, Associated Press

Matt Rausch, TV Guide

Dan Ocheba, Millimeter & System Magazine

Hosts:

Nan Rubin, NDIIPP Project Coordinator (NR)

Daisy Pommer, Archivist, Thirteen/WNET (DP)

Winter Shanck, Assistant Librarian, Thirteen/WNET (WS)

Tanisha Jones, NYU Graduate of MIAP (TJ)

Pamela Smith, NYU Graduate of MIAP (PS)

Overview

Nan Rubin began the focus group by giving the television writers an overview of the NDIIPP project funded by the Library of Congress (LoC). Daisy followed up by giving an overview of the production process at Thirteen/WNET.

The television writers were shown raw footage shot from the weekly newsmagazine *Religion & Ethics Newsweekly* for a special on Pope John Paul II and the mini-series *Broadway: The American Musical*. They also watched the final broadcast segment of *Religion & Ethics Newsweekly*, a clip from the *Broadway* DVD extra, *The Making of Wicked*, as well as a CD of digitized photos and the mini-series website.

This report summarizes issues discussed under general subject areas and is not verbatim transcript. The major points made in the discussions that followed the viewing of the segments are listed below:

Major Comments

All originally shot raw materials has potential value.

Materials that are not properly cataloged are infinitely useless.

Design and implement policies at the beginning of the production process that allows producers to have a say in what is important for preservation.

The singularity of the material should be used as a part of the process of determining whether the material is preserved. It is better to err on the side of preservation and access when the singularity of the materials is questionable

Implement a system of basic cataloging during the process of producing the program.

The raw material has little value for television writers because the nature of the field is to comment on what is broadcast for public consumption.

Access to materials can be through LoC and the originating institution.

The finished product can act as a catalog to available materials.
The materials that should be preserved are the ones that allow complete access.

Discussion prior to viewing materials

In preserving the produced materials, the question is whether to accept materials for digital preservation or to deal with material in the historical sense of preservation (FM). Since the cost of digital storage has steadily dropped, why not save everything (MR)? The materials have to be organized and catalogued, which is labor intensive and time consuming (NR). Materials can be infinitely useless without cataloging (MR and DO). There is the issue of the explosion of formats. A decision need to be made about what you want to keep and get rid of the rest (DO). Dan made a valid point to definitely keep materials that are a one time creation that can be used repeatedly. He pointed out that animation companies often re-use generic actions such as walking in several different productions, thus saving on production costs.

Discussion after viewing *Religion & Ethics* raw footage

These materials were shot on DV Cam and represented materials not used in the final program.

Potential Users:

Potential users are people working on a journalistic project or researching the history of the Pope John Paul and his papacy or researching the power or editing (MR).

This material would be useful for historians (DO).

This material is not useful for journalists (FM) because there is no mechanism for its use (MR).

Television writers only reflect upon what is broadcast for public consumption, not the underlying materials and decision making process (FM).

What to Preserve/Discard:

Save finished program with some of the underlying elements, such as the interviews. The b-roll and notes don't need to be saved (MR).

Preserve all versions of finished programs and raw underlying materials. All the material extremely useful because they can be learned from and used for other purposes. For example, the segment where one of the commentators voiced his own personal opinion not based on any question asked during the interview can be valuable as a stand alone clip. As per the lower third materials, such as identifiers, preservation is a low priority because they will be represented in the cataloging of the material (FM).

Preservation of the entire video footage is not necessary. Video logging programs shoots the head and tail of segments longer than 10 seconds as thumbnails and records all audio versions (DO).

Implement policies and a system at the beginning of the production process that allows the producer the authority to decide what should be preserved (DO). If producers can hand over materials that are ready to be uploaded onto a disk, then the burden can be shifted from the archival end of the process (FM). Producer may choose to err in favor of keeping everything, which is fine if it can be handed over in an organized fashion (MR).

Materials from news feeds and other organizations have no value in saving (FM). The uniqueness and singularity of the material should determine the importance of preservation, even if similar material is available at other institutions (MR).

Cataloging and Access

The idea cataloging of the underlying material is labor intensive (MR).

Implement a system when during the process of producing a program, the producer has to catalog the underlying materials (FM). This all ready happens in an uncontrolled and inconsistent format (DO).

LoC intent is to keep the materials. A copy can also be keep by the originating institution (NR). Materials with value added, such as the R&E interview with the speaker's additional comment, should be isolated.

Discussion after viewing *Broadway: The American Musical* raw footage

Potential users

A person looking at any aspect of Broadway musical production would be interested in these materials (FM).

What to Preserve/Discard:

The raw material and DVD extra material should be preserved. Always keep material that is originally produced. There is value added in the rehearsal in street clothes and costume shop footage (MR).

A decision would have to be made to evaluate what materials are acceptable and a series of rules would need to be developed to outline what the deliverables are to the producers (DO).

Cataloging & Access

The finished product can act as a catalog to available underlying materials (FM and MR).

Having the proper labels on the materials is questionable (MR).

Website Preservation and Use

Website preservation is a mystery (FM). Capturing the materials and links on website is a major problem (NR).

The materials on the website are not very useful, but can be used as a starting point (MR).

A snapshot of the websites can be captured (DO). Capturing the content of the website is the problem (NR). Capturing a snapshot of the website has value because it gives the researcher a view of what was available for public consumption at a given period in time (MR).

Websites are secondary to other originally produced materials (DO).

Digitized photo CDs

Some of these materials are priceless (FM). To loose these materials would be devastating (MR). Although this is the case, the originals photos are available elsewhere (DO).

Images should be made available because of the cost associated with the production of the photo CDs barring that the rights allow this (MR).

Other Comments

It is better to err on the side of preservation and access when the singularity of the materials is questionable. The singularity of the materials should drive what is archived (MR).

Time and effort should be used to determine the validity of long term preservation on a case by case basis. It is not PBS' mandate to catalog material from other sources (DO).

There is justification for project funding based on the material being available for generations to come (FM).

There has to be vetting of materials based on merit or experience. The key is to pick important material and vet out other materials. See if another archive is willing to preserve the vetted materials (DO).

The legal issue is the biggest consideration when determining what to keep and preserve. The materials that should be preserved are the ones that allow complete access (DO).

Notes from Scholars Focus Group @ Thirteen/WNET

Held on Thursday, Jul 19, 2005

Time: 9:00-10:30 am

Participants:

Deirdre Boyle, Media Studies Department, New School University

Jerry Carlson, Media and Communication Arts (Critical Studies), City College New York

Lisa Carter, Director of Archives, University of Kentucky

Brian Larkin, Anthropology Department, Barnard College

Shannon Mattern, Media Studies Department, New School University

Laurie Ouellette, Media Studies Department, CUNY Queens College

Maureen Ryan, Film Department, Columbia University

Karen Young, PhD Candidate, Department of Political Science, CUNY Graduate Center and
Visiting Scholar, Hemispheric Institute of Performance and Politics, New York
University

Hosts:

Nan Rubin, NDIIPP Project Coordinator (NR)

Daisy Pommer, Archivist, Thirteen/WNET (DP)

Winter Shanck, Assistant Librarian, Thirteen/WNET (WS)

Tanisha Jones, Research Assistant, NYU Graduate of MIAP (TJ)

Pamela Smith, Research Assistant, NYU Graduate of MIAP (PS)

Major Comments

Anything that is useable and unavailable anywhere else should be saved in a high resolution without being duplicative (MR).

There is the unique opportunity to preserve unique materials in visual culture. In selecting materials, ask to what extent has the material added to the visual culture (JC).

Hire a curator who knows about the subject and the program to gleam out the elements that are gems (KY). During this process, the person should think about the other ancillary purposes of the materials (JC). The assignation of ancillary purposes is a task for the catalogers (KY).

A schema should be developed with the production people that will allow them to distinguish what kinds of materials should be saved and donated (BL).

There has to be a condensation process: the curatorial process and then the archival process. Then there should be a tiered level of access (KY).

There should be a cooperative between companies like AVID or Final Cut Pro to allowing logging materials with the editing process (MR). Cataloging is key because people will approach materials in different ways. Cataloging is multipurpose. AVID or Final Cut pro should provide a template that is recognized by LoC standards for cataloging.

There are two typical users of the materials: the scholarly researcher and producers. At the extremes, the mainstream user of this collection is looking for the complete program. They are not going to want to access the underlying elements. Bring the focus of what can be accomplished in to something more mundane than pie in the sky. There should be levels of cataloging and access. You can't skip the librarian and archivist because someone needs to

think outside of the scope of the producer (DB). Preserving the finished program may be enough (LO).

For non-documentary programs, you have to step away from the content of the particular show and choose shows based on the editorial principals and the production process involved. Preserve some material that is representative of the entire universe of information (JC).

Discussion after viewing *Broadway: The American Musical* raw footage

Potential users

These materials can be used a primary research for Ph.D. candidates (SM).

There are two typical users of the materials: the scholarly researcher and producers (DB).

What to Preserve/Discard:

Everything in relation to the production should be archived to preserve visual culture materials (JC).

Anything that is useable and unavailable anywhere else should be saved in a high resolution without being duplicative. If the materials can not be used, then do not keep them (MR).

In selecting materials, ask to what extent has the material added to the visual culture (JC).

Cataloging & Access

With a schema, you may be able to go the filmmakers and get them to catalog their own materials (BL). Some of this work is all ready be done, but in an inconsistent format and is not in a software tool that is useful for migration (LC). There has to be a way to give standardized information in different formats (BL).

Right now, access is geared toward producers. It is not common for researchers to think about digital materials. The two major issues are: how to preserve the program, surrounding publicity, and institutional history and how to create a database that producers can use (LO).

Integrating the cataloging process with a meta version that would integrate with other organizations. Their will be a learning process with producers. The question is how, in a practical way, to integrate the basic cataloging process and the production process? Talk with producers to develop a schema with a drop down list (MR).

Other Comments

The academy will go through tremendous changes in the next 25 to 30 years in terms of what the acceptable format outcome of research. Digital literacy is huge now. It's generational in how people think about research and how they use it (JC).

These materials can be used a primary research for Ph.D. candidates. The materials should be approached by people from different disciplinary backgrounds (SM). Budgets are small and this approach is highly unlikely (MR).

This is not just about what is being produced now, but what is historical that will have a value beyond when it was made (DB).

Discussion after viewing *Religion & Ethics* raw footage

Potential Users

This material would be interesting for a class studying how the editing process works (LO).

What to Preserve/Discard

Over time, how do you justify one program over another (DB).

Preserve some material that is representative of the entire universe of information (JC).

The question of choosing materials which are worthy involves a sampling technique (SM).

One possible sampling approach is to ask how many ways can a show go and what are the different kinds of demands associated with the materials. Deal with the subject matter of the materials and the diversity of the subject matter (JC).

Cataloging & Access

This is different from documentary style. This type of material would be easier to catalog and access (DB).

The notion is that you have to keep all the shows well cataloged. You have to step away from the content of the particular show and choose shows based on the editorial principals and the production process involved for this decision making to preserve those materials. It's not about the sensationalism, but looking at the editorial process and preserving the materials to emulate that (JC).

Rights

Two questions broached: How do we make these materials available to the public and what is the permission for use of these materials?

Other Comments

What is the aim of the archive (BL)? The aim is for it to be used by as many different people as possible (NR).

If you make it available, then people will know it is there and definitely use it and make it useful (BL).

It is very important to coordinate with LoC and parallel institutions, like the BBC. On the other hand, it is the clip houses and people who have the commercial incentives who have the resources in a lot of ways to lead in how to do certain kinds of cataloging and how to present materials because in a sense, they make their money from them. It is important to also track the clip houses because this archive is going to end up being a hybrid of the two (JC).

Notes from Producers Focus Group @ Thirteen/WNET

Held on Thursday, July 21, 2005

Time: 9:00-10:30 am

Participants:

Barbara Abrash, Associate Director, Center for Media, Culture and History, & Center for Religion and Media, NYU

Barbara Alpert, Independent producer, President, Chilmark Programs

Lois Bianchi, NYWIFT Women's Film Preservation Fund

Ellen Doherty, Thirteen, Producer, Cyberchase

Felice Firestone, Thirteen, Exec. Producer, Public Affairs (Moyers)

Carey Graeber, Board President, NYWFT

Andy Halper, Thirteen, Sr. Producer, News & Public Affairs

Michael Kantor, Thirteen, Exec. Producer of the Broadway series

Judy Kinberg, Thirteen, Head, Great Performances/Dance in America

Barbara Meyer, Board VP/Programming, NYWIFT

Vlad Nikolic, Core Faculty, Media Studies Program, New School University

Robert Penn, Independent filmmaker/video maker, Founder, Robert Penn Productions

Babak Rassi • Instructor, Media and Communication Arts, Editing, CCNY (CUNY)

Kenneth Schlesinger, Director of Media Services, LaGuardia Community College, & President, Independent Media Arts Preservation, IMAP

George C. Stoney, Faculty, Film & Television, Tisch School of the Arts, NYU

John Walker, Thirteen, Associate Director, Great Performances Music Programming

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Nan Rubin, NDIIPP Project Coordinator (NR)

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Tanisha Jones, NYU Graduate of MIAP (TJ)

Pamela Smith, NYU Graduate of MIAP (PS)

Major Comments

Deliverables for productions should include selection and basic cataloging of elements done from the beginning of the production process. [Most participants agreed on this idea, but realization of this was questionable.]

The following selection criteria were suggested for deciding what to include in a PTV archive (these are not mutually exclusive):

Cost

Subject/Genre

Space and Volume

Committee

Selection Criteria: Cost

The baseline of selection of materials is cost. The more money you have, the more you can save (BA).

The economic feasibility should be questioned along with what programs should be saved (VN).

Selection Criteria: Genre/Subject

Selection should be based on the genre/subject of what is created. All documentary materials are worth saving (RP, JK). Performance pieces should be saved based on it being the best representation of that specific performance (JK).

Guidelines should be genre specific because with some genres, time is key and choices are all ready being made (AH).

Selection Criteria: Space and Volume

The value of certain materials different based on the users. The choices of selection should be based on sheer volume. The value is relative to potential material usage (BA).

Selection of what to save is simple if you can save everything. If you can only save a portion, the guidelines on what to save become more stringent (AH).

Selection Criteria: By Committee

Selection based on what the best of the best should be based on a committee selection, like the Emmys. There should be a parameter to start with (CG).

The Rights Issue

The right issue should not be a problem if the material is only used for viewing (FF).

Section 108 in the copyright rules allows a certain use by libraries and public organizations.

The copyright issue is currently being debated in the Copyright Office (NR).

Other Comments

Producers should raise money to preserve the materials along with the money to create the program. The producer would know what is worth saving during the post-production process (MK). The identification and characterization of ultimately useful materials during the production process requires a relaxation from the archives and a lax in the rules of cataloging (AH). The producer should work in tandem with the archivist so that the selection process is not too burdensome. This process should be built into the production process because the producers of the materials are the best selectors of what should be saved (KS).

A cataloging standard should be developed that is usable by the general public. Information should be logged to make them useful not only to the editor, by also for use by later users (FF). The selected materials are not useful if you can't find it. It might not be too burdensome to loggers if a standard could be established that address the following concerns: the worth of the materials being saved, the rights issue, the level of access according to the producer (MK & FF). The question of loggers/producers/editors cataloging materials is based on how much cataloging can be done at the production stage (BR). The pie in the sky dream is for AVID or Apple to place key fields into their systems that will allow a basic kind of logging by the editors (DP).

There has to be a cut off point in what to keep; we can't save everything. Things will be lost. Ask the individual producing the material if there they think there material is suitable to be archive (BM).

The very nature of the program being put together from materials saved by others denotes that everything is work saving (MK). In an ideal world, everything would be saved. The problem is how possible is cataloging, indexing, and access (VN).

For the independent producer, the archive is a different place. The context of use needs to be addressed when selecting what to save for future access (GS). The business model of whether this is for public access or commercial use might hinder people who want to donate materials (ED). Reuse and access is a big conundrum because you have no control over how the material is used. The user would have to be put in contact with the originator of the material (AH). The potential for the independent producer to make money is a huge incentive to pre-log materials at the front end (MK). [This comment was specific to the indie producer, but can also be applied to the general producing public.]

A rating system should be established where people assign a potential monetary value to the underlying elements (MK).

Once some rules are established, there should be a period of beta testing to see what other concerns may come up in the future (BAbrash).

Access to the materials in the repository should be tiered and based on maintaining the rights and protection of the artists and the integrity of the context of the created materials (BAbrash).

Final Comments

There should be a division between the materials for use and those for research (FF).

The preservation of born digital materials should not come at the cost of preserving analog materials (JW & GS). Digitization is not always the best process (KS).

No matter what guidelines are implemented, quality control will be needed.

The rights of the artist versus the tyranny of the archivist have to be resolved on an individual basis (JK). Also, in the event that too much is saved, there is the danger that it will take away from the materials with true historic value (JK).

Welcome independent producers and networks. Have them pay a fee to put materials in the archive to maximize the dream of money coming in and going out (replenishing). Then you will have created something of value that would become something else (MK).

Genres and establishing standards is important for the public (BALpert).

All productions are not of equal value. There need to be a culling out of materials (CG).

Hopefully something very concrete will come out of this in the form of guidelines (LB).

A great deal of information can be gleamed from test runs (GS).

Establish an endowment with movers and shakers (KS).

Establish case studies (KS).

All footage should be available just to be seen (KS).

Then there should be a tiered system for usage (KS).

The needs of the artist need to come first (KS).

NOTE: The issue of technology requirement came up, but is not included in this report because it was not relevant to the focal point of this group.

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