



LOCAL TELEVISION
A GUIDE TO SAVING OUR HERITAGE

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**Bangor Historical
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3 photos from WABI



The Association of Moving Image Archivists
(AMIA) is a non-profit professional association established to advance the field of moving image archiving by fostering cooperation among individuals and organizations concerned with the acquisition, preservation, description, exhibition and use of moving image materials.

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The National Academy of Television Arts and Sciences (NATAS) is a professional service organization for all aspects of the television, cable and satellite industries. Its symbol of excellence, the Emmy, is awarded in six major national categories and in twenty regional chapters for locally produced productions and individual craft achievements. Beyond awards, the National Television Academy has extensive educational projects, scholarships, publications, and major activities of impact to both industry professionals and the viewing public.

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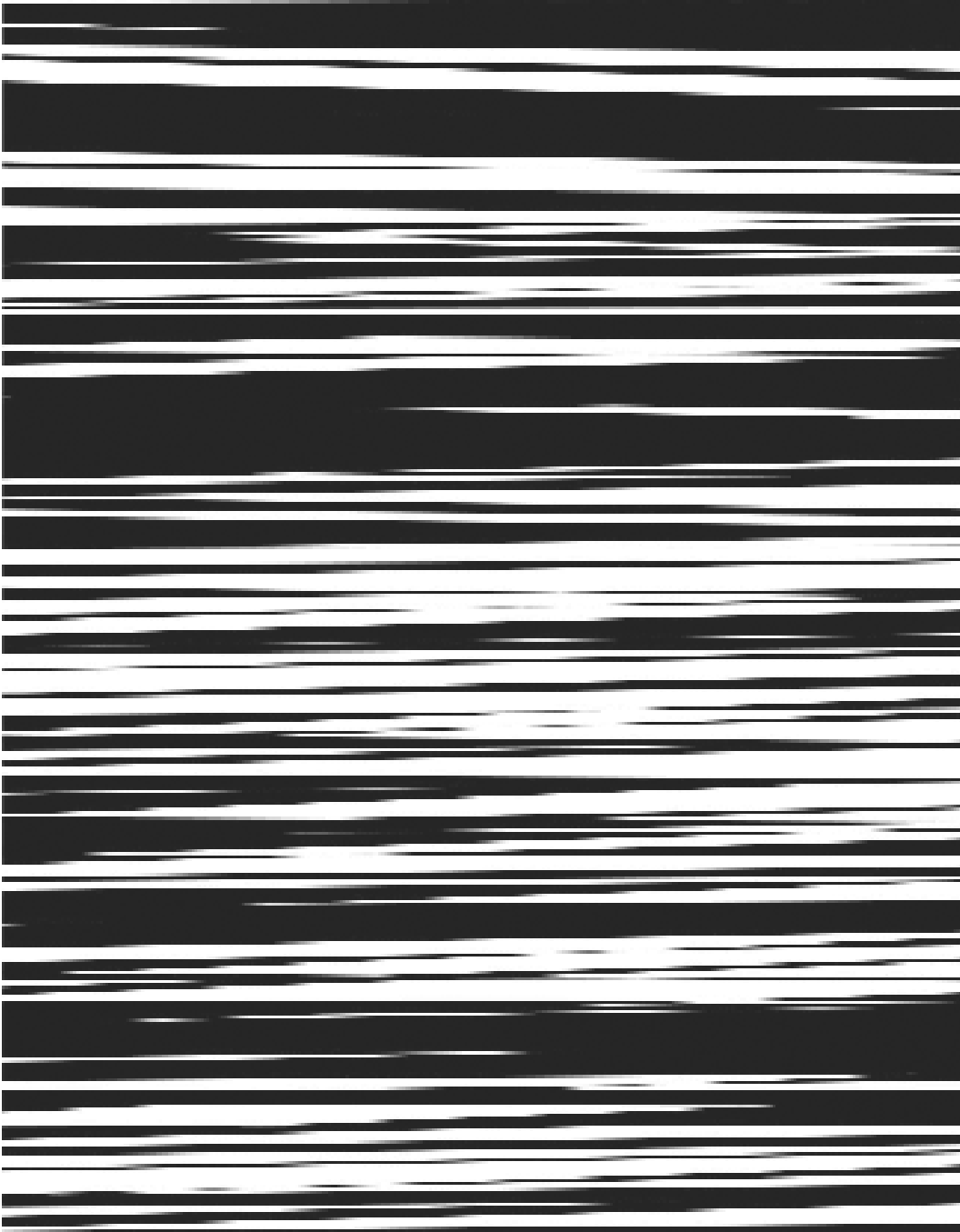
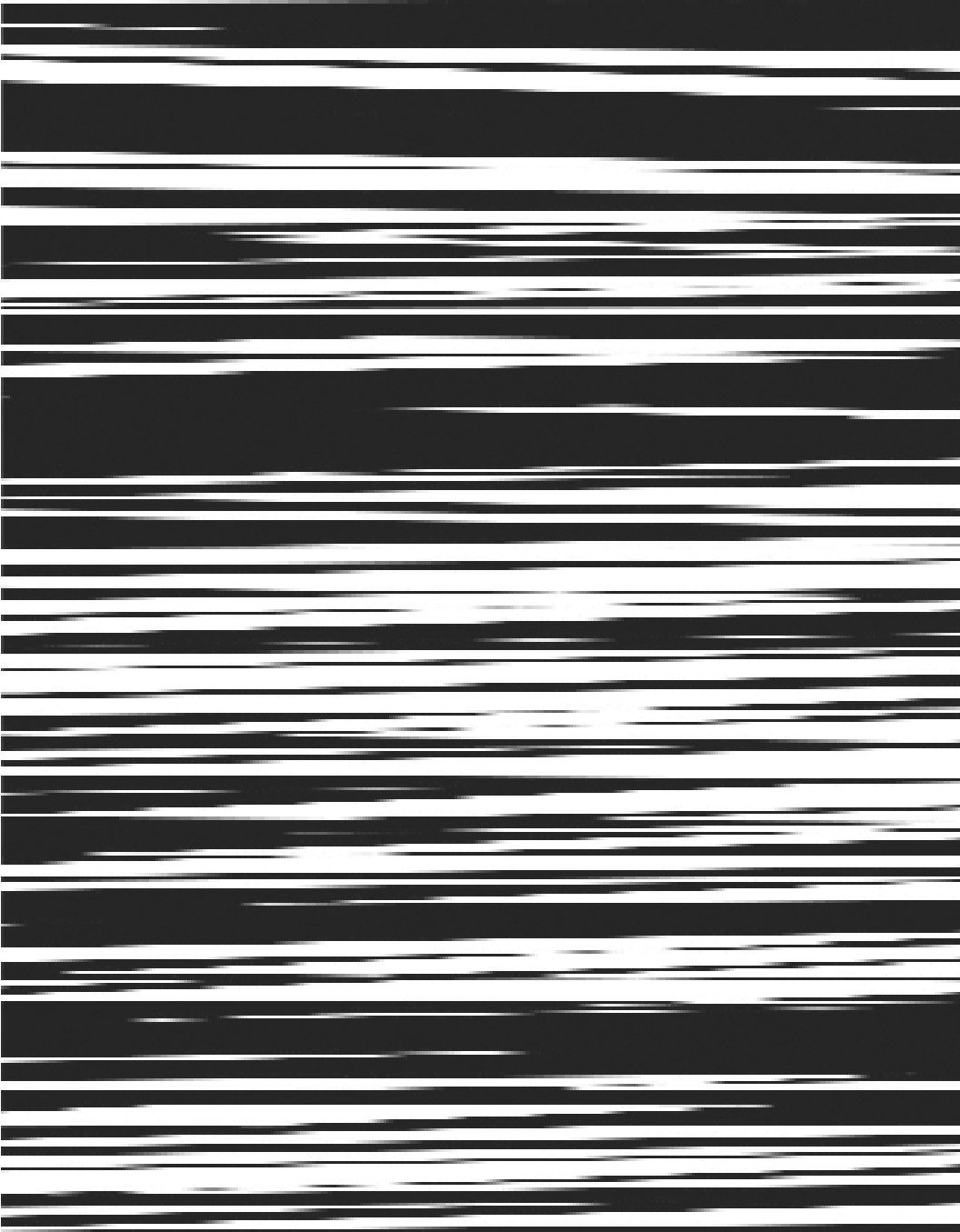


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INTRODUCTION

Local television stations are the pioneers of the television industry and, in a very vital way, the guardians of our local heritage. Since its beginnings in the 1940s, local television has kept communities across the United States informed about local news, issues, and entertainment while nurturing local talent and fostering new programming ideas.

Saving the products of local television, both broadcast and cable, from television's beginnings in each community, is essential to preserving the history and culture of the United States. Preservation of local television is of enormous value in documenting the American experience and passing it on to future generations.

The Association of Moving Image Archivists (AMIA) recognizes the precarious state of local television footage that is held in stations and repositories throughout the country. Hundreds of stations hold vital film and video that could be preserved, reformatted, and reused to the advantage of the station itself, and by others for research, production, and entertainment. But given the demands of program production, daily signal distribution, and income generation, many stations are overwhelmed by the seemingly daunting task of saving their older footage as well as new programming.

This Guide is an effort to provide brief yet practical guidance in saving local television's heritage. It is the culmination of a project carried out under the aegis of AMIA in association with the National Academy of Television Arts and Sciences (NATAS). The project has started a creative and productive dialog between television industry leaders and archivists, which will doubtless lead to greater local, regional, and national awareness of the value of local station collections. It will stimulate the formation of policies and processes that can work both for individual stations and for archives, historical societies, museums, and libraries. Local Television: "A Guide to Saving Our Heritage" is a practical resource designed for broadcasters, yet useful also to archivists, librarians, and curators.

This project was funded by the National Historical Publications and Records Commission (NHPRC), the funding agency of the National Archives and Records Administration (NARA).

The American television and video heritage is now at a crossroads. One direction leads toward catastrophic losses of film and videotape. Another direction leads toward the managed preservation of extant television and video materials that bear an important relationship to American history and culture.

Library of Congress Report
Television and Video Preservation
1997



SECTION 1

20 QUESTIONS

20 QUESTIONS

WHAT'S YOUR STATION'S "HQ" (HERITAGE QUOTIENT)?

The first step in saving your local television heritage is to become familiar with the issues involved and to gauge your station's current situation. Discovering your station's "Heritage Quotient" a rating of how your station deals with its vintage footage and programming – is a fun and easy way to do this.

So, what's your station's "Heritage Quotient"? To find out, simply check the twenty responses below that you think are the most accurate. Then, add up your points.

- The vintage footage at our station would fill . . .**
 - a few boxes. (1 point)
 - several shelves. (2 points)
 - a whole room. (3 points)
- Of all the footage and programming we've produced in the past, we have kept . . .**
 - either nothing or just what doesn't get thrown out or reused. (1 point)
 - everything. (2 points)
 - only materials that fit specific criteria. (3 points)
- Of the footage and programming we're currently producing, the decision to keep any of it is . . .**
 - purely accidental. (1 point)
 - a matter of staff preference. (2 points)
 - determined by specific guidelines. (3 points)
- Besides the films or tapes themselves, we keep . . .**
 - nothing. (1 point)
 - some documentation, but pretty much by accident. (2 points)
 - all associated logs, scripts, etc. (3 points)
- Our vintage footage is described . . .**
 - with a label, at best. (1 point)
 - in whatever paper or automated records happen to exist. (2 points)
 - completely, in a manual format or a searchable database. (3 points)
- When we need to find footage, we . . .**
 - throw up our hands. We really can't hope to find anything. (1 point)
 - look at the labels for dates or titles, or ask the old guy down the hall. (2 points)
 - search a database for names, topics, dates, etc. (3 points)

- The chances of finding useful footage in our vintage materials are . . .**
 - non-existent. (1 point)
 - so-so. We might dig for quite a while, but often find something. (2 points)
 - very good. (3 points)
- Our vintage footage is stored in . . .**
 - old cases, boxes or cans. Film is in little individual rolls. (1 point)
 - cases and cans. Film is on reels. (2 points)
 - new archival-quality containers. Film is on cores, free of masking tape and staples. (3 points)
- Our vintage materials physically reside . . .**
 - wherever they happen to be. (1 point)
 - in one place that we don't use for anything else. (2 points)
 - in a physically and environmentally secure space. (3 points)
- Access to our vintage materials is . . .**
 - not possible. (1 point)
 - open and unregulated. Staff help themselves. (2 points)
 - controlled by specific procedures designed to protect the materials. (3 points)
- We could make money with our vintage footage . . .**
 - by getting rid of it. We're wasting money saving it. (1 point)
 - if we knew how. (2 points)
 - by exploiting it as a marketable commodity. (3 points)
- In-house re-use of our vintage footage . . .**
 - is discouraged, so it never happens. (1 point)
 - rarely happens. (2 points)
 - is encouraged. We use it whenever we see an appropriate application. (3 points)

- We allow our vintage footage to be used by . . .**

- no one. (1 point)
 - our own staff only. (2 points)
 - anyone who has a need for it. (3 points)
- For equipment, we have . . .**
 - none of what we need to play our vintage footage. (1 point)
 - some of the right stuff, but not all. (2 points)
 - everything we need to play all of the formats we have. (3 points)
 - When we need to make a copy of something . . .**
 - we can't, so we don't. (1 point)
 - we let the user borrow it and take care of it themselves. (2 points)
 - we take care of it by dubbing it in-house or outsourcing it. (3 points)

- Funds for the maintenance of our vintage materials are . . .**

- non-existent. (1 point)
- generally found on an as-needed basis. (2 points)
- part of our regular operating budget. (3 points)

NOW, ADD UP YOUR SCORE TO FIND YOUR HERITAGE QUOTIENT:

20 - 34 POINTS: NOVICE

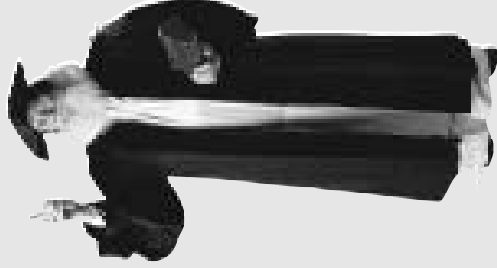
You may think you're in bad shape, but it's not too late! There are often ways to salvage the materials of the past, and the stuff you're producing now will be tomorrow's resource! There's guidance to be had, too, through the archival community and your colleagues in the field. In a way, this Guide was made just for you! In it, you will find ideas for steps to take (Section 2), examples of how other stations have tackled the issues (Section 4), and many of the resources you need to put you on the right path (Section 3).

Try the BONUS SENTENCE below to test your outlook on your station's heritage.

35 - 47 POINTS: APPRENTICE

You've made terrific strides – Good for you! You are in an excellent position to turn your station's footage and programming into the valuable resource they can be. The rest of this Guide will help you refine your operation, with ideas for steps to take to tackle specific issues (Section 2), examples of what other stations have done (Section 4), and resources from which you can find answers (Section 3).

To remind yourself why you have come so far and should strive to achieve more, try the BONUS SENTENCE below.



48 - 60 POINTS: EXPERT

Congratulations! You are among the all too few local TV stations in America that have made a solid and lasting commitment to the preservation of your own creative heritage! You are a model to your colleagues and a vital contributor to our future's historical and cultural inheritance. You're likely to recognize yourself in the remainder of this Guide. But more than that, it can help you fill in any gaps you may still have in your operation (Section 2), understand what other stations have done (Section 4), and provide resources that can raise your own awareness of the issues (Section 3).

And just for fun, complete the BONUS SENTENCE below.

BONUS SENTENCE: ON THIS SENTENCE, CHECK ALL THE RESPONSES THAT APPLY:

- We realize that our vintage materials are . . .
- a part of our station's heritage.
 - important to our local community.
 - a source of unique content.
 - a fiscal asset if maintained and managed correctly.
 - worthy of preservation.
- If you checked even ONE of these, then you're in the right frame of mind to see the value of preserving and managing the products of your local station's heritage; its footage and programming.

- The best thing about our vintage materials is . . .**

- it is not an issue, and not in anyone's way. (1 point)
- at least it's still with us, in case we ever need it. (2 points)
- it is a valuable resource for our ongoing operation. (3 points)

- The worst thing about our vintage materials is . . .**

- it is long gone. (1 point)
- it is a financial drain. (2 points)
- it is underutilized. (3 points)

- We see our vintage materials as . . .**

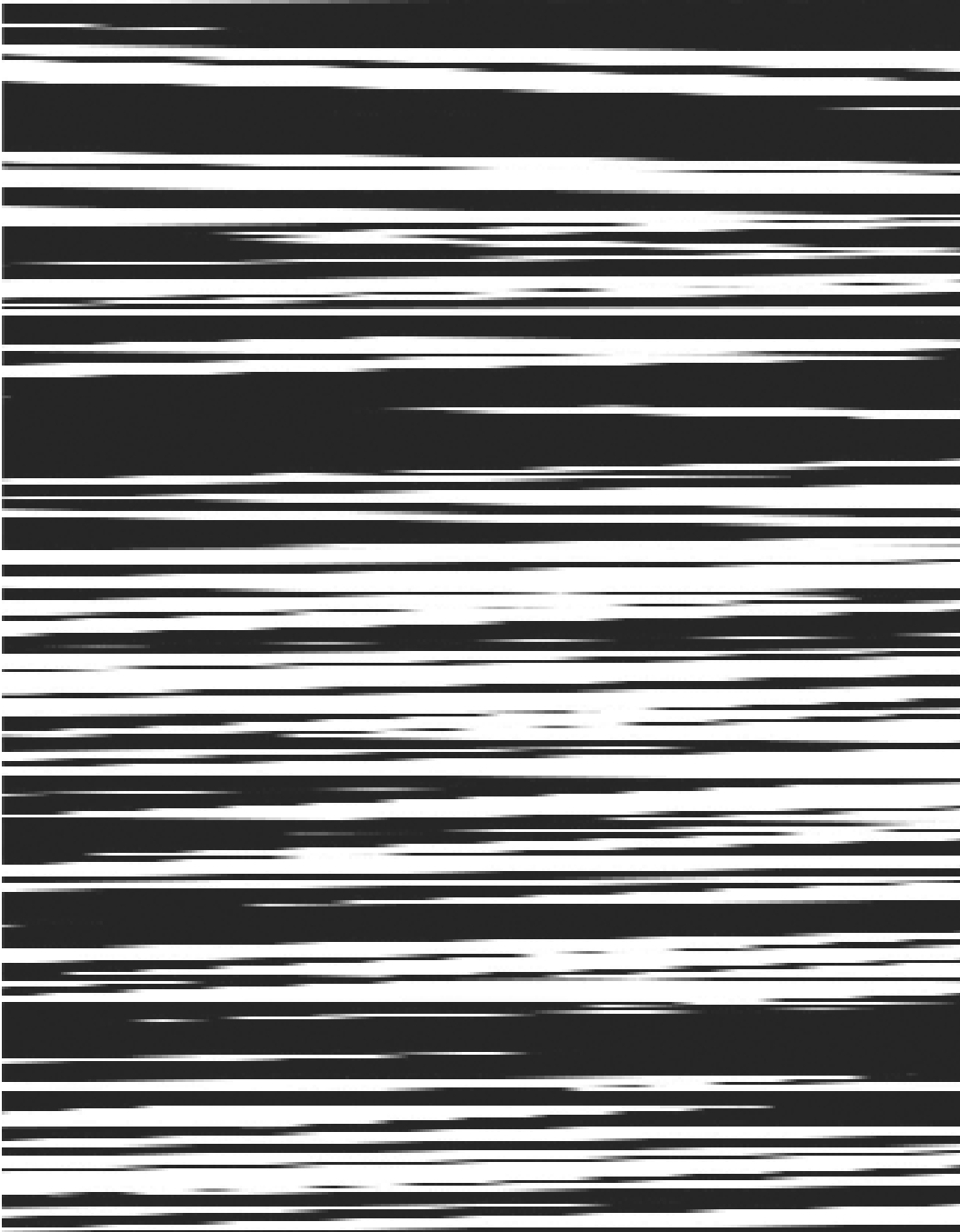
- a liability to the station. (1 point)
- great when we can make use of them, but that is only occasionally. (2 points)
- some of our best resources. (3 points)

- To better preserve and manage our vintage footage, we'd be most likely to . . .**

- do nothing. It's just not a priority. (1 point)
- hire the staff and outfit our station to properly archive it in-house, or explore a partnership with an outside archives. (3 points)



SECTION 2
NEXT STEPS



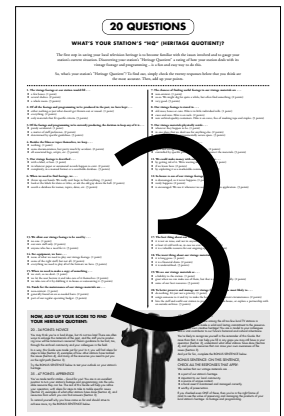
NEXT STEPS

TOWARD SAVING OUR LOCAL TELEVISION HERITAGE

OK, so you've discovered your Heritage Quotient, and now know at a very basic level how your station deals with its vintage programming. So, what's next? Novices, Apprentices and Experts alike will find this section helpful. Here, you can peruse the fundamental steps involved in saving your station's heritage from beginning to end.

These next steps are arranged in phases, from the most basic to the far-reaching. Each phase includes action steps that, together, represent all the issues that any station should consider when planning for and tackling the preservation of its own heritage. Reading through each of the steps will familiarize you with all the issues involved, and will give you the specifics you need to proceed.

A note of caution and encouragement: You will never do all of this at once! Don't even try. Furthermore, you may never get to it all. But keep in mind that even the smallest steps are tremendous accomplishments in saving your station's heritage.



PHASE 1: DEFINE YOUR SITUATION

This phase is a lot like the exercise of discovering your Heritage Quotient. But while the HQ's "20 Questions" were meant to elicit quick, impressionistic responses, this phase is all about gathering details. These details will help you better understand your current situation, and will figure prominently in how you might proceed.

Step 1.1: Define your physical situation


In this step, you gather information about the materials themselves – essentially, figure out what you have.


- How many tapes and/or film reels do you have?
- What types of programming is included (daily news footage, features, sports, series, commercials, PSAs, etc.)?
- What time span does the material cover?
- What formats are included?
- Are the materials in any discernable order?
- Are the materials masters or copies? If copies, where are the masters?
- What equipment do you have to play back the different formats? Is it in good working order? Who knows how to run it?
- What is the condition of the materials? Are any particularly at risk?
- How and where are they stored?
- What are the environmental conditions of that space?
- How are the materials described (labels, manual or automated catalog, index, logs, scripts, etc.)? Are any described better than others?
- What other documentation exists, both accompanying the vintage footage and programming and relating to the history of your station (still photos, promotional materials, clippings, scrapbooks, reports, records, etc.)?
- What materials from your station are (or might be) already in someone else's hands?

Step 1.2: Define your administrative situation

This step helps you delineate how your station currently deals with its vintage materials.

- Why have you kept what you have?
- How are the materials used, and by whom?
- Is there any kind of formal or informal decision making process to determine what gets saved?
- What records (release forms, work for hire contracts, rights statements, etc.) do you have that document your copyright of the materials?
- Are there any materials included for which you do not have copyright? What are they?
- What procedures are in place to select, save and describe current production materials? This may be the most important question of all. If you are unable to go backwards at this point start something that goes forward.
- Is anyone in charge of the materials (for their selection, storage, use)? Who?
- Are the materials secure?
- What people, organizations or businesses outside of your station (if any) are involved with the collection?
- Is there a budget for maintenance of the materials?

 Station employees, retirees, even volunteers and interns from local schools can help you with this step.

 Compiling a station history can help here. Local newspapers, libraries, or archives might have useful information that you don't.

Step 1.3: Define your goals


The steps above cover your current realities. Now you get to dream! In this step, you will chart your goals for your vintage materials.


- What materials do you think should be kept? Consider which are most central to your mission, and would likely be used the most.
- How do you want to see the materials used (both internally and by others)?
- Are some materials more likely to be useful in the future than others? If you divided the materials into three to five prioritized categories, what would that list look like?
- What kind of access do you need? In what format, and how quickly?
- What descriptive information do you need to be able to locate the materials?
- Where would you like to see the collection housed? On- or off-site?
- Who on the staff should be involved in the management of the materials? In what capacities?
- What people, organizations, or businesses outside of your station might be useful to have involved in the project?

How might partnerships with outside people, organizations, or businesses help you deal with the materials?

Which of the following statements are in line with your goals?

- We want to select the best of our vintage materials.
- We want to reformat or digitize the materials.
- We want better descriptions of our materials.
- We want automated access to our materials.
- We want to reuse the materials in internal productions and programming.
- We want to duplicate and sell footage to outside producers.
- We want to recapture space.
- We want to enhance our relationship with the community with our vintage materials.

 Here's where conferring with an archivist can really help! And check with potential users – both in your station and out – for guidance on what is worth saving.

 Are you interested in dubbing everything to digital? Keep in mind that digital is useful for access but can create "format obsolescence" problems of its own. Keep the originals for posterity - or in case you end up with an obsolete digital format.

PHASE 2: SHORT TERM ACTION

Tackle the Immediate Needs

You may be unable to embark on a full-blown effort to establish an archival program, either internally or in partnership with an outside archive. But there are still plenty of things you can do to help save your station's heritage without spending a lot of time or incurring a lot of expense. This is the triage phase. You tackle the immediate needs of your materials. This is a big step in assuring the longevity and usefulness of your vintage materials. The resource list found in Section 3 has some great tools to get you started.

Step 2.1: Organize!

First and foremost, get the materials in some logical order if they aren't already. This simple step can go a long way toward making them more accessible – and will help preserve them, too, because you won't need to sort through a lot to find what you need. To do this, consider the following ideas:

- Arrange news film by date.
- Arrange programs by title and date and note the episode.
- Consider storing like-format media together.

Step 2.2: Improve storage


Your vintage materials won't be around at all, let alone to use, if you don't see to their physical needs. To best meet these needs, do the following:


- Gather the materials together in one space, with low and constant temperature and humidity levels. Constancy is important.
- Store materials showing signs of mold or extreme deterioration in a separate space, if possible.
- Use sturdy storage furniture, preferably not made of wood.
- Keep materials away from water pipes and sources of heat, fumes, and dust.
- Keep materials off the floor.
- Remove (and replace, if possible) damaged containers, and ones that do not provide adequate support.
- Store motion picture film horizontally, and videocassettes vertically.
- Restrict informal access to the space to keep wandering materials to a minimum.

Step 2.3: Gather descriptive information


Description (sometimes called "cataloging" or "indexing") provides access to the content of the materials. Without it, finding the footage you need is extremely difficult! Here are some ideas on how to proceed:

- Gather all the sources of descriptive information (labels, logs, shotlists, rundowns, assignment sheets, scripts, film leader, "slugs", etc.) together in one place preferably where the actual footage is stored.
- To make these written records more useful, make a simple card index or enter the information in a database. You may already be using a system in your station that you can use or easily adapt.

 Make a quick "map" of where the materials are stored and post it in the storage area.

 If film and video are stored together, a constant temperature of 50° and a relative humidity of less than 40% is a good compromise.

 Download a free Preservation Calculator from the IPI web site (www.rit.edu/ipi) to see what life expectancy is under different environmental conditions.

 If you make a card index or database, try to establish and use standard terminology; this makes automated searching much more efficient. And don't forget to include the reel or tape number or storage location in your description system.

Step 2.4: Gather equipment

Chances are some or all of your vintage materials are in "obsolete" film and videotape formats – formats not commonly used any more by the station. How will you access that content? The answer is to have (or have access to) obsolete equipment. Here are some pointers:

- If you are lucky enough to have some, make sure the equipment is in good working order.
- Keep instruction manuals whenever possible.
- Make sure someone on staff is trained on the use of each piece of equipment.

Take a deep breath and go on to Phase 3. If you are willing – and able – to take saving your station's heritage to the next level, this phase will guide you through planning for an actual archival program.

PHASE 3: LONG TERM ACTION

Plan for an Archival Program

Any plan includes both goals and strategies. You've already defined your goals in Phase 1. Now you can see how they relate to the various issues involved in a full-blown archival program, and create strategies accordingly.

Step 3.1: Select the players

It's important to involve the appropriate people from the beginning of the planning to insure ongoing success. Consider the following:

Do we want to keep this strictly internal, or are there partnerships we might consider?

- What departments in the station are likely to be users of these materials?
- Who has the expertise to direct us on various points?
- Who has the right skills to do the work?
- What roles and assignments will each of the players have?
- Who will be in charge of the project? What are that person's responsibilities? Practically, will they have time to devote to the project?

Step 3.2: Define strategies


Here you can plug your resources and goals from Phase 1 into the five fundamental issues involved in such a project. Then, with the players in mind, you can formulate your strategies.


• Selection


- What materials do we want to keep?
- Do we want to keep some only for a certain amount of time, and others indefinitely?
- How will selection be done, and who will do it?
- What policies and procedures will we have in place to assure that the right materials are kept, and for the right amount of time?
- How will we incorporate our current productions into the selection process?
- What will we do with the materials we decide not to keep?


• Preservation

- Where will we store the materials? Do we need to outfit the space with better storage racks, environmental controls, and security and safety features?

 There may be other old equipment available in your community. Check with agencies, colleges and universities, libraries and archives. Older engineers are often experts and may have equipment at home.

 Depending on the size of your staff you may want to involve your own station manager, news director, head of production, and marketing director as primary players. From outside your station, consider local archivists, librarians or museum curators, historians, journalists, broadcasting professors, and community boosters.

 Some materials are almost automatic "keepers." This includes footage that depicts historic events, disasters, festivals and celebrations, connections to national events, community leaders, national figures, and crimes and criminals. Footage that shows the look of local buildings, streets and parks, and changes that occurred to them, are also popular.

 Plan on keeping the originals indefinitely. As long as they are stable, they will be your best copy.

- How will we play back or dub the materials? Does existing equipment require maintenance? Do we need to procure new equipment? Who knows how to run it?
- What policies and procedures will we have in place to assure the security and longevity of the materials?
- Do we want to dub the materials onto another format? What format? How will we accomplish this?
- If we go digital, what refreshment schedule will we have?
- What do we do in the case of disaster?
- How do we dispose of materials we don't want to keep?
- Again, who will do it?

• Description


- What information about the materials do we need to collect to make them useful?
- Where will we find that information?
- Can we apply a system we already use for other things (databases, spreadsheets, etc.) to the task of describing the materials, or do we need to invest in a new system? If so, what?
- What common terms or phrases will we use in the descriptions for consistency?
- If we go digital, what metadata must be included in our descriptions?
- What policies and procedures will we have in place to include current materials into the description system?
- Who will be responsible for planning and implementing description efforts?


• Rights


- What rights do we have to the materials?
- How will we manage our rights documentation?
- Do we need to create or revamp the legal forms and processes we currently use?
- If we enter into a partnership with an archives or other organization, will we share or turn over rights?

• Use

- How do we want to use the materials internally? Broadcast reuse, web use, promotions, retrospectives, etc.?
- What departments of our station will be likely users?
- Do we want the materials available to outside users? How will this work? What about access, dubbing, licensing, and possible revenue generation?
- What policies and procedures will we have in place to assure the security and longevity of the materials in the event of their use?

 Many archives use inexpensive, off-the-rack databases for their descriptions. They can help you decide what data to capture, and how.

 Metadata is information about data. It is the who, what, when, where, why, and how of every aspect of data.

 Copyright can be pretty complicated. Just because you have footage in your possession, don't assume you have the rights to it.

 Using your vintage materials in retrospectives and promotions can go a long way in garnering local interest.

Step 3.3: Explore the financial side

For each of the strategies, there will no doubt be costs. Consider these questions:

- What might each of the strategies cost?
- How should we prioritize the goals accordingly?
- Can our budget bear these costs?
- Can we pursue sponsorships?
- Can we pursue grants?
- Can partnerships with archives or other organizations or businesses help spread the costs around?

Step 3.4: Create a timeline

An important step in any action plan is scheduling the actions. When doing so, consider the following:

- Are the actions in the right order?
- Does the timing of certain actions take advantage of upcoming events or promotional or funding possibilities?
- Does the timeline fit the agenda of project partners?
- Will funding support the actions at the time they are scheduled?
- Can staff realistically work on the project when they are expected to?


Step 3.5: Draft the plan


The last step is to put the plan in writing. It should include:


- One-page executive summary
- List of goals and strategies
- Personnel
- Budget
- Timeline

Step 3.6: Implement the plan

Once all the pieces of your plan are in place, it's time to make it happen. If you are stuck, confused, worried, just want a sympathetic ear or a good resource, call an archivist! They love to share knowledge and have an interest in seeing that wonderful collections are kept! This package contains a list that coordinates archivists with the NATAS chapters around the country. These individuals will be glad to advise you in your preservation efforts. Good luck!

 Set up a separate line item for the archives in the company budget. A partnership with a local archives, library, or museum is an excellent way to share resources and expertise.

 Revisit your timeline quarterly, and make revisions as necessary.

 The written plan will not only guide you and your partners, but will be useful for pursuing sponsorships and grants.



SECTION 3
RESOURCES

RESOURCES

Where to go for help

GENERAL

Publications:

Bradsher, James Gregory, ed. "**Managing Archives and Archival Institutions.**" This book has a good general chapter, Managing Audio-Visual Archives, and is available used from Amazon.com.

Davidson, Steven and Gregory Lukow, eds. **The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual.** This is available from the Florida Moving Image Archive, 305-375-4527, and through the SAA web site, www.archivists.org. This book is geared toward archives with television news collections, so covers television information that may be too basic for a station but the volume has good fundamental "care and feeding" archival information.

"**The Film Preservation Guide.**" This guide is published by the National Film Preservation Foundation. Single print copies are available from the NFPF for a nominal mailing fee (\$10 or less to cover postage) or as a free download from their web site, www.filmpreservation.org

"**Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation, Volume 1: Report.**" This report is available from the U.S. Government Printing Office. It has useful appendices, including the FIAT report (cited below in the Selection section) and a history of video formats.

Web sites:

Many of the web sites in this Resource list have wonderful links to additional resources. If you don't find specifically what you're looking for in the sections below try the following sites, which have great resources and extensive links. Also included are organizations that are relevant.

www.amianet.org - This is the web site of the Association of Moving Image Archivists. AMIA is a vital organization of archivists who are more than willing to share information and assist in any way.

www.archivists.org - This is the web site of the Society of American Archivists. SAA has good publications and an active moving image group.

www.bufvc.ac.uk/faf/faf.htm - Film Archive Forum. This British organization represents public sector film and television archives.

www.fiatifta.org - This is the international organization of television archives.

www.filmforever.org - This web site is geared toward home movie formats, but is useful in many ways for film information.

www.hollywoodvaults.com - This site has an excellent resource list and another of useful links.

www.ntvpf.tv - National Television Preservation Foundation. This site is new and will be expanding quickly over the next several months.

www.vidipax.com - This web site has a good list of links and resources, too.

HISTORY OF LOCAL TELEVISION

Publications:

Murray, Michael D., and Donald G. Godfrey, eds. **Television In America: Local Station History From Across The Nation.** Available from Amazon.com and bookstores.

"Television Technology - A Short History."

Washington, D.C.: Federal Communications Commission, 2003.
<http://www.fcc.gov/omd/history/tv/Welcome.html>

Williams, Mark. "Local Television." This reference is found on the web site of the Museum of Broadcast Communications (Chicago, IL), 2003.

<http://www.museum.tv/archives/etv/index.html>

SELECTION

(A.K.A. WHAT DO YOU WANT TO KEEP?)

Publications:

Connors, Thomas. "Appraising Public Television Programs: Toward an Interpretive and Comparative Evaluation Model," *American Archivist* 63 (spring/summer 2000): 152-74.

FIAT/IFTA. "Recommended Standards and Procedures for Selection and Preservation of Television Programme Material," 1996 ed. This is an appendix to "Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation, Volume 1: Report."

Ide, Mary, and Leah Weisse. "Developing Preservation Appraisal Criteria for a Public Broadcasting Station." *The Moving Image* (Spring 2003): 146-57. Available from AMIA.

Kula, Sam. **Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records.** Available for purchase through SAA's web site, www.archivists.org.

Case studies appendices:

The Northeast Historic Film/Maine Television Stations case study has a sample selection policy. The Pennsylvania Cable Network/The Cable Center case study has a sample selection policy.

DESCRIPTION/CATALOGING
(FROM THE BASIC TO THE SUBLIME.
USE WHAT WORKS FOR YOU.)

Publications:

"AMIA Compendium of Moving Image Cataloging Practice." Available from AMIA at <http://www.amianet.org/publication/resources/cataloging/cataloging.html>. Appendix E has a long list of sample cataloging fields.

AMIM Revision Committee, Library of Congress. **Archival Moving Image Materials: A Cataloging Manual.** 2d ed. Washington, D.C.: Library of Congress Cataloging Distribution Service, 2000.

Case study appendices:

The Northeast Historic Film/Maine Television Stations case study shows examples from Maine Public Broadcasting.

The WGBH, KSTP and AETN case studies have sample cataloging fields.

Web sites:

www.imappreserve.org/ has good sample catalog records.

PRESERVATION AND STORAGE
(THESE ARE GOOD, PRACTICAL
RESOURCES.)

Web sites:

<http://www.amianet.org/publication/resources/guidelines/guidelines.html> - AMIA has its preservation guides listed on the web site.

www.experimental-tvcenter.org - The Experimental Television Center, has preservation information under its resource section.

www.rit.edu/ipi - The Image Permanence Institute allows you to download a free Preservation Calculator, which tells what the life expectancy of visual materials is under different environmental conditions. The web site also has information on A-D strips. These are simple, inexpensive tools for detecting vinegar syndrome in acetate-based film, and sound or videotape.

<http://www.ntvpf.tv/html/preservation/resources.html> - NTVPF lists resources on its web site.

Commercial storage vendors:

FPC/Kodak PRO-TEK, www.fpcfilm.com

Hollywood Vaults, www.hollywoodvaults.com

Iron Mountain Film and Sound Archive,
<http://www.national-underground.com>

Northeast Historic Film, www.oldfilm.org

Underground Vaults & Storage, Inc.,
www.uvsinc.com

RIGHTS AND LEGAL ISSUES

Case study appendices:

KSTP and the Minnesota Historical Society and the Northeast Historic Film/Maine Television Stations studies have good examples of a range of donor agreements.

Web sites:

www.copyright.gov - This is a very clear site explaining all you want to know about copyright.

http://digitalcooperative.oclc.org/copyright/default.htm - This site has a range of sample forms for different copyright situations.

http://fairuse.stanford.edu - This site is also a good one for explaining fair use.

FORMATS AND EQUIPMENT

Publications:

Stauderman, Sarah. "**Video Format Identification Guide.**" This can be found at **www.video-id.com/**.

Web sites:

www.vidipax.com - This site has a guide to the history of video machinery and formats.

FUNDING

Most governmental agencies and private foundations provide grants only to non-profit organizations. Some foundations might fund a preservation project if the collection can be made available to the public in some way. Partnering with a non-profit archive, library or university is one very beneficial way to find funding.

Institute of Museum and Library Services (IMLS),
www.ims.gov

National Endowment for the Humanities (NEH)
Preservation Assessment Grants,
www.neh.gov/grants

National Historical Publications and Records
Commission (NHPRC) is the grant-making arm of the
National Archives and Records Administration.
www.archives.gov/grants

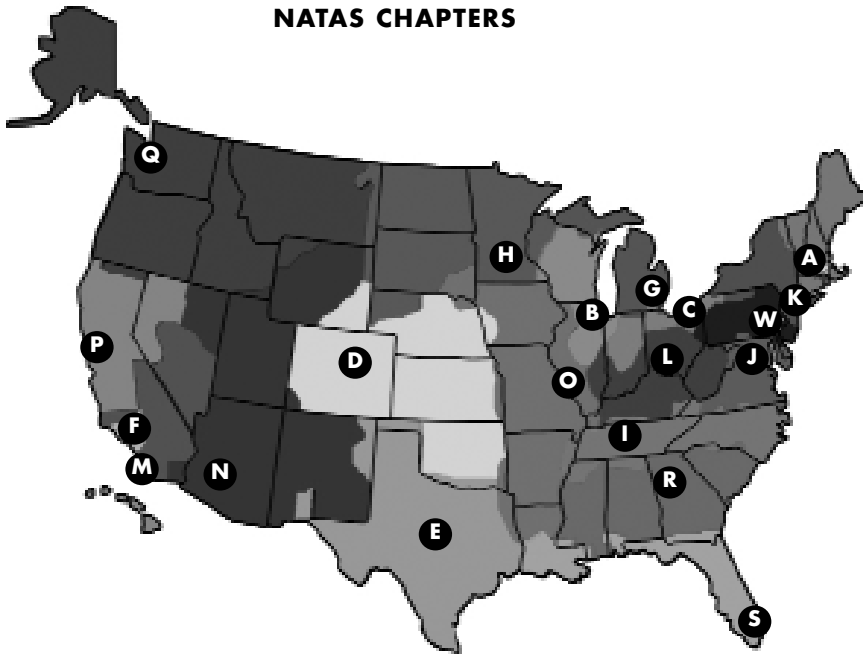
National Television Preservation Foundation,
www.ntvpf.tv

Private foundations

State and local arts councils

Station and family foundations

NATAS CHAPTERS



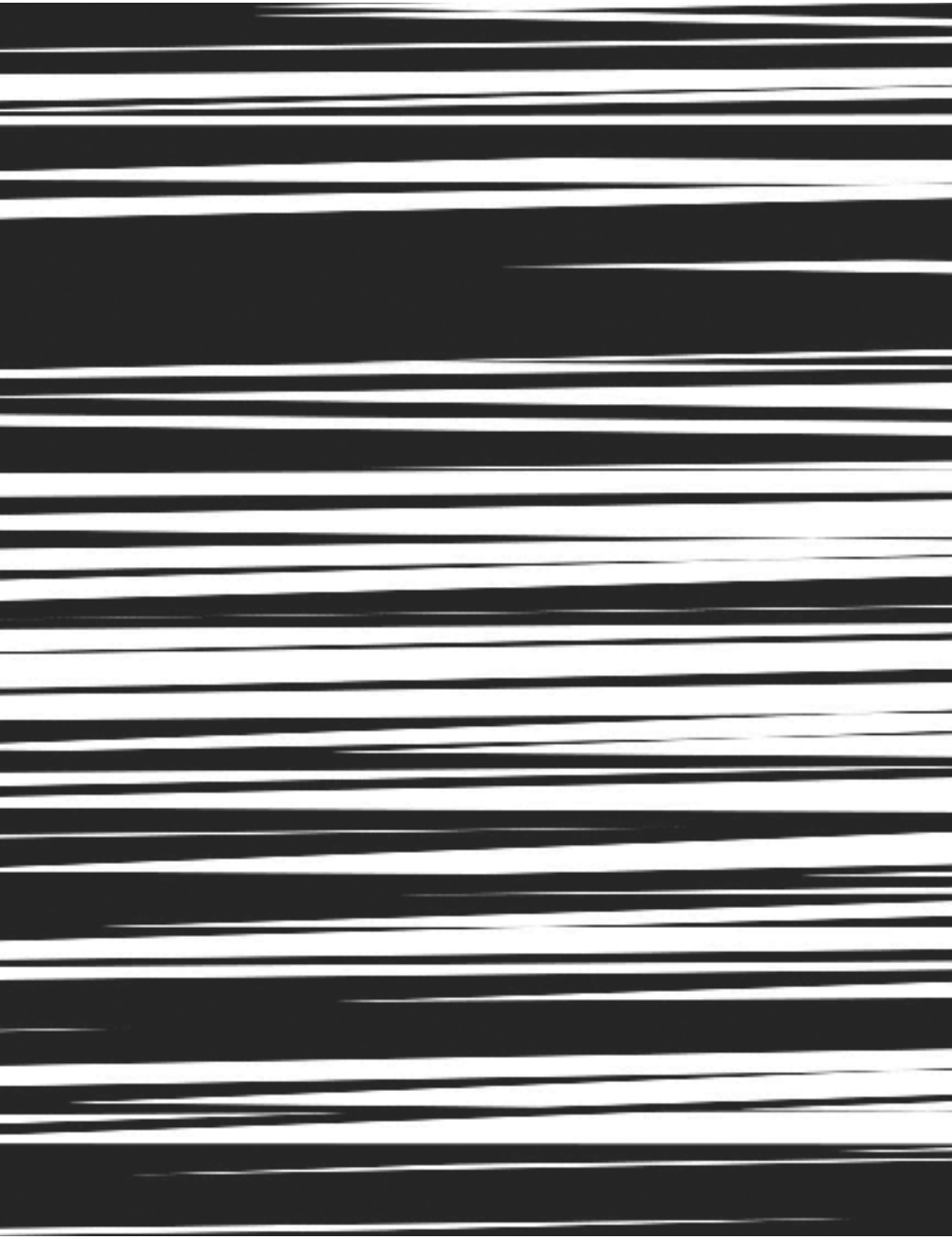
The National Academy of Television Arts and Sciences is organized into twenty chapters across the United States. This map shows the geographic areas with stars for the chapter office locations. Find your area then check page 25 to find the AMIA members who have volunteered to serve as information resources in each chapter.

For further NATAS contact information see <http://www.emmyonline.org/emmy/chapters.html>

NATAS REGION	WEB SITE	ARCHIVAL CONTACT
A BOSTON/NEW ENGLAND	http://boston.emmyonline.org	David Weiss david@oldfilm.org Allan Goodrich allan.goodrich@nara.gov Karen Cariani karen_cariani@wgbh.org Lynn Farnell mpfanel@world.std.com
B CHICAGO/MIDWEST	http://chicago.emmyonline.org	Maxine Ducey mfducey@facstaff.wisc.edu Mary Huelsbeck mkh@uwvm.edu
C CLEVELAND	www.ntacleveland.com	Lisa Carter lisac@pop.uky.edu
D COLORADO/HEARTLAND	www.natascolo.org	Paul Eisloeffel pje@nebraskahistory.org Susan Madison smadison18@aol.com Susan Dalton susandalton@Qwest.net
E LONE STAR	www.lonestaremmy.org	Steve Wilson swilson@mail.utexas.edu
F LOS ANGELES	www.emmys.com	Dan Einstein einstein@ucla.edu
G MICHIGAN	www.mi-nta.org	Lisa Carter lisac@pop.uky.edu
H MID ATLANTIC	philadelphia.emmyonline.org	Miriam Meislik miriam@pitt.edu Pat Loughney prou@loc.gov
I NASHVILLE/MIDSOUTH	http://nashville.emmyonline.org	John Lynch john.r.lynch@vanderbilt.edu Lisa Carter lisac@pop.uky.edu Dan Streible streibl@gwm.sc.edu
J NATIONAL CAPITAL/CHESAPEAKE BAY	www.natasc.org	Wendy Shay shayw@si.edu Pat Loughney prou@loc.gov Pam Wintle Pam@NMNH.SI.EDU Charles Howell ch40@umail.umd.edu
K NEW YORK	www.nynatas.org	Erika Gottfried erika.gottfried@nyu.edu Mona Jimenez mona.jimenez@nyu.edu Linda Tadic lt@artstor.org
L OHIO VALLEY	http://ohio.emmyonline.org	Lisa Carter lisac@pop.uky.edu Dick Fauss dick.fauss@wvculture.org
M PACIFIC SOUTHWEST	www.nataspw.com	Dan Einstein einstein@ucla.edu
N ROCKY MOUNTAIN/SOUTHWEST	www.rockymountainemmy.org	Brian Graney bgraney@rain.state.nm.us
O ST. LOUIS/MID AMERICA	stlouis.emmyonline.org	David Rowntree drowntre@library.wustl.edu Klara Foeller kff@mohistory.org
P SAN FRANCISCO/NORTHERN CA	www.emmysf.tv	Helene Whitson hwhitson@sfsu.edu Rick Prelinger footage@panix.com Patricia Johnson pjohnson@cityofsacramento.org
Q SEATTLE/NORTHWEST	http://natasnw.org	Michelle Kribs michelek@ohs.org Kevin Tripp Kevin@amipa.org
R SOUTHEAST	www.ntsoutheast.tv	Ruta Abolins abolins@arches.uga.edu Karen Glynn karen.glynn@duke.edu Margie Compton margie@arches.uga.edu
S SUNCOAST	http://suncoast.emmyonline.org	Steven Davidson StevenDavidson@aol.com Ray Fielding rayfielding@aol.com
T UPPER MIDWEST	www.natas-mn.org	Bonnie Wilson bonnie.wilson@mnhs.org Paul Eisloeffel pje@nebraskahistory.org Susan Dalton susandalton@Qwest.net
• GENERAL ASSISTANCE		AMIA Office www.amianet.org AFI www.afi.com Bay Area Video Coalition www.bavc.org IMAP www.imappreserve.org National Television & Video Preservation Foundation www.ntvpf.tv



SECTION 4
CASE STUDIES



CASE STUDIES:

EXAMPLES OF SAVED LOCAL TELEVISION COLLECTIONS

Throughout the United States, it isn't hard to find excellent examples of preservation of our local television heritage. Some of them are detailed in this section. Whether preserved within a station or in collaboration with an archival partner, these real-life examples provide models of cooperation and preservation that will both instruct and inspire.

It is apparent from these case studies that both the broadcasting and archival organizations involved consider their collections valuable assets. The distinctly different agreements, policies and processes represented in these examples provide a wide range of illustrations that can help other stations and archives protect their historical materials and provide access to them.

The participants in these case studies were chosen for the efforts each has made toward establishing an ongoing, organization-wide framework for preservation and access. None of the situations is perfect, as those involved freely admit. Each has strengths in different areas of interest. Those areas include rights (e.g., donor agreements or who owns what and how it can be used); selection (e.g., what gets saved and why); intellectual control (e.g., how information is located and managed); revenue (e.g., how collections are supported financially), and asset protection (e.g., preservation activities). The executive summary that precedes each study indicates the issues that are most successfully addressed by that particular study.

These studies span an impressive spectrum of local television stations and archival organizations. Some stations and archives are public, and some are private; some are small, others are large. All three types of local television operations in the United States (commercial, public, and cable) are represented. Yet many of the practices and solutions are applicable to any venue. Any station or archival organization interested in saving the resources of local television can find something of value in the successful methods illustrated here.

THE CASE STUDIES ARE:

Case Study #1:
KSTP-TV (Minneapolis, MN)/
Minnesota Historical Society

Case Study #2:
Maine Television Stations/
Northeast Historic Film

Case Study #3:
WGBH (Boston)

Case Study #4:
Pennsylvania Cable
Network/The Cable Center
(Denver, CO)

Case Study #5:
Arkansas Educational
Television Network (AETN)