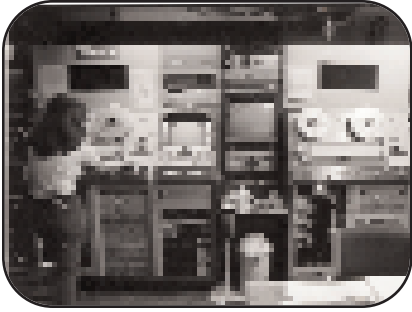




## **WGBH**

Media assets take on a different value as new technologies and new platforms arise.

**Denise DiIanni, WGBH**  
Executive in Charge of Local Production



## WGBH - TV

### EXECUTIVE SUMMARY

This highly successful public television station treats its program collections as assets, valuing them for internal reference, re-use, and sales. Up-front saving practices are making positive impacts on production budgets and program content. The station has an ongoing commitment to produce programming of significance to its local audience, which continues to make the station a valuable part of the local community they serve.

WGBH has developed systems for keeping materials by means of a formal archives and materials retention policy. Internal management policies on what gets kept and why are evolving. This study will also look at what revenues are generated to support the activities, what intellectual control programs are in place, and what preservation efforts are underway. Most importantly, all of these policies and practices are adaptable to smaller stations and other situations.

The focus of all archiving activities is to provide wider access to stored materials for use internally and by outside entities. WGBH has obtained grant money to support some retrospective cataloging and preservation activities.

This study demonstrates how a large station can successfully maintain an enormous resource with great value, both intrinsic and financial.

### INTRODUCTION

In the frenzy of the 1990s, new cable channels were buying up shows to fill vacant air time. The Food Channel contacted WGBH about buying a copy of all the Julia Child shows dating back to 1962. In 1962, Julia Child was a local Boston cookbook author who gave an interview on a local WGBH show. She asked to demonstrate making an omelet, and a series idea was born. The French Chef remained a local television show for a year before it was distributed nationally. About two hundred of the original three hundred shows remain as finished masters in the Archives at WGBH. Formats for these shows include kinescopes, 2", and 1" video. Without a strong commitment to save – an important WGBH tradition – older programs featuring this television legend would not be available to viewing audiences today.

### BACKGROUND

It all began in 1836 with a public lecture series. John Lowell, Jr., left a bequest establishing the Lowell Institute and creating free “public lectures for the benefit of the citizens of Boston.” In 1946, the Lowell Institute formed a cooperative venture with six Boston colleges to broadcast the lecture series on commercial radio stations. The 1946 efforts led to the creation of WGBH public radio in 1951.

The television station signed on the air in 1955. From that early history WGBH has become the single largest contributor of programming for distribution by PBS. Members of the Lowell Institute – still an entity – sit on the WGBH governing board. WGBH now holds licenses for three television stations and one FM radio station. Two more transmitters are signal repeaters for the FM station. The Boston market size is six.

In the beginning all WGBH programming was “local”. Even as it moved into more production for national distribution, WGBH continued to create programs strictly for local air. These included three news programs: The Reporters (1970-1973), Evening Compass (1973-1975), and The Ten O’Clock

News (1976-1991). The Reporters was a news and public affairs show focusing on neighborhood, local, and state issues. It was replaced by Evening Compass, which expanded into twice-nightly news broadcasts during the tense moments of Boston's busing crisis. The Ten O'Clock News debuted on January 15, 1976.

Another early local series – this one started in 1958 – Eliot Norton Reviews, featured some extraordinary interviews with national stage and screen stars visiting Boston, which was used as a pre-Broadway tryout venue for many years. Among those interviewed by Eliot Norton, a local newspaper theatre critic, were Yul Brynner, Gloria Swanson, Talullah Bankhead, and Al Pacino.

Several “how to” and children's programs that went on to become hallmarks of public broadcasting nationally started as local shows. Among those are The French Chef, This Old House, ZOOM, and The Victory Garden.

The collection at WGBH contains radio, local and national programs, and nonbroadcast projects such as print and multimedia materials for teachers and schools. Current ongoing local series include Basic Black (originally Say Brother), Greater Boston, Greater Boston Arts, and La Plaza. These series contribute approximately 136 new hours of local programming each year.

Say Brother started in 1968 as the first program at WGBH by, for, and about African Americans. The programs focus intensively on local politics, education, health, housing, and the arts in Boston's African American community. While the focus is local, guests with national reputations have included activists such as Louis Farrakhan and Jesse Jackson; literary and sports legends like Maya Angelou and Mohammed Ali; and musicians, including Odetta, Howlin' Wolf, and Eartha Kitt.

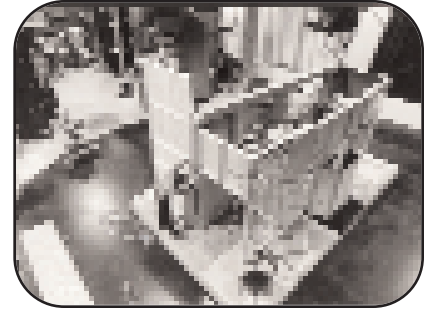
In Latin American countries, the plaza is the geographical and cultural center of town, a meeting place, a place where ideas are exchanged, and a place where a community celebrates. Since 1979, La Plaza, WGBH's weekly program reflecting the culture of the Latino community, has created such a meeting place on television – and now on the World Wide Web ([www.wgbh.org/wgbh/pages/laplaza/](http://www.wgbh.org/wgbh/pages/laplaza/)). La Plaza offers all viewers a vista into the local Latino community.

Some of the notable people appearing on La Plaza are Esmeralda Santiago, Sorarya, Ruben Blades, Linda Chavez, Luis Tiant, Cyro Baptista, Adriana Suarez of the Boston Ballet, Benjamin Zander, and Mongo Santa Maria.

## CONTENT

The Archives at WGBH contains approximately five hundred thousand individual assets. About one third are from local productions. Formats of the early video materials include 1/2" helical, 2" quad, 1", and 3/4" videotape. Later materials are on Beta SP and a variety of other video formats, including 8mm, D1, D2, D3, D5, Digibeta, DVD, HD Cam, Hi-8, DVC Pro, S-VHS, VHS, and Videodisc. Film formats include 16mm, 8mm, S8mm, super 16mm, and 35mm. Audio formats represented include 1/2", 1/4", 2", 1", audio cart, audiocassette, CD, DAT, LP, and mini audiocassette.

Paper and electronic documentation accompany the film and video materials in the Archives at WGBH. Documentation specifically supporting film and video footage includes scripts, camera notes, stills, and promotional materials. Broadcast logs, departmental records, and legal documents are also sent to the Archives or the appropriate department designated in the station's records retention program and shut down procedures. The shut down process occurs when a project or program is finished.





While paper records from the past are sometimes incomplete, work continues to bring them up to date. These records enhance the value of the film and video materials and contribute to their richness as a resource.

## INTERNAL ORGANIZATION

Three departments handle all aspects of this collection. The Local Production unit creates the programs. Two other departments in two separate divisions, the Archives and the Media Library, handle archival matters. It is worth some time to examine the interactions and differences between the three.

## LOCAL PRODUCTION

The Local Production unit creates and produces the programs. Its mission is to provide a valued, quality editorial service that localizes broadcast and differentiates the station from other local broadcasters. The department adheres to the highest journalistic and editorial standards to reflect the concerns, experiences, and interests of its diverse constituencies and viewers.

In addition to *Basic Black* and *La Plaza*, mentioned earlier, *Greater Boston* is a weeknight, thirty-minute show that examines local issues in-depth. *Greater Boston Arts* is its counterpart in the art and entertainment fields. The latter airs monthly.

All four of the series mentioned here have won numerous awards. *Say Brother/Basic Black* alone has garnered twenty regional Emmys during its thirty-plus years. *La Plaza* is the recipient of ten Emmys, six Tellys, and a CPB award for Best Documentary Made for Television for “*En Clave con Ruben Blades*.” *Greater Boston* and *Greater Boston Arts* have both earned a significant number of Emmy Awards as well.

## THE ARCHIVES

The formal internal archives program was started in 1976 when an employee in the operations department volunteered to organize a chaotic and growing collection of media materials in a large storage room. Broadcast masters had been kept relatively well organized, but source and work materials and some ancillary show materials were disorganized. Over the next several years, with support from upper management, the effort to start a formal archives program took root.

The official name of the Archives is the Media Archive and Preservation Center, although it continues to be referred to as the Archives. It has a dedicated staff of eleven and shares two more employees with the Media Library. The Archive’s mission is to administer an asset-management program that is effective, efficient, and responsive to current and future WGBH users’ needs, by acquiring, organizing, preserving, and providing access to the station’s media assets and administrative records.

## THE MEDIA LIBRARY

The Media Library was established in 1990 to facilitate the re-use of, and access to, WGBH’s production materials. The initial focus was on standardizing the method with which production units organized, catalogued, tracked, and labeled their materials. The Media Library was also given the task of standardizing rights clearances to ensure consistency in the rights WGBH acquired and the costs associated with those clearances. As the catalogued information from production materials grew, the staff created a central library database system. The Media Library expanded into other services such as footage sales, production research and rights clearances. The Media Library has a staff of nineteen,

five of whom are involved in sales of footage, two (shared with the Archives) of whom are involved in the shutdown process, and additional researchers and support staff.

The departmental mission is to become a center of media information and media access at WGBH, with services that include the maintenance of a resource library and a digital library of images, archival research, footage sales, training for project organization, and rights clearances. Its primary goal is to help WGBH productions maintain a competitive advantage by providing them with in-house content research services, tools, and materials during initial production and re-purposing of WGBH projects. At the same time, the footage and research assets are offered to non-WGBH producers and researchers to generate revenue that supports the department's primary mission.

A certain timeline differentiates the two departments. The Media Library handles active productions and program content and generates income. The Archives receives finished materials and supporting production elements and documentation. The Archives is focused on growing a quality collection and increasing access to it. The Archives is supported by overhead funds and some grant money and is responsible for the inventory, storage, and preservation of WGBH materials.

## INTELLECTUAL CONTROL

WGBH footage is re-used for internal television program production, and is also re-versioned for alternative uses, such as webcasts, educational products, and footage sales to outside producers. Without an easy system for locating content information in addition to the physical property itself, storing materials would become an expensive exercise in futility. Both the Archives and the Media Library use Filemaker Pro 4.1 as a database. It is simple to use and easily expandable. Both databases are accessible by internal users through a networked server. Each department has a custom-designed database launcher that provides easy access to its own databases in addition to the station databases. Tape log entry allows for the creation of standardized tape labels.

The Media Library has developed a content logging format that WGBH has mandated be used by all productions. Copies of the original production information are given to the Media Library so that valuable footage can be identified. Approximately 50 percent of all programs produced over the past ten years are described to the shot level, and about 70 percent are described to some lesser, but still useful, level. Because the station is large they developed a thesaurus or vocabulary for use by all productions that defines uniform labeling and nomenclature of various materials.

Third-party materials acquired by WGBH are also kept. A production unit may want to use or screen that footage to see if it is appropriate for the unit's project. Although rights will always need to be cleared for each re-use, having a screening copy available on-site saves time and money.

## SELECTION

The Archives and the Media Library have developed a set of "deliverables," the transfer of which is part of every production unit's responsibility. The Archives and the Media Library share a staff position called a shutdown compliance manager. This person is responsible for checking each production created under the WGBH umbrella to be sure that all deliverables, that is, materials selected for retention, are kept and delivered to the appropriate department. These include broadcast masters, original materials and stock footage, as well as all legal documents, such as appearance and location releases and agreements per-



taining to stock footage, music, stills and talent payments. This set of deliverables is used as a basis for selection into the archives. (See Appendix for copy)

This whole process can be somewhat difficult with ongoing series, especially the local productions that have no real end date. Local Productions has designated one person in each unit to be responsible for this activity, with a designated departmental supervisor in charge of local specials. Although production teams are sometimes reluctant to work through administrative tasks at the end of a project, the producers are beginning to enjoy the rewards of the policy, as they are now able to recall materials with ease.

Materials are regularly deaccessioned –removed from the collection based on designated criteria – through the Foundation’s asset-management program. The Archives administers that program with the full collaboration of the program originators, the Media Library (for content re-use) and GBH Enterprises (for rebroadcast).

## PRESERVATION AND STORAGE

An environmentally controlled vault houses the program masters at a constant temperature of 65 degrees Fahrenheit and a relative humidity level of 35 percent. Other materials are stored in several locations on- and off-site without climate control. WGBH will be building a new facility to be occupied by 2005. The plan for this new facility includes state-of-the-art environmentally controlled space for all WGBH archival assets.

Preservation is an ongoing project at WGBH. The Archives uses a series of criteria to decide which priorities of preservation to apply to the media materials. These criteria are applied in conjunction with the Media Library and GBH Enterprises, both of which help determine the likelihood for re-use.

The first criterion is the value to the institution overall. The Archives is charged with representing the entire institution’s programming spectrum. The second criterion is informational; content is the key consideration for this criterion. Third is the possibility for re-use, both internally and externally. The fourth criterion is the projected cost of keeping and preserving the programs. The director of the Archives considers the systematic identification of material for preservation and the pursuit of financial support to be the most significant work of that department.

Local series that have received federal grant money for preservation include Say Brother/Basic Black and The Ten O’Clock News. In April 2000, the WGBH Media Archives and Preservation Center received a grant from the National Endowment for the Humanities to collect and reformat Say Brother media materials. It worked to preserve the masters of shows produced between 1968 and 1982, including shows on older or obsolete video formats such as 1/2” reel-to-reel and 2” quad tapes. These were remastered to Beta SP. A web site was created to provide wide access to the information in each program. The web site address is [www//main.wgbh.org/saybrother/](http://www/main.wgbh.org/saybrother/).

Another grant project, completed in January 2003, processed a portion of The Ten O’Clock News, the local news program that ran from 1976 to 1991. The Institute of Museum and Library Services (IMLS) funded this project. More than five hundred 3/4” tapes have been entered into a database and remastered to Beta SP, digibeta and VHS. The newly remastered tapes contain edited news stories, raw footage, air checks and news conferences. (See Appendix for sample fields)

Other preservation includes the internal transfer of obsolete format video – primarily 2” – to a more accessible one as budgets allow. WGBH has retained

functioning 2” machines that are used to migrate content to newer formats. WGBH has a policy that all requests for dubs of material residing on obsolete formats include a charge for a new archival copy as well as a dub.

## REVENUE AND RE-USE

Many of these historical film and video materials are re-used. As more and more materials are cataloged and organized, more use is made of them. For example, for the period 1998-2002, twenty-seven in-house requests came in for materials from The Ten O’Clock News alone. The materials were used by WGBH Radio projects, national productions, and nonbroadcast projects. During the same time period, fifty-one requests came from outside users, including international and national broadcasters, cable stations, radio stations, and newspapers (the latter for transcripts).

An interesting reciprocal working arrangement also exists between Local Production and some of the local commercial stations where swaps of material are made. These are contractual arrangements with specifications of rights and use, but which require no financial exchange. This is a beneficial arrangement for all parties.

Sales of materials from local productions have generated an average of \$27,000 per year over the past several years. This income is used to offset the operating costs of the Media Library. It should be noted that annual sales from all productions, local and national, runs over \$300,000. (See Appendix for sample agreement)

Re-use has been discussed throughout this document. While it is virtually impossible to calculate the dollar value of re-using materials, re-use contributes a large cost saving for all productions that take advantage of saved materials. The exchange of footage by Local Productions with other commercial stations is another cost-saving measure. Savings from re-use and re-purposing certainly exceed the income from sales.

## CONCLUSION

WGBH management believes that the station becomes more relevant to its local community as local programming survives. This study shows there are compelling economic as well as intrinsic reasons to preserve the programs produced.

The size and scope of WGBH as an organization may seem overwhelming to those who might want to duplicate its archiving activities. WGBH is large, but its archiving activities run on simple systems that are relevant to any size station or archive.

Internal cooperation between three different departments under three different divisions is the key to making archival programs at WGBH work. There is a very tidy feel to this study but it should be noted that there were many years during which only informal structures existed. Going backward to fill those holes continues. In the near future, WGBH will be working toward the implementation of a digital asset-management program that will take the station to the next level.



Program: \_\_\_\_\_  
 Title: \_\_\_\_\_  
 Type: \_\_\_\_\_

Producer: \_\_\_\_\_  
 Production Contact: \_\_\_\_\_  
 Business/Unit Mgr.: \_\_\_\_\_

Broadcast Date: \_\_\_\_\_  
 Program Materials Delivery Date: \_\_\_\_\_  
 Shutdown Completed: \_\_\_\_\_

LOCAL PROGRAMMING SHUTDOWN CHECKLIST

Program Materials

DELIVERABLES TO ARCHIVES

Program Documents

- Advisory Board - Names & Minutes
- Bibliography of research material
- Chyron Lists/Lower Thirds
- Correspondence
  - Controversial
  - Decision-Making
  - Mass-mail Form Letter
- Crew List
- Final Program, EDL
- Promotion Materials
  - Press Kits,
  - Press Releases
  - Posters Program Clip Books
  - Program Newsletters
- Proposals
  - Grant Funded & Unsolicited
- Scripts
  - Final Program
  -
- Transcripts - Interview and Program

- WGBH Master on 1" or D3
- Documentary Master
- Full Mix Audio Master
- Original Audiotape Recording
- Original Field Tape Masters
- Stock Footage Master Tape
- Stock Footage Worktapes
- Screening Tapes
- Computer Generated Animation

Return any checked out materials to Archives

LOCAL PROGRAMMING SHUTDOWN CHECKLIST

DELIVERABLES TO LEGAL

- Appearance, Location, and Materials Releases
- Co-Production Contract
- Chyron/Lower Thirds
- Credits List
- Final Projected Budget
- Insurance Document
- License Agreement
- Participant List
- PBS Music Cue Sheet
- PBS Visual Arts Cue Sheet
- Original Projected Budget
- Other Contractual Agreements
- Research Paper
- Talent Contracts
- Transcript
- WGBH Stock Footage/Animation Cue Sheet

DELIVERABLES TO RESOURCE CENTER

- Materials Used Database (LaPlaza and Basic Black)
- Original Footage Database
- Stock Footage Database
- Visual Arts Database
- Stills

NOTES

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## TEN O'CLOCK NEWS CATALOGING FIELDS

**Main record as it appears on the website:**

[Orange line elevated tracks and stations]

Original Airdate: 4/30/1987

Length: 00:03:29

Item Type: newstape - edited story master

Go to full description for this item.

## Description : Abstract

Christopher Lydon reports on the demise of the elevated tracks along the MBTA orange line. Lydon notes that the elevated train stations were designed by Alexander Wadsworth Longfellow (nephew of Henry Wadsworth Longfellow) and were once considered the architectural pride of the city's mass transit system. Lydon's report includes footage of Margaret Floyd (Tufts University) and Byron Rushing (State Representative) talking about the elevated line. Floyd discusses the architecture of the stations. Rushing talks about the architectural and historical significance of the elevated line, and its importance to the community. Lydon's report includes footage from interviews with people on the street who give their opinions on the elevated line. Lydon's report is accompanied by numerous shots of the elevated tracks and stations, the orange line trains and commuters.

This tape includes additional footage of the elevated line and orange line trains.

## Contributor : Reporter

Christopher Lydon

Robin Parmelee

## Format : Tape 5071

Barcode

Script is available.

3/4" cassette

102884

VHS cassette

103576

Betacam cassette

104236

digital betacam cassette

104237

Subject : Keywords  
African American neighborhoods  
Public transportation

Subject : Personal Names  
Floyd, Margaret  
Lydon, Christopher  
Rushing, Byron

Subject : Corporate Names (Organization names)  
MBTA (Massachusetts Bay Transit Authority)

Subject : Geographic Locations  
Roxbury (Boston, Mass.)

Type : Genre  
News - Television

For more information, contact [archive\\_requests@wgbh.org](mailto:archive_requests@wgbh.org)  
The Ten O'Clock News Collection Web site is a production of the WGBH Archives.  
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**Ancillary record page as it appears on the website:**

[Orange line elevated tracks and stations]

Original Airdate: 4/30/1987

Length: 00:03:29

Item Type: newstape - edited story master

[Go back to main record.](#)

**Full Description**

1:00:00

Visual: Shot of Dover Station on the elevated tracks of the orange line of the MBTA. Shots of Dover, Northampton, Dudley, and Eggleston Stations on the elevated orange line. Shots of the elevated tracks.

Christopher Lydon reports that the elevated tracks of the orange line run through Roxbury and the South End; that trains will not longer pass through the stations after this evening.

V: Shots of a tunnel leading to one of the orange line stations. Graffiti covers the walls. Shots of the decrepit exteriors of stations along the elevated tracks of the orange line.

Lydon says that the elevated stations were once the "architectural pride" of the city's mass transportation; that the stations were designed by Alexander Wadsworth Longfellow (architect and nephew of Henry Wadsworth Longfellow) for a turn-of-the-century competition.

V: Shots of architectural drawings and plans of the elevated stations. Footage of Margaret Floyd (Tufts University) talking about the modular design of the elevated stations of the orange line. Floyd talks about the ornate ironwork and other details which do not appear in contemporary architecture. Shots of the elevated stations; of the iron railings of a walkway leading to a station. Footage of Byron Rushing (State Representative from Roxbury) saying that he is surprised that historic preservationists have not protested the demolition of the elevated stations. Rushing says that the orange line was the first elevated line in the country to be designed for electric trains. Shot of a person looking from one of the windows of an elevated station. Shots of an orange line train traveling along the elevated tracks.

Lydon reports that Dudley Square is dominated by the elevated train station.

V: Shots of the elevated tracks in Dudley Square from below. Footage of Rushing saying that the physical structure of the elevated tracks has been an important characteristic of the neighborhood for a long time. Rushing adds that people talk about Dudley Station in unflattering terms. Footage of a white man saying that Dudley station is "unsightly"; that the station is falling apart and is beyond repair. Footage of Rushing saying that there is a place for "funkiness"; that the tracks cannot be put back up once they are torn down. Rushing adds that one can never predict what will happen to the neighborhood when the tracks are taken down. Footage of an African American man saying that Dudley station only needs some renovation and a paint job; of a young African American man saying that he would like the area around Dudley station renovated to resemble Lafayette Place when the tracks are taken down. Footage of a young African American boy saying that the area should be turned into "everything." Shots of Dudley Station. Footage of Rushing saying that the city should pave the road where the tracks once were; that a bike path should be constructed along the route of the tracks. Byron talks about being able to ride from Franklin Park to downtown Boston. Rushing calls the elevated tracks a "fantastic piece of sculpture." Rushing says that the tracks are "the Eiffel Tower on its side." Shots of the train tracks from a moving train; of the tracks from beneath. Rushing talks about how the elevated tracks connect several neighborhoods; that the elevated tracks do not belong to any one community. Rushing speculates that an artist in the future will be commissioned to come

up with a way to connect the neighborhoods, while making an artistic statement at the same time. Rushing says that the artist will come up with a design similar to the elevated tracks. Rushing says that he does not know why the city is so eager to dismantle the tracks. Shot of an orange line train moving down the tracks.

For more information, contact [archive\\_requests@wgbh.org](mailto:archive_requests@wgbh.org)  
The Ten O'Clock News Collection Web site is a production of the WGBH Archives.  
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## STOCK FOOTAGE LICENSE AGREEMENT

Stock Footage License Agreement entered into as of the twenty-first day of October, 2002 between the WGBH Educational Foundation, a non-profit charitable Massachusetts corporation ("WGBH"), and

Licensee:



**Description of Footage:** Thirty-one seconds of footage from NOVA #2312, "lost City of Arabia." Footage is of sand dunes, topographic map, text from book, and computer monitor showing caravan routes.

**Use of Footage:** To incorporate into the television documentary, [REDACTED]

**Term and Territory:** For 10 years; Worldwide; all forms of television.

The Footage described above is licensed non-exclusively to Licensee for the use described above only and may not be resold or sublicensed without the prior written consent of WGBH. In no event shall WGBH's name or the name of any WGBH Program or Series, be used in any commercial tie-in or in such manner as may be construed as an endorsement, express or implied, of any party, product, or other program or series, or in any manner that might bring into disrepute or which is defamatory of WGBH, the Footage, or a WGBH Program or Series. WGBH makes no warranty with respect to the Footage. Licensee assumes full and sole responsibility for the use thereof, and shall pay and indemnify and hold WGBH harmless from and against all claims, damages, losses, costs, expenses and liabilities of every kind (including reasonable attorneys' fees), arising out of Licensee's use thereof, or out of Licensee's breach or alleged breach of this License. This transaction is a license only and the Footage shall remain the sole and absolute property of WGBH. Licensee shall pay any and all fees and other payments, including union and/or guild fees to the extent required under applicable collective bargaining agreements, in connection with its use of the Footage. Acceptance and/or use of this master tape binds you to the terms of this agreement. Client agrees that the material will not be used in any way to disparage any person or entity.

**Charges:**

A License fee for use of the Footage will be charged at the following rate: \$50.00 per second.

Licensee will be billed a thirty- (30) second non-refundable minimum payment, or for all footage ordered, regardless of use. Payment of all invoices is due within ten (10) days of receipt. WGBH reserves the right to require prepayment of any and all fees prior to delivery of master material.

**Credit Line:**

Licensee shall give WGBH an appropriate credit in the end titles of the program, to read: Courtesy of NOVA/WGBH-TV Boston.

**Return of Materials:**

All materials sent to Licensee must be returned upon the request of WGBH. Original materials including master material and screening copies and all copies dubbed from those materials, excluding such copies as are integrated into Licensee's program, are to be returned to WGBH within ten days of said request, at Licensee's expense. A copy of Licensee's completed program or product must be supplied upon request for the purpose of verifying compliance of all terms and conditions set forth herein.

**Miscellaneous:**

Any unauthorized use, copying, transfer, exhibition or distribution of the Footage shall be deemed a breach of this agreement and subject to any and all remedies available to WGBH. This agreement shall be governed in all respects by the laws of the Commonwealth of Massachusetts.

Please sign and return this original and the enclosed copy to WGBH, at the address indicated above. An executed copy will be returned to you for your files.

AGREED AND ACCEPTED to effective as of the date first herein above shown by

LICENSEE

WGBH EDUCATIONAL FOUNDATION

By: \_\_\_\_\_

By: \_\_\_\_\_

Title: \_\_\_\_\_

Vice President and General Counsel

Date: \_\_\_\_\_

[MASTER]/7.14.94

Please return all documents to:  
WGBH Media Library Stock Sales  
125 Western Avenue  
Boston, MA 02134