

BEST PRACTICES SURVEY *Preserving Digital Public Television*

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

CANADIAN BROADCASTING CORPORATION (CBC) ARCHIVES, TORONTO

Contact: **Geoffrey Hopkinson**, Director, Libraries, Archives & Documentation
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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

CNN, ATLANTA, GEORGIA

Contact: Kathy Christensen, Library Director

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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

HUMAN STUDIES FILM ARCHIVES, SMITHSONIAN INSTITUTION

Contact: Pam Wintle, Film Archivist
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- 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

KQED, SAN FRANCISCO, CALIFORNIA

Contact: Suzanne Johansen, Marketing
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Contact: Cydney Corl Hill, Special Collections Coordinator
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Helene Whitson, Archivist Emerita
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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

NORTHEAST HISTORIC FILM (NHF) BUCKSPORT, MAINE

Contact: Rob Nanovic, Collections Manager
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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

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

WALTER J. BROWN MEDIA ARCHIVE & PEABODY AWARDS COLLECTION
University of Georgia Library, Athens, Georgia

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- 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, ¼” 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

WISCONSIN CENTER FOR FILM AND THEATRE RESEARCH, MADISON WI

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(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.

Appendix 1

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.
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March 17, 2003

Appendix 2

UCLA FILM AND TELEVISION ARCHIVE

Collection Policy: Motion Pictures

I. General Principles

A. Why the Archive Collects

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

The Archive primarily acquires motion pictures for purposes of preservation (restoration, archival duplication or transfer, and conservation), education (research and curricular support, including the Department of Film, Television & Digital Media and Moving Image Archive Studies) and public service (exhibition and other forms of public access).

The Archive may also acquire motion pictures 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 studio motion pictures, including feature films, documentaries, serials, cartoons, newsreels, live action short subjects and trailers;
- American independent motion pictures produced for theatrical release;
- Hollywood “behind the scenes” materials, including screen tests, “on-the-set” or “on-location” footage, home movies of industry figures, etc.);
- UCLA faculty and student films, and motion pictures produced by or about UCLA or the University of California; and,
- Motion pictures that document the history and culture of Southern California.

Within these major categories, the Archive attempts to develop extensive (in some cases comprehensive) holdings.

In addition, for preservation the Archive may choose selectively to acquire motion pictures that represent other forms of U.S. film production, if the materials are determined to be of significant archival value and are unlikely to be preserved elsewhere. And, for education and public programming the Archive may choose selectively to acquire motion pictures of any form and from any country, if the films are determined to be of significant value for research and teaching and/or for public exhibition.

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 summarized above?
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. (See "Guidelines for Motion Picture Acquisitions" below.)

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 Motion Picture 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 Manager of ARSC, the Preservation Officer, etc.

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

D. Other Principles and Practices

The Motion Picture Archivist prepares monthly "Motion Picture 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 Manager of ARSC, the Preservation Officer, and the Development & Public Affairs Officer.

All motion picture 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 Development Policy is reviewed and updated on an annual basis (or more frequently if the need arises) by the Director, Curator, Associate Curator for Collections, Motion Picture Archivist and other staff members designated by the Director.

II. Guidelines for Motion Picture 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 Motion Picture 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 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 materials’ intended uses.

1. For preservation, the Archive collects motion picture materials in original formats (usually 35mm, sometimes 16mm).
 - a. Preprint elements (negatives or internegatives, master positives or interpositives), sound elements and prints are collected.

- b. Secondary film formats (for example, 16mm prints of films produced in 35mm) are collected only if a motion picture no longer exists in its original format or if existing original format copies have flaws that can be corrected using secondary format copies.
 - c. Video reference copies are acquired rarely, and usually only for reference purposes during the restoration process.
- 2. For education, the Archive collects motion picture prints in original and secondary film formats and video reference copies.
- 3. For public programming, the Archive collects motion picture prints in original formats.
- C. The completeness, quality and condition of the materials. The Archive prefers to acquire motion pictures as complete copies, with good (or better) picture and sound quality and in good (or better) physical condition. Incomplete or substandard materials are accepted only if they represent best remaining copies or may be useful in a restoration project.
- 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.
- 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 request that intake costs be covered by the donor/depositor or will raise intake costs from other outside parties.

III. Specific Categories of Films Not Collected.

- A. For specific purposes, the Archive may choose to acquire motion pictures from any nation representing any form of film production. However, the Archive does not usually acquire the following types of materials:
1. Films not intended for general public distribution: educational and industrial films, ethnographic and anthropological films, government films, advertising films, scientific and medical films, etc.
 2. Films produced outside the U.S., without significant participation by American companies or filmmakers (unless acquired for education or public exhibition).
 3. Experimental and avant-garde films (unless acquired for preservation).
 4. Regional films and films for specialized audiences (unless pertaining to Southern California).
 5. Student films and other amateur films (unless made by UCLA students or by entertainment industry leaders of recognized importance).
 6. Films 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.
 7. 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.
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December 3, 2002