

The Museum of Television & Radio

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Ia. The Museum of Television & Radio/Statement of Purpose and Procedures

The Museum of Television & Radio is a national, nonprofit, educational organization founded by William S. Paley in 1975 to collect, preserve, and interpret television and radio programming and advertisements, and to make them available to the public. The Museum opened its doors on November 9, 1976, as The Museum of Broadcasting on three floors of a converted office building at 1 East 53 Street in New York City. In 1991, the Museum's Board of Trustees renamed the institution The Museum of Television & Radio to reflect more accurately the addition of programs beyond those that are broadcast, to those transmitted by other methods such as cable and satellite. On September 12, 1991, the Museum moved into the William S. Paley Building (located at 25 West 52 Street in New York), named after its founder and designed by Philip Johnson. On March 18, 1996, The Museum of Television & Radio in Los Angeles opened to the public. Named the Leonard H. Goldenson Building, the Museum is located at 465 North Beverly Drive, Beverly Hills, California. The Los Angeles facility was designed by Richard Meier. The Museum is, therefore, one museum with two locations.

The Museum's Collection now includes more than 80,000 television and radio programs and advertisements chosen by an experienced curatorial staff for their artistic, cultural, and historical significance. The Collection covers more than seventy-five years of television and radio history and includes news, public affairs, documentary, performing arts, children's, drama, sports, and comedy programs and advertising. Using material from the Collection, the Museum organizes major exhibitions, and screening and listening series that focus on topics of social, historical, popular, or artistic interest. The Museum's seminar program features in-person discussions with writers, producers, directors, actors, and others involved in the creative process of programming. The Museum's formal education program classes are conducted for students from the elementary to the university level, as well as special interest groups, and are aimed at developing critical viewers who can better interpret and analyze radio and television programs. Other Museum activities include a worldwide traveling exhibitions program, an Internet web site, and a University Satellite Seminar Series. An integral component of these exhibitions, seminars, and educational activities are highlight tapes consisting of excerpts from programs in the Collection. Special care is taken to preserve the integrity of a performance, program, or event when these compilation tapes are produced.

The Museum's MT&R Library Database is a computerized catalog that allows the public to find information on the programs in the Collection which they can then watch or listen to at individual television and radio consoles.

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Theaters, screening rooms, and listening rooms accommodate the public for group screenings, seminars, and educational workshops. In addition, each Museum location has a radio studio that enables radio personalities to broadcast from the Museum; galleries for exhibits relating to radio and television; and a Museum shop, offering a selection of media-related gifts and books.

Preservation copies of programs added to the Collection are stored in an off-site, climate-controlled environment. Viewing or listening copies are made for the New York and Los Angeles locations and for Museum exhibitions, screening and listening series, seminars, and educational activities. Collection copies are non-circulating. Limited excerpts are provided to producers of news and entertainment programming in connection with promotion of Museum exhibitions, screenings, listening series, seminars, and for general promotional purposes.

The Museum's Collection grows through contributions from American networks, studios, the Public Broadcasting Service, cable services, local radio and television stations, advertising agencies, individuals, and producers, as well as from similar sources internationally.

The Museum is a nonprofit organization exempt from income taxes in accordance with section 501(c)(3) of the U.S. Internal Revenue Code. Donors may deduct contributions to the Museum as provided in Section 170 of the Code.

Ib. The Mission of The Museum of Television & Radio

The Museum of Television & Radio has a threefold purpose: (1) to acquire and preserve local, national, and international radio and television programming, including advertising, representing the entire history of the two media and all programming genres; (2) to make its collection of programming, which is selected by curators, accessible to the general public for viewing and listening for the purposes of scholarly research, the retrieval of information, and entertainment; and (3) to help interpret this collection and the history, impact, and influence of the television and radio arts and sciences through exhibitions, seminars, screening and listening series, publications, festivals, and education programs.

Three major goals coincide with the three aspects of The Museum of Television & Radio's mission: (1) to be the foremost museum dedicated to the collection of television and radio programming; (2) to act as the primary resource for members of the general public who wish to view and listen to radio and television programming; and (3) to be the leading museum dedicated to promoting greater understanding and appreciation of all aspects of television and radio, especially the artistic value, social impact, and historical importance of television and radio programming.

The Museum of Television & Radio is also dedicated to achieving the following goals: (1) to provide adequate facilities to accommodate the activities and services of the Museum; (2) to maintain financial solvency through adequate fund-raising and the exercise of prudent financial management; and (3) to develop and maintain a positive public image of the Museum.

Ic. An Overview of Museum Activities and Practices

The Museum of Television & Radio (formerly The Museum of Broadcasting) was founded in 1975 by CBS founder William S. Paley (1901-1990) because television and radio programs were not being adequately preserved for the benefit of the general public. A handful of private collectors and the three broadcast networks maintained limited archives, while the Library of Congress was acquiring programs but granting access only to scholars. In general, programming was considered disposable, and valuable radio and television footage was being destroyed or erased—in effect, lost to history. As with film, few anticipated the need to care for this material professionally or the demand for access to past programming. Lastly, the history of—and the history captured by—television and radio were not being exhibited and interpreted for the general public. Outside of university-level media/communications courses, the significance of television and radio was not being analyzed and interpreted in public settings. The Museum was established to address the need for an institution that would acquire, preserve, exhibit, and interpret television and radio programming.

Mr. Paley enlisted the support of ABC, CBS, and NBC in establishing the Museum's permanent collection. Each broadcast network agreed to donate copies of programming selected by Museum curators on an annual basis. Agreements were soon reached with production companies and other copyright holders of programming, both domestic and international. Programs for the collection are now acquired from a wide variety of sources in the United States and around the world.

The Museum's current home in the William S. Paley Building in New York City, dramatically improved the Museum's capacity to fulfill all three aspects of its mission. The Museum's original location at 1 East 53 Street had twenty-three private-viewing consoles and two small theaters. The current facility contains ninety-six private viewing and listening consoles, two screening rooms, one ninety-seat theater, one 200-seat theater, a computerized library, three gallery spaces, a scholars' room, a radio listening room, a radio broadcast studio, and a museum shop. Combining the latest technology with an accommodating atmosphere, the Museum is now able to meet some of its most important goals—a substantial increase in attendance, state-of-the-art preservation facilities, better public access to the collection, and more public programs. In 1990, its last year at the old facility, the Museum had 40,000 television and radio programs in its collection. By 1996, the Museum's collection contained over 80,000 items of television and radio programming and advertisements.

In addition to providing the public with access to its entire collection, the Museum conducts interpretive programs. Throughout the year the Museum

organizes exhibitions, screening and listening series, festivals, and seminars exploring different aspects of television and radio. Exhibitions are offered for travel to other institutions, making it possible for people across the country and around the world to share in the Museum's collection. Some seminars are beamed, via satellite, to colleges and universities across the nation. Exhibitions, series, and seminars are all accompanied by publications. In addition, the Museum presents an annual television special broadcast nationally on a major network. The Museum also offers a comprehensive range of education programs, welcoming students and educators from grade school through graduate school—as well as community organizations, special interest groups, and senior citizen groups—to participate in activities designed to encourage people to listen to radio and view television programs critically.

With the opening of the Los Angeles facility the Museum now serves an even larger audience. The Museum duplicated its cataloged collection, so that visitors at both the New York and Los Angeles locations now have access to the entire cataloged collection. This will enable the Museum to be one institution with two locations. In addition, a full range of public programs will be presented at the Los Angeles facility, including many programs which will be offered concurrently at both Museum locations.

Preserving landmark television and radio programming is a cultural imperative. The need for public access to audio/visual and electronic media collections is rapidly growing. Future generations will rely on the historical, social, and cultural records contained in the Museum's collection in order to truly understand the world's history. Finally, the specific ways in which television and radio communicate information, entertain, and shape our lives need to be analyzed and evaluated. The Museum strives to provide the physical setting and intellectual context in which people can learn to think critically about and fully appreciate the two most pervasive media of our time.

Located in the heart of New York City, The Museum of Television & Radio serves two main audience groups. The first group includes those who come to the Museum to view or listen to one or more of the over 80,000 items of television and radio programming in the collection; to attend a public program, such as an exhibition, screening series, listening series, gallery exhibition, seminar, or festival; witness a live radio broadcast; or participate in an education workshop or class.

A key segment of the Museum's on-site audience participate in education classes and activities run by the Education Department. Public school children from all five New York City boroughs make up over three-quarters of the participants in education classes. Students, researchers, and industry professionals participate in the Visiting Scholars program.

To accommodate school schedules, the Education Department conducts classes before the Museum is open to the public on weekday mornings, as well as during some afternoons. On Saturday mornings, the department conducts a radio workshop for children. Special children's screenings are held on weekends. Many seminars are held during the early evening in order to attract college students and professionals. The Museum also conducts a number of special events for invited guests such as premiere screenings, breakfasts, and receptions outside normal public hours.

In an effort to increase and diversify its general audience, the Museum holds several month-long series showcasing programs from its collection in honor of such events as Native American Heritage Month, Black History Month, and Lesbian and Gay Pride Month. In order to provide a positive museum experience to all visitors, the Museum's public spaces, including the library, theaters, and galleries are staffed with members of the Visitors Services Department, who are trained to assist patrons with the Library's computers and viewing consoles, and to offer information about the Museum's collection and programs. These staff members also report the public's reaction to the Museum's facilities and programs.

The second audience group the Museum serves participate in Museum activities from a remote location: for instance, individuals who contact the Research Services Department by letter, phone, fax, and E-mail for information, read a Museum publication, attend a traveling exhibition, participate in a satellite seminar, attend the Museum's Annual Los Angeles Television Festival, view seminars transmitted on the cable television station C-SPAN, or watch the Museum's annual television program broadcast nation-wide.

To fulfill its mission on a broader basis by making its programs available nation-wide, the Museum has formed new media associations. It has launched a campaign with the cable network Nick at Nite to increase

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awareness of the importance of television preservation, and to find "lost" television programs to add to the Museum's collection. With the cable channel QVC, the Museum has created an electronic Museum Shop which sells products and promotes the Museum and its programs during a show on QVC. Efforts are also underway to make the Museum's database available on the Internet.

The Museum also collaborates with other New York cultural institutions to increase attendance and visibility, such as The Museum of Modern Art, the Whitney Museum of American Art, The Brooklyn Academy of Music, the Writer's Guild of America, WNYC ArtsCard, and Ticket to the Arts. Special membership programs have been conducted with the New York Chapter of the National Academy of Television Arts and Sciences, and public television station WNET.

Because the Museum does not own copyrights to the programming in the collection, it does not charge for admission. The suggested voluntary contribution for non-members using the Library or attending an exhibition, gallery exhibit, screening listening series, is as follows: \$6 for adults, \$4 for students and senior citizens, and \$3 for children under 13. Employees of companies with corporate memberships at the \$5,000 level and above are not asked to make an admission contribution. Tickets to seminars range from \$8 to \$15, and members receive ticket discounts. A fee of \$50 is charged to groups attending education classes, although it is waived for economically disadvantaged students.

Exhibitions, screening and listening series, and gallery exhibits run throughout the hours that the Museum is open to the public in various galleries, screening rooms, and theaters. One to two major exhibitions are generally mounted each year; nine viewing and listening series; twelve month-long series; four gallery exhibits; three festivals; and over thirty seminars. Orientation tours are conducted on Tuesdays at 12:30 p.m.

Those visiting the Museum to access the programs in the Museum's collection obtain a ticket upon arrival and are scheduled to use the Library at a specific time, usually immediately. Members may use a console for up to three hours, non-members for two hours. Contributing Members who wish to obtain information about the collection may phone the Museum Reference Line and leave a message twenty-four hours a day, or may speak with a staff person from 3:00 to 5:00 p.m., Monday through Friday. Non-members may fax reference requests twenty-four hours a day.

A recorded telephone information line informs callers of all public activities. Daily schedules of activities are available in the Museum Lobby. Schedules are also posted on the Museum's site on the World Wide Web at <http://www.mtr.org>.

II. The Television Collection

The Museum's permanent collection of television programs and television commercials is comprised of approximately 60,201 television items (50,121 items of television programming and 10,080 cataloged commercials on television).

The permanent collection, carefully chosen by the curatorial staff in consultation with scholars and the television creative community, encompasses the entire history of American television from 1939 to the present. Local programs from such states as Arizona, Arkansas, California, Colorado, Florida, Georgia, Illinois, Indiana, Massachusetts, Michigan, New Jersey, New York, Ohio, Oregon, Pennsylvania, Tennessee, Texas, Utah, Washington, and Wisconsin are part of the collection. (Out of scope statement: Television programming from over thirty countries from around the world is also included in the collection.)

The television collection is divided into the following genre and sub-genre categories: **Advertising Programs** (i.e., commercials on television), **Arts Programs** (Arts Documentary, Classical Music, Dance, Opera), **Children's Programs** (Animation, Children's), **Comedy Programs** (Comedy/Variety, Situation Comedy), **Drama Programs** (Daytime Serial, Night-time Serial, Docudrama, Drama, Fantasy/Science Fiction, Legal, Medical, Police/Private Detective, Spy, Western), **Game/Quiz Programs** (Game, Panel, Quiz), **Music Programs** (Classical Music, Jazz, Music/Variety, Musical Theater, Opera, Popular), **News Programs** (Magazine, News, Public Affairs/Documentaries, Talk/Interview, Science Documentaries), **Specials** (Awards, Specials), **Sports Programs** (Baseball, Boxing, Football, Golf, Horse Racing, Olympics), and **Variety Programs** (Comedy/Variety, Music/Variety, Variety).

Important television programming in the collection includes: documentary coverage of World War II, highlights of the Army-McCarthy hearings, *The Milton Berle Show*, the Nixon-Kennedy debate, The Beatles on *The Ed Sullivan Show*, television coverage of the Vietnam War, *Hallmark Hall of Fame* presentations, Apollo moon-walks, a comprehensive collection of *M*A*S*H*, *Eyes on the Prize*, and coverage of the fall of the Berlin Wall. Also included are speeches by world leaders of the twentieth century, hundreds of early and "lost" television programs, classic radio and television commercials, and political conventions from 1948 onward. All programming specifically acquired for exhibitions, screening series, and festivals becomes part of the permanent collection, and all Museum seminars are videotaped and added to the collection.

A collection of seventy original drawings and prints by Al Hirschfeld are owned by— or on loan to— the Museum and can be seen throughout the

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Museum in public and office spaces. Objects on display in a gallery exhibit—often in connection with a screening/listening series or festival—are borrowed. Examples include: courtroom sketches drawn for television news programs, masks and appliances from *Star Trek: Deep Space Nine*, and costume sketches from the original version of *Cinderella* starring Julie Andrews. The Museum does not collect these objects because its mission emphasizes collecting programming, rather than collecting objects related to the media. This is being done by other museums such as The Smithsonian Institution and the American Museum of the Moving Image.

The Museum's collection is central to all three parts of its mission and purpose. Preserving the collection and adding to it constitutes the first part of the Museum's mission, offering public access to it is the second part, and interpreting aspects and components of the collection comprises the Museum's third purpose. The collection of print material supplements the study and enjoyment of the program collection. All Museum activities are built around its collection, and it is the most accessible collection of television and radio programs in the world.

The Museum of Television & Radio was the first museum in the world to acquire and exhibit television programs for the general public. Two principles have guided the formation of the Museum's program collection. The first is to establish a balanced collection of significant programming that represents all important genres. The second guiding principle is to collect programming that is relevant to exhibitions, screening series, and festivals. When an exhibition or series is developed, the Museum seeks to acquire the most significant programming interpreting that subject.

Programs for the collection are generally acquired in three ways. The Museum has long-standing contractual agreements with studios, networks, and production companies whereby they annually donate programming selected by the Museum; in addition, the Museum is allowed to tape programming off the air. The second method of acquisition is initiated by the Museum when the curatorial staff determines that certain programs should become part of the collection. Cable programmers, production companies, studios, broadcast organizations or individual producers, directors, and other copyright owners are approached about donating programs. A contract dealing with copyright and other issues is mutually agreed upon. The third means of acquisition is unsolicited donations, which are accepted when Museum curators determine that they are suitable for the permanent collection. The Museum works with other institutions to find homes for materials that it does not choose to acquire.

The Museum also videotapes all seminars it conducts and adds them to the permanent collection. In this way, the Museum's collection reflects discussions on current issues in the media, such as **Television and the Courts**

(a seminar conducted during the O.J. Simpson trial), as well as including television and radio actors and creators, such as Lucille Ball, Norman Lear, and the cast of the radio show *Let's Pretend*, speaking about their own experiences and answering questions from an audience.

Curatorial decisions determine all acquisitions. Extensive research and technical surveys are conducted to determine the quality and content of material being considered for the collection. Curators speak to scholars and creative talents in television and radio to determine which programming is significant to the history of the two media and to keep abreast of current trends in programming. Curators are constantly evaluating the collection's strengths and weakness and make efforts to acquire programming that ensures the collection encompasses television and radio history.

The Museum acquires a wide range of programs selected for their historic significance, social relevance, and artistic excellence. This includes programs that win such awards as the Emmy, Peabody, Humanitas, WGA, DGA, or the Iris, as well as highly rated television programs. This ensures that the collection is significant to the widest possible public audience as it is a permanent record of common historical, social, and cultural events.

The Museum provides the only broad public access to a comprehensive history of television and radio. Because of the breadth of the collection, visitors can find programming that pertains to their interest or cultural heritage. Specific parts of the collection are relevant to different parts of the community and society. For example, a visitor interested in the Civil Rights movement can access news footage of such events as the 1963 March on Washington, and/or documentaries such as *Eyes on the Prize*, or dramatizations such as the series *I'll Fly Away*. Curators are responsive to the needs of scholars and the general public, and when appropriate, will acquire and add programming to the Museum's collection on request. The Museum has acquired and cataloged, through grants received from the National Heritage Trust, a broad range of programming showing how various ethnic groups and neighborhoods in New York City have been documented and portrayed on public affairs and on entertainment television shows. The Museum is exploring the establishment of collections of Native American programming, religious programming, and African-American programming within the permanent collection.

The Museum's new Los Angeles facility will broaden the Museum's community by providing greater access to its collection. Because Los Angeles is the heart of the entertainment industry's creative community, much of the collection reflects the area's artistry and history. Public affairs and news programming significant to and produced in California are already part of the collection, and will continue to be acquired. In addition, as the Museum

gains a national profile, private collectors seek to donate programs to the Museum.

Because the Museum is positioning itself to be a "Museum without walls" which serves audiences coast-to-coast and around the world, the Museum will continue to collect programming that reflects the population it serves. As society evolves, so will the content and role of television and radio. the Museum's collection reflects and will continue to reflect the changes in society as captured by the two media, as well as developments in technology. The Museum will continue to acquire excellent, innovative, and representative programming.

III. Exhibitions

The Museum's exhibition philosophy addresses all three aspects of the Museum's mission. Exhibitions (as well as the Museum's screening/listening series): (1) help to preserve programming, since all exhibition programming becomes part of the collection; (2) make rare programming accessible to the public; (3) provide visitors with an opportunity to learn about and interpret television and radio programming through a variety of means. By the Museum's definition, exhibitions generally differ from screening/listening series in that exhibitions include more programming and a major publication.

Components of exhibitions and screening series include presentations of television programs organized by theme or topic; highlight tapes, which often include commentary by experts and illuminate topics addressed by the exhibition; publications which provide a context for programming through essays; public seminars with leading critics, scholars, producers, directors, and actors; and education classes designed to interpret through lectures and discussion. All television programs included in exhibitions and screening series are available to the public through scheduled screenings in the Museum theaters or on-demand at private consoles. Because all seminars are videotaped and added to the collection, they are also permanently available. Gallery exhibitions also address the third aspect of the Museum's mission by educating the public about different aspects of radio and television programming through three-dimensional objects such as costumes, and two-dimensional objects such as animation cells. Occasionally, gallery exhibitions are designed to interpret themes of screening exhibitions and series.

The Museum created a new model for its exhibitions which was launched by the opening of its exhibition, *Stand-Up Comedians*, in March 1996. The exhibition opened simultaneously in both Museum locations (New York and Los Angeles), and features a six-month screening series; seminars that will be transmitted live via satellite to colleges and universities nation-wide; a Museum-produced, prime-time television special to be broadcast on NBC; a companion book published by Harry N. Abrams; and information available on the Museum's World Wide Web site at www.mtr.org. This new exhibition model was initiated to more fully examine the exhibition subject and to reach a national audience.

Because the Museum serves such a diverse group of people, it develops exhibitions and series to cover a broad range of interests from personalities such as Jack Benny, to automobile advertising and to news reportage. Series are also created for children. Due to television's ubiquity, the Museum assumes its audience is familiar with the television medium, but may be unaware of the wealth of information found in programming from previous decades. The Museum's exhibitions and screening series can provide a new

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context in which to observe and analyze the media. The broad aim of the Museum's exhibitions and series is to enrich the public's understanding of how television and radio communicate and influence ideas, values, and our culture as a whole. They are intended to help visitors become critical, active viewers and listeners by placing television programming in an historical context, exploring how television adds to knowledge and understanding of particular themes and issues, and highlighting the artistic merit, historical importance, and social significance of programming.

The exact format of exhibitions and screening series varies depending on the subject, yet emphasis is always placed on presenting television programs in their entirety. Programming is organized into thematic packages. Exhibitions differ from screening and listening series in that they are more comprehensive, and are always accompanied by a catalogue. Major exhibitions last approximately six months. Screening series last from four to six months. Approximately one to two exhibitions and nine screening series are presented annually. To ensure quality of the exhibitions/series, the curatorial staff analyzes programming in real time before it is presented to the public. The Registrar's Department closely monitors the technical quality of all public presentations of television and radio programming.

The following are selected highlights from recent years:

Exhibition: On the Podium: Great Conductors of the Twentieth Century, (part of the Museum's ongoing series Perspectives on the Collection). The Museum invited Robert Sherman, executive producer of radio station WQXR, and a faculty member at the Juilliard School of Music, to choose fifty hours of radio and television programs that bring to life the work of the world's great conductors. Mr. Sherman organized an exhibition that highlighted the remarkable diversity of the conductor's art and demonstrated how radio and television have preserved the legacy of this century's most influential maestros. An overview tape was produced with Mr. Sherman providing a short commentary on each program. A fifty-two-page catalogue was produced and a seminar was held on the work of Toscanini.

Screening Series: James Dean on Television: A Myth in the Making; Directed by John Frankenheimer: The Television and Film Work (a joint retrospective with The Museum of Modern Art); and **Star Trek: The Tradition Continues**.

Programming Packages: Regularly presented month-long television programming packages are included under the heading "From the Collection." These include: **The Martha Graham Centennial Celebration; Lesbian and Gay Lives on Television; and Native American Heritage Month.**

Screenings for Children make specially selected programming accessible to children ages two to twelve through screenings in a Museum theater. Offerings have included **Storybook Playhouse** and **The World of Hanna-Barbera**.

Television Special: A two-hour special, **The Museum of Television & Radio Presents: Science Fiction, A Journey Into the Unknown**, aired on the Fox Television Network in 1994, and was nominated for an Emmy.

Festivals: Three festivals are presented annually: the **Los Angeles Television Festival**, saluting contemporary and historical work in the medium; the **Annual Radio Festival**, exploring all facets of radio; and the **International Children's Television Festival**, presenting distinguished children's programming from around the world.

Traveling Exhibitions such as **Advertising Council Campaigns: A Half Century of Public Service; Witness to History; and The Television of Dennis Potter** have traveled to host institutions including: Centre Georges Pompidou, Paris; Barbican Centre, London; Centro Cultural Candido Mendes, Rio de Janeiro; Walker Art Center, Minneapolis; The Smithsonian Institution, Washington, D.C.; Houston Museum of Fine Arts; and The Institute for Contemporary Arts, Boston. A publication and a video overview always accompany an exhibition.

Gallery Exhibits: A range of artifacts and interactive exhibits relating to television are regularly displayed. Recent exhibits include: **Witness for the People: Courtroom Art in the Electronic Age; 75 Years of Variety Covers; The World of Hanna-Barbera; The Poster Art of Masterpiece Theatre; and What Shall I Wear to the Ball?** (costume sketches from *Cinderella* starring Julie Andrews).

The development of exhibitions, screening series, and gallery exhibits begins with the Curatorial Department, although all staff can make suggestions. Possible topics are researched and discussed within the department and outside experts are consulted. An advisory group, comprised of people in television or radio, scholars, and critics, is formed when appropriate. Extensive research using the collection and other sources is conducted. Presentations, with written material and tape highlights, are then made by a curator to the Museum's Programming Committee, chaired by the Museum President and comprised of senior managers and curators. Ideas are discussed and curators revise proposals to incorporate suggestions made at these meetings. The Programming Committee makes the final decision on content and timing, and considers scheduling, funding sources, accompanying materials, and whether and which outside consultants, moderators, and guest curators will be utilized. Consideration is also given to whether program material needs to be acquired and to an exhibition's suitability for traveling.

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In addition to regular meetings, day-long meetings of the Programming Committee are convened several times a year to determine content and schedule for exhibitions and series.

The Museum uses several interpretation techniques for the programming that make up its exhibitions and series. These include printed materials such as books and catalogues, which include essays and information on the exhibition's subject matter, as well as screening schedules which list credits and program synopsis. Highlight clip tapes are created to provide an introduction to the exhibition with commentary from scholars and/or those who create programming in order to put the material in context. Seminars on the exhibition's subject matter bring together scholars, critics, and media professionals for a discussion with the general public. These seminars are videotaped and made part of the collection, thereby also adding to the material available for future audiences on a particular aspect of the media. An education class is organized around each exhibition and offered to the appropriate age groups. In addition, after selected screenings an informal discussion is conducted so that the audience may discuss the program they just viewed.

Interpretation techniques for gallery exhibitions include wall labels which provide factual background information about the subject matter.

Visitor Services staff, who are posted throughout the Museum, get information on the exhibition or series from Museum curators and are able to answer questions posed by the public. All Museum venues are accessible to wheelchairs, and assisted-listening devices are available in the main Museum theaters.

IV. Management of the Television Collection

The Museum has instituted a number of procedures and guidelines that are strictly followed in order to ensure that its collection of program tapes is properly managed. The challenge is to preserve the programming contained on the tapes, while making sure that making the tapes accessible does not compromise their safety. The Museum's facilities were designed so that the goals of preservation and accessibility can be achieved simultaneously. The day-to-day management of the collection is the responsibility of the Registrar's Department, which is comprised of a Registrar and four Assistant Registrar positions. Oversight is provided by the Preservation Committee which is made up of the Vice President for Administration & Technology, the Vice President for Curatorial Services, the Director of Engineering, the Director of Library and Information Services, and the Museum's Registrar. The committee is responsible for setting policy, overseeing its execution, and reviewing all procedures and policies relating to management of the collection.

Accessioning. When a new television program, radio program, or advertisement is received, the Registrar's Department: (1) creates a computer record in the Museum's Library Database by assigning an alpha-numeric accession number which, together with a bar code, functions as an inventory control number; and (2) adds to the Library Database basic information about the acquisition such as the title, air date, network, donor, and running time. New acquisitions are evaluated for possible damage. An uncataloged program with only minimum standard basic data is part of the uncataloged Archives and retains its original alpha-numeric. When a program is cataloged, the alpha identifier changes to indicate the program's change of status from uncataloged Archives to cataloged collection.

Cataloging. A program can be cataloged using the Museum's **long-form cataloging** method by which the cataloging staff views/listens to the program in real time, summarizes cast and production credits, summarizes program content, proofreads, adds subject headings compatible with those of the Library of Congress, and adds all of this information to the database. The Museum also employs a **short-form cataloging** method under which the cataloging staff scans each program for its production and cast credits only, without creating a summary of program content. Short-form cataloging is used so that programs can be made available to the public with minimal delay; content summaries are added when resources permit.

Documenting. In addition to the information entered into the database at the time of accessioning and cataloging, the Museum also maintains an in-house Contract Database of information about the contracts under which programs are acquired. This provides a record of how, when, and from whom programs were acquired. Supplementary printed materials about programs

such as books, press releases, and newspaper/magazine/journal articles are also collected and become part of the print and microfiche collections which are made available through the Research Services Department and in the Library. The MT&R Library Database and Contract Database are updated on a daily basis.

Deaccessioning. The Museum strives to collect the most complete version of a program and one that is of the best possible technical quality. Occasionally, duplicate copies of a program may exist in the holdings, and the better-quality version is kept for the permanent collection while the lesser-quality version is deaccessioned. In special cases the Museum accepts a large number of programs without the opportunity for a prior review of the material. After a review, the Museum's curators may recommend that only selected programs be kept for the permanent collection. The Museum has custodial relationships with other institutions and actively seeks to transfer physical custody and share jointly all programs which are not selected by the curators for the permanent collection. Deaccessioning occurs if a program is not suitable for the collection according to curatorial standards or if the Museum has a copy of higher quality.

Loans. Because of the copyright and legal-use restrictions specified by donor contracts, the Museum's programs are available only on-site. An exception to this policy are exhibitions and festivals organized by the Museum which travel to cooperating institutions. Only in special case of a traveling exhibition does the Museum lend copies of programs in the collection—and then never the Museum Master copy but a duplicate copy.

The Museum can best be described as a screening and listening museum. Just as audiences go to fine art museums to look at paintings or other art objects, or to historical museums to study artifacts, visitors come to the Museum to study and enjoy television and radio programs. There are two ways they can do this. First, in the Library visitors can look up programs in the MT&R Library Database computerized catalog and view or listen to them at a private console; researchers can use the Scholar's Room to conduct in-depth research over an extended period of time. Second, in public spaces throughout the Museum, visitors can watch or listen to programs from the collection during daily scheduled exhibitions, screening/listening series, and other presentations. The collection is also used by Museum staff for planning and preparing public programs, as well as inclusion in education classes, seminars, festivals, and traveling exhibitions.

The Museum does not own the copyright to the majority of programs in its collection, but through contractual agreements with donors it does have the right to make the programs available for public viewing on-site in New York and Los Angeles, and to use the programs as part of its own activities. The Museum cannot sell, merchandise, or otherwise exploit programs that are

part of its collection. Copies of the tapes cannot be lent to other institutions unless they are part of a traveling exhibition. Under its arrangements with the copyright owners, the Museum does not charge patrons for the opportunity to view or listen to programs—rather, a contribution is requested.

The care and conservation of the Museum's collections is also the responsibility of the Preservation Committee. The Museum's mission is the preservation of program content, not necessarily the preservation of the program stored on its original medium (e.g., film, videotape). The long-term stability of the format and its fidelity to the technical quality of the original is important, not whether it is the original format of the item. The most efficacious means of program preservation entails (1) long-form cataloging so that a copy is made in addition to the master, (2) tracking programs in the collection as outlined below, and (3) duplication of programs which may involve transferring programs to new media as soon as is appropriate. Should the original program media require restoration or treatment to facilitate the creation of a Museum Master Copy of the highest possible quality, such restoration or treatment will be performed with the permission of the donor.

Tape traffic, both within and outside (i.e., to the off-site storage facility and host institutions for traveling exhibitions) the Museum, is the responsibility of the Registrar's Department. When donations of program materials are received, taking an inventory is the first step toward cataloging the acquisitions. All materials are placed in immediate safekeeping within the Museum's on-site vault and then transferred to the Museum's off-site storage facility. Museum Master Copies are stored off-site in a secure facility under controlled environmental conditions for the storage of audio and videotape, and film—a steady temperature of 60 to 70 degrees Fahrenheit with a relative humidity of 35 to 45 percent. Members of the Museum's management make two visits a year to the off-site facility. Visits last a full day and include inspection of the storage area as well as spot checks of the condition of the media in storage; at least two managers are present at each visit.

Master Copies are delivered to the Museum from the off-site storage facility for the purposes of transfer or dubbing to Public Use Copies (Hi-8mm) and Exhibition Copies (D3). Master Copies are immediately returned to the storage facility upon completion of the transfer or dubbing process.

Playing of a Master Copy for any viewing or listening purpose other than tape transfer is forbidden. Public Use Copies (Hi-8mm) and Exhibition Copies (D3) are stored in the Museum vault under the controlled environmental conditions described above. Access to the vault is restricted to authorized Museum staff; public access is forbidden. On a day-to-day basis, limited access to the Museum's on-site vault is given to those staff members who have

transactional business with the Registrar's Department. Typically this involves the collection and delivery of tapes for dubbing, editing, research, and reviewing. In every instance these staff members are escorted by a member of the Registrar's staff. Full access to the vault is strictly limited to the staffs of the Registrar and Engineering Departments, three departmental managers and the Museum's President. No part of the Museum's collection is stored outside the off-site permanent storage facility or a Museum vault.

The permanent off-site storage facility is constructed to withstand natural or other disaster; the Museum vault is constructed to be fire and smoke resistant. Because it is the Museum's policy to maintain Museum Master Copies in off-site storage facilities separate from Public Use Copies (Hi-8mm) and Exhibition Copies (D3) which are kept on-site, the danger of permanent loss from disaster is reduced.

In 1991 the Museum instituted a procedure whereby collection samples are taken for examination at regular intervals in order to determine the condition of collection materials in storage. These reviews provide a means of monitoring rates of deterioration and determining the need for re-acquisition and re-duplication of program materials as appropriate.

Long-range preservation of television programming is a four-stage process:

- (1) creation of a Museum Master Copy videotape (D2 is the preferred format) from the original program media (film or videotape) supplied by the donor;
- (2) transfer of the Master Copy to a Public Use Copy (Hi-8mm) for public and research use and, as needed, Exhibition Copy (D3);
- (3) creation of replacement Museum Master Copies as appropriate through the re-acquisition of original program media or transfer from older Museum Master Copies; and
- (4) storage of Museum Master Copies, Public Use Copies (Hi-8mm), and Exhibition Copies (D3) under controlled environmental conditions with access to all tape copies restricted to authorized Museum personnel. Equipment and facilities reduce the chances of tapes being damaged due to frequent handling. Tapes are never handled by the public.

The Museum also has the capability to edit tapes, create graphics, repair damaged tapes, and correct color and sound problems. Other restoration or treatment involves electronic restoration of program material which has been dubbed or transferred to other media in order to create a Museum

Master Copy of the highest possible quality; it does not involve direct treatment of original materials.

V. Access to the Television Collection via the MT&R Library Database

One hundred percent (100%) of the Museum's television holdings are captured in the MT&R Library Database.

Seventy percent (70%) of the Museum's television holdings exist as minimal data records and usually include the fields: accession number, series title; episode title, network, air date, running time, format, and name of donor (donor information is confidential and is for internal use only).

Thirty percent (30%) of the Museum's television holdings exist as fully cataloged data records and usually include the following fields: accession number; series title, episode title, network, air date, day of week, time of day, running time, genre, names (main cast and production credits), subject headings, series run, summary of program content, and name of donor (donor information is confidential and is for internal use only).

The Museum is one of the few sources for information about specific television and radio programming. Its database of programs is one of the most comprehensive in the world.

The MT&R Library Database is designed to describe and keep track of the Museum's holdings of television programs, radio programs, and advertising (commercials aired on television and radio). Current television holdings total approximately 60,201 television items (50,121 items of television programming and 10,080 cataloged commercials on television). These numbers include cataloged and uncataloged programs and commercials.

Visitors can retrieve data about television by searching any of the following indexed fields in the MT&R Library Database: Title; Names; Program Summary; or Subject Heading. Visitors can retrieve data about television commercials by searching any of the following indexed fields: Product or Title; Proper Names; Summary; Product Category; Advertiser; or Agency. In the future, more complex searches will be possible, including search by air date, network, and so on.

The amount of data varies. Generally, a data record for an uncataloged television program includes series title, episode title, network, air date, running time, and donor; for a television commercial, product name, running time, and donor would be a minimal data record. A data record for a fully cataloged program includes series title, episode title, network, air date, day of week, time of broadcast, running time, genre, names (main cast and production credits), subject headings, series run, and summary of program content.

Holdings are organized into four sections in the Museum's MT&R Library Database: (1) **Highlights**, 400 programs selected by Museum curators as representative of the collection and divided by genre and sub-genre; (2) **Exhibitions & Screenings**, a listing of the Museum's major exhibitions and screening series dating back to 1991; (3) **Collection**, cataloged programs which can be searched under Title, Name, Subject, and Summary headings; and (4) **Archives**, uncataloged (and undubbed) programs. Television holdings in the above **Highlights**, **Exhibitions & Screenings**, and **Collection** categories are immediately available on-site on Hi-8mm videotape for viewing. Television items in the **Archives** category can be dubbed on demand and made available for on-site viewing on Hi-8mm videotape within one to two weeks.

The MT&R Library Database is on an in-house network and can be searched from fifty-six Apple Macintosh computers by visitors and from an additional forty-four computers by Museum staff. The public and staff can locate programs by searching the MT&R Library Database for a program's title, subject headings, or any of its cast and production credits. Most importantly, the database search utilizes a word-by-word indexing approach which enables retrieval by virtually any word in the database.

VI. Research

The care and conservation of the Museum's print and microfiche collections is overseen by the Research Services Department. Books and periodicals are stored under appropriate environmental conditions and are only handled by staff with the exception of certain Visiting Scholars who are allowed access on a case-by-case basis. Press releases, promotional materials, biographies, and newspaper/magazine articles about television's creative community and programming are available at the Museum through the Research Services Microfiche Collection.

Contributing Members are able to phone the Reference Line, operated by the Research Services Department from 3:00 p.m. to 5:00 p.m. Monday through Friday. An average of 100 members phoned the line every month in 1995. Specific information about particular programming, performers, and production companies is available, as well as general information about television and radio. If Research Services is not able to answer inquiries, callers are directed to other sources. Research Services answered approximately 2,240 letters and faxes in 1995.

In-house research constitutes seventy-five percent (75%) of total research use of the collection. Museum staff utilize the collection on a daily basis in order to develop exhibitions, screening/listening series, education classes, seminars and publications. Research is conducted by Curatorial staff for developing public programs and written materials, and Publications staff in the preparation of screening schedules, catalogues, and brochures for exhibitions, series, and festivals. Curatorial staff conduct research in preparation for moderating seminars, and in making decisions about acquisitions. Education Department staff conduct research in the preparation of classes, and Library and Research Services staff aid other staff with research when necessary. Whether conducted by staff or by visiting scholars and members, research directly contributes to the fulfillment of all three aspects of the Museum's mission: information about the collection gathered through research aids in preservation efforts, makes the collection more accessible, and heightens appreciation of the collection.

The Museum has a core collection of reference books (2,750), periodicals (60 current titles), and microfiche (approximately 900,000 pages) addressing all aspects of television and radio. The collection is used by selected scholars, by Research Services staff when answering queries from members over the telephone Reference Line, and by other staff. The microfiche collection is available to the public in the Library.

VII. Education

An integral part of the Museum's mission is to make its collection available for the purposes of scholarly and general interest research. The Museum is one of the few sources for information about particular radio and television programming. Its database of programs is one of the most comprehensive in the world. Students, educators, writers, radio and television professionals, and others with a serious purpose who wish to undertake extensive research using the collection can participate in the Visiting Scholars Program, administered by the Education Department. Researchers are given a pass—on a per diem basis or for a full year—which allows them to use the Scholars' Room to search the catalogue, search the microfiche collection of clippings, and view and listen to programs. Access to the print collection is also offered for visiting scholars. Researchers apply to the Education department by letter. The fee is \$10 a day for students and others affiliated with educational organizations, and \$25 per day for persons affiliated with non-educational organizations. A Researcher's pass good for one year is available for a non-refundable fee of \$150. In 1995, 201 researchers participated in the program. They included professors, writers, documentarians, graduate and undergraduate students, journalists, actors, media professionals, and employees of other museums. Research topics have included: The Beat Generation (for an exhibit at The Whitney Museum of American Art); American Advertising (for Russian National Television); Margaret Mead; and Televangelism.

The Museum's education programs, which include classes, workshops, and seminars are designed to help children and adults examine television and radio for their impact on and reflection of society, as well as to study historical events and contemporary issues as depicted by the media. The education programs' goals are to: (1) Promote greater understanding and appreciation of all aspects of television and radio. Through a wide array of program clips used in classes and seminars, students and adults learn about the media's artistry and its function in society. (2) Encourage program participants to listen to radio and view television critically. Through the discussion-based structure of seminars and classes, children and adults learn methods of observation and interpretation of the media; (3) Enhance students' classroom curriculum. Through program selections from the Museum's collection, students gain a new perspective on their study of science, history, literature, culture, and language.

The Museum's collection is the foundation upon which its education programs are built. The education program uses both historic and contemporary media clips to encourage active observation and discussion about issues and events housed in the collection of over 80,000 television and radio programs and advertisements. The Education Department is

committed to presenting the Museum's collection in an informative and stimulating way. Because of the power of the visual and aural imagery used in the classes, each participant is likely to be affected by something he or she sees or hears, which enforces concepts learned at the Museum and makes them memorable. Written materials are produced to enforce and amplify concepts introduced in the programs, as well as provide pertinent background information.

Group Education Classes form the core of the Museum's educational programs for children and young adults, and are conducted for elementary (second grade and up), high school, and college students, including classes for the gifted, and mentally and physically challenged students. The majority of groups served are from the New York City public school system and the tri-state area, but schools from as far away as Texas make a Museum class part of an annual visit to New York City.

Because of New York City's cultural diversity, the Museum takes steps to insure that its classes reflect the population it serves. These include specific classes such as **African-American Representation on Television** and **Jewish Representation on Television**, as well as including the contributions of minorities to the media in general subject classes such as the **History of Television**. Approximately 30-40% of groups sign up for classes that address minority representation on television and radio. Because Museum Educators discuss the visit with the groups' teachers before they come to the Museum, school studies can be incorporated into a Museum class.

The Museum's Education Department serves adults principally through its Seminars program, designed to give the general public an insight into the media's creative processes, and its role in history and society. Seminars provide a rare opportunity for practitioners to have a dialogue with their audience, and they also allow for a rigorous look at a specific subject. A range of topics, from politics to entertainment, are covered over the year. Some seminars are designed to interpret exhibitions and screening/listening series. Others, such as **Television and Foreign Affairs**, are offered on topics contained in the collection but not addressed by other public programs. Seminars combine presentations of radio and/or television programming from the collection, a discussion between the moderator and guests, and a question-and-answer period with a public audience. Seminars serve a variety of people, including those people in the entertainment industry, scholars, and television and radio fans. The Museum's Satellite Seminars reach students in colleges across the United States. Selected seminars are also televised across the country on the cable network C-SPAN. All seminars are videotaped and made part of the Museum's collection, thereby permanently available to all Museum visitors.

The Museum's Group Education Program offers ninety-minute classes on a variety of subjects, such as **Advertising, Science Fiction and the Future, The Portrayal of Families on Television, The Portrayal of African-Americans on Television, and Television and American Politics**. Participants watch and listen to programs from the Museum's collection which illustrate the chosen topic. Classes are discussion-based in order for students to share their thoughts and observations, and are tailored to complement each group's particular background. Pre- and post-visit activity sheets are available for certain topics. Classes are held Mondays through Saturdays, 10:15 a.m. to 11:45 p.m., and on Monday and Thursday afternoons. Groups are allowed up to forty people, and the standard group fee is \$50. For the eighth consecutive year, The New York City Board of Education has renewed the Museum Education Department's contract with the Arts and Cultural Education Network. In addition, the Museum receives funding from the New York City Department of Cultural Affairs, allowing fee waivers for low income groups. The Museum is developing a multi-visit component of the Group Education Program, involving a teacher training workshop, two classes at the Museum for students, and a special event for students, their families and teachers. Funding for this program has been recently obtained from the Booth Ferris Foundation.

Teacher Training Programs. The Museum periodically holds workshops to introduce teachers to the Museum's collection and its programs, and to help teachers learn how to use media effectively in the classroom. The Department also conducts individual sessions as part of such New York City Board of Education's professional staff development accredited courses as "Using Technology to Support Social Studies."

The Museum's Seminars include those held in conjunction with exhibitions and screening/listening series, stand-alone single seminars, and seminar series. These ninety minute programs, designed for the general public, are introduced by a highlight tape of clips from the collection which provide a catalyst for the panel or one-on-one discussion which follows. Panelists discuss issues involved in the media, and then respond to questions from the audience. Recent seminars include: **From Page to Screen: Authors Discuss Adapting Work for Television**; and **A Conversation With Sid Caesar**. In November 1995, the Museum presented **Television and the Presidency**, the first two satellite seminars in a series of ten (six will be held in 1996) linking approximately sixty colleges and universities throughout the United States. These seminars, held at the Museum, are transmitted live via satellite to schools across the country. Students can call in and ask questions of the panelists. Seminars can be transmitted between Los Angeles and New York with the addition of the California facility. Printed materials which highlight issues and panelists are produced for selected seminars. All seminars are video-taped and added to the Museum's collection; they are available to the public and are used in classes and other programs.

The Museum also provides a forum for informal public discussions after selected screenings. These sessions are designed to give the public an opportunity to respond to screenings in discussions facilitated by members of the Education Department and invited university professors.

During the first year of operation in Los Angeles the Museum will implement its Education programs in the new building. The Group Education Program and Re-creating Radio will be offered to children and young adults, with a special emphasis on reaching a traditionally under-served audience. Seminars will be conducted for the general public.

Group Education classes are developed in close conjunction with participating groups. Groups wishing to take part in a class make a reservation in advance. An educator discusses the class program with each teacher or group leader, and a topic is either selected from a list of pre-prepared classes or one is developed to match the group's and the Museum's needs. Classes are developed through researching the collection for radio and television material on the topic. The educator develops an outline of questions and discussion points and selects program clips to play for the group.

Pre- and post-visit activities worksheets are available for certain classes, and are being developed for others. Classes are reviewed and updated with new acquisitions to the collection on a regular basis. Because classes can be tailored to each group, and are grounded in the collection, they can complement any curriculum. Because the collection continues to grow, classes continue to be refined.

Seminars are developed through a procedure similar to other public programs. Themes and potential panelists are discussed in Programming meetings, and organization is conducted through the Implementation meetings. Curatorial staff select clips for the highlight tape played during the seminar and develop discussion points. Seminar staff secure panelists, and oversee the logistics of the program. Evaluation is done by Museum staff based on observation of the event and noting visitor response. Formal evaluation has been conducted on the Satellite Seminars, including coded questionnaires which ask students to rate their response to the subject matter, panelists, and the video clips.

VIII. Physical Facilities/Safety and Security

The Museum's New York building is seventeen stories tall. The first five floors and the concourse level are used exclusively for the general public while the rest of the building is utilized for staff offices, back-office support, technical and mechanical facilities, and one floor of rented office space.

Access to the permanent collection is provided through the Library. Public search of the database of programs is conducted on fifty-six Apple Macintosh IICx computers linked to a network of DOS-based machines by a software system developed by the Museum. Requests for programs are sent automatically to three Library Management Systems. Tapes are then retrieved by staff and loaded into one of three Sony VLCS cart-type multiple playback machines located in a vault in the Registrar's Department. Each machine holds 808 Hi-8mm videotape cassettes offering rapid access to every cataloged program in the collection. **Highlights**, the 400 programs selected by Museum curators as representative of the collection (and divided by genre and sub-genre) are permanently loaded in the machines, making them available at all times.

After programs are selected, patrons are assigned one of 96 consoles in one of two viewing console rooms (Danny Thomas Console Room or the third floor Console Room) or the Edward John Noble Scholars' Room. Each single or family console allows for visitor control of video or audio programs, and is similar in operation to a VCR machine. Gallery exhibits take place in the Stephen and Nan Swid Gallery, the Donald and Eleanor Taffner International Gallery, and the Steven Spielberg Gallery. Patrons listen to five pre-set radio channels with current listening series in the Ralph Guild Radio Listening Room. The Ralph Guild Radio Listening Room is operated from its own control room, and also houses the MT&R Radio Studio from which the Museum broadcasts live or taped radio programs. Programs originating from the Studio have included *Le Show* with Harry Shearer, and *Costas Coast to Coast* with Bob Costas.

Screenings in New York take place in two forty-seat screening rooms (also used for education classes and discussion series). The ninety-seat Mark Goodson Theater and the 200-seat MT&R Theater are the main venues for exhibitions, screenings, seminars, and other events. The Sarnoff Master Control Room allows for a single operator to control screenings in the theaters and screening rooms. Each space has a video projection system allowing for screening in any video format. Both theaters are equipped for two-way teleconferencing and telecommunication, so that satellite transmissions can be sent and received. They each have three robotic cameras, audio/visual production mixing capabilities, and video and television lighting enabling them to serve as television studios. The

Museum has recording, transfer, and editing facilities with digital and analog capabilities.

The John E. Fetzer Lobby houses visitor information services and The Gloria and David L. Wolper Museum Shop. Other public areas include the William and Carole Haber Donors' Gallery and the Charles and Lucille King Family Grand Staircase.

The Museum's Los Angeles building includes the following public areas: the Stanley E. Hubbard Library to provide access to the computerized catalog of programming; a television/radio Console Center where visitors view and listen to programs they have selected; the 150-seat John H. Mitchell Theater for programs; the Ralph Guild Radio Studio enabling radio personalities to broadcast their programs from the Museum; the Ahmanson Radio Listening Room, where visitors using head-sets can choose from five listening series organized by the Museum; the Steven and Barbara Bochco Scholars' Room with specially equipped research capabilities for use by participants in the Museum's Visiting Scholars' Program; a Screening/Education Room for the Museum's education classes that will double as an additional screening facility; the Danny Thomas Lobby; the Diane English and Joel Shukovsky Information Center; the Bell Family Gallery, the Gloria and David L. Wolper Gallery, and the David and Laraine Gerber Galley—all spaces for changing exhibits of art and artifacts related to television and radio; and the Mary and Norman J. Pattiz Museum Shop.

Other public areas include the following: the William and Carole Haber Donors' Gallery, the Carl E. Hirsch Staircase, the Barbara and Garry Marshall Pool, and the Bud Yorkin Balcony.

The Los Angeles facility meets all the requirements of the current Americans with Disabilities Act, including full access to the Museum's collection and all public areas within the Museum. As in the New York Museum, the Theater in the Los Angeles facility is equipped with an infrared hearing system.

Various Museum procedures serve to protect staff, visitors, the collections, and facilities. Two separate entrances, lobbies, and elevator banks help to keep visitors in public spaces and away from restricted areas. A security officer is posted in the Museum lobby twenty-four hours a day, including holidays; another security officer is posted in the office lobby during regular business hours. Museum staff are briefed in fire/emergency procedures every three to four months. Security staff are trained in CPR.

To safeguard collections, the Museum has an up-to-date alarm and fire extinguishing system that incorporates automatic communication with the New York City Fire Department. Smoking is not permitted in the building.

IX. Staff

The Museum has a staff of approximately eighty-five full-time and fifty part-time employees. Positions include curators, educators, researchers, catalogers, editors, librarians, publicists, development, financial, membership, technical, and visitor services personnel. The President (since 1981) holds a doctorate from Columbia University and is the author of *Foreign Affairs News and Broadcast Journalism*. He has taught at Columbia and the City University of New York (CUNY). He was a cofounder and is a Trustee of the Center for Communication, a nonprofit organization which brings students and faculty in contact with professionals in diverse communications fields. He serves on the Board of Advisors of the National Center for Film and Video Preservation, the Board of Governors of the International Radio and Television Society, and the Corporate Advisory Board for Queens College of the City University of New York.

The Vice President of Administration and Technology also holds a doctorate from Columbia University and was Director of The Bettmann Archive for thirteen years. The Museum's Vice President of Finance, who also oversees Museum fund-raising, was formerly with Arthur Andersen & Co., and is Executive Director of the William S. Paley Foundation. The Vice President of Curatorial Services holds a Masters degree in Public Administration and was formerly Vice President of the Population Resource Center. One Curator of Television (since 1978) is also an adjunct professor at Hunter College and a member of the editorial board of *Television Quarterly*; he has lectured and consulted at the Cooper-Hewitt Museum, the Whitney Museum of American Art, and the Smithsonian Institution. The second Curator of Television holds a Masters degree in Journalism from the University of Missouri and was formerly senior television editor at *Daily Variety*. The Manager of Radio taught at the School of Communications at Pennsylvania State University. The Director of Engineering was formerly the Director of Operations and Engineering at WNYC-TV, and was the Senior Engineer at the BBC in New York. The Museum's Director of Library and Information Services (since 1977) holds a Master's degree in library science from the University of Michigan, and was the curator at the New York Jazz Museum. The Director of Education, who was previously the Director of Education at the Fraunces Tavern Museum, holds a Masters degree in Museum Education from Bank Street College of Education, as does the Manager of School and Family Programs. One Educator teaches screenwriting at NYU, and the two other Educators have taught through the Upward Bound and Teach for America programs.

The Museum is hiring additional staff for its Los Angeles facility. These positions, which will report to the West Coast Vice President, include a West Coast Museum Manager, who will oversee Visitor Services and the shop; a Technical Manager who will oversee technical operations and security; a

Development Manager who will oversee fund-raising and special events; and a Education Manager who will oversee education and other public activities. Support staff will report to the appropriate Managers.

The Museum is a member, and/or staff attend meetings of such museum and library related organizations as the American Association of Museums; New York Museum Educators' Roundtable; CFO/ARTS; New York Cultural Institutions Council; International Library Science Honor Society; the Mid-Atlantic and New England Museum Associations; and the Museums Council of the City of New York. Staff also regularly attend professional and trade shows relating to technical systems and technologies employed by the Museum.

Museum employees are professionally active and participate in a number of job-related community organizations and associations, including the Cultural Institutions Personnel Group; Society for Human Resources; Financial Executives Institute; American Institute of Certified Public Accountants; New York State Society of Certified Public Accountants; National Association of Securities Dealers; New York Attractions Network; Women in Financial Development; National Society of Fund Raising Executives; the Institute of Electrical and Electronic Engineers; New York Macintosh Users Group; Radio-Television News Directors Association; the Writer's Guild; Association of Moving Image Archivists; ASCAP; the National Center for Film and Video Preservation.

Curators and other Museum personnel travel to national and international venues to organize exhibitions and festivals, attend and serve as panelists in conferences, investigate new program material, and discuss acquisitions, preservation, and interpretive issues related to the collection. The Museum covers travel and related expenses of staff attending relevant activities away from the Museum.

Staff are encouraged to pursue further education and a number of sabbaticals have been granted to employees while pursuing outside projects in areas related to the work of the Museum. Staff have attended job related courses and seminars at Parsons College, Fordham University, the New School for Social Research, New York University, and the School of Visual Arts.

Guest curators and consultants are engaged for exhibitions, seminars, acquisition efforts, as well as for special technical and computer services. They are chosen according to their professional qualifications and expert knowledge, and assist with the development, organization, and implementation of programs.

The Museum of Television & Radio
Organizational Chart

PRESIDENT

Vice President and Executive Assistant to the President

President's Office
Special Projects

Vice President: Curatorial Services

Curatorial Services

Vice President: Public Affairs and Programs

Education
Education Classes
Exhibitions and Seminars
Traveling Exhibitions
Marketing
Radio Marketing
Publications
Public Relations

Vice President: Administration

Building Operations
Office Services
Security
Clearance Services
Library and Information Services
Library Services
Registrar Operations
Research Services
Museum Shop
Technical Services
Visitor Services

Vice President and Treasurer

Development
Membership
Special Events
Finance

Vice President: West Coast Museum

West Coast Operations

X. Support

The Museum is fortunate to receive a wide variety of non-cash support from individuals, public organizations, and private corporations in the community. The most important type of non-cash support from the community is donations of radio and television programs and advertising to the Museum's collection. Over 300 individuals, companies, organizations, and institutions made program donations in 1995, enhancing the Museum's ability to fulfill its mission.

Technical equipment enabling Museum staff and the public better access to the collection and increasing the quality of exhibitions/series, classes, and seminars is offered by a number of private corporations and organizations. Nearly all the Museum's needs for recording tape, including digital and audio cassettes, are met as a result of the continuing support of Maxell Corporation and 3M. Companies such as Belden, Utah Scientific, Tektronix, Ampex, Panasonic, JBL, ADC, Microwave Radio donate equipment and services critical to the functionality and quality of screening, editing and transfer facilities. Additional technical services are contributed by concerns such as Ace Audio Visual, Imero Fiorentino Associates, Hoffman Video, AV Headquarters, Group W, and A.F. Associates. Keystone Communications has helped provide satellite access to and from Museum theaters.

In addition, the Museum has received equipment pledges and donations for its new Los Angeles facility from number of sources including Panasonic, Knoll Group, AT&T, Belden Wire and Cable, Shure Brothers, Fujinon, Apple, Chyron, Ikegami, Grass Valley Group, Pacific Recorders, and Telos.

XI. Long-Range Plans

The Museum's long-range plan corresponds to the three major aspects of its mission. The major component of the Museum's long-range plan was the opening of The Museum of Television & Radio in Los Angeles in March 1996. It is in this way that the Museum is establishing a national museum platform between the East and West Coast, positioning itself to be a "Museum without walls."

Other aspects of the Museum's long-range plan include:

- Acquisition. The Museum is committed to maintaining the most diverse and representative collection of television and radio programs in the world. Special emphasis is being placed on collecting more international programs (with the help of the International Museum Council), more cable programming, and programs that represent new and emerging genres.
- Preservation. The long-term goal for preserving the permanent collection (and television and radio programming in general) is to convert it to an absolutely stable storage medium. Digital disk technologies are being watched carefully. The Museum constantly monitors and contributes to efforts to develop tape preservation methods and equipment. At present the longevity of digital tape formats currently in use is not known, nor is there any agreement on what format is best for taking their place. When the most appropriate format is found and agreed upon (a reasonable time period for such a technology to be fully developed and accepted is the next five to seven years), the entire collection will ideally be converted. In the meantime the Museum will continue to build and safeguard a representative collection.

The long-term goal for preserving the television collection

The Museum recently announced a television preservation partnership with the cable channel Nick at Nite to increase awareness of the importance of television preservation, and to find "lost" television programs—those for which no copies are known to exist. If these programs are found, the Museum will make every effort to preserve and add them to the collection.

- Access. Fully cataloging the entire collection, i.e., making programs in the Archives available in the Collection using the long-form cataloging is a major goal that improves access, helps in preservation, and expands the resources for research and interpretation. Also falling under the access mandate of the mission are plans to increase the subtlety and complexity of the MT&R Library Database with an eye toward enhanced search capabilities for scholars and those doing detailed research. Making the MT&R Library Database accessible via modem is also being explored.