

**APPENDIX E:**

**RECOMMENDATIONS**

**SUBMITTED BY WITNESSES**

## RECOMMENDATIONS SUBMITTED BY WITNESSES

Below are listed are recommendations submitted by witnesses or mentioned during discussions of particular issues.

### ACCESS

Conduct a conference of scholars, preservationists, legislators, and industry representatives to discuss all copyright issues relating to the access and preservation of television and video materials.

Redefine and expand the principles of fair use for scholarly and educational purposes and the impact of new technology.

Emphasize the role of meaningful access as an essential component of a preservation program.

Foster communications and cooperation between rights holders and public archives and the educational community.

Promote methods for increasing regional and local access, including inter-library loans or exchanges and the use of on-line technology.

Expand off-air taping through agreements with rights holders.

Ask corporate archives to make their databases available to scholars via the Internet.

Record CNN off-air.

Simplify the process of rights clearances.

Examine the usefulness of new technology for the delivery of television and video materials for study purposes.

Make NAMID available through the Internet as soon as possible.

Seek the opinions of scholars and educators in developing access policies.

Provide a low-cost method for scholars and educators to obtain access to news and public affairs materials for non-commercial, teaching purposes.

Streamline procedures for obtaining permission to publish a frame enlargement or production or publicity still photograph in articles or monographs.

Argue for price-breaks or moderate fees on the use of copyrighted materials for non-commercial educational use, especially those accessed on line.

Take advantage of the public policies that support the widespread dissemination of information technology.

Promote the concept of educational use as fair use

Encourage funding of cataloging and database descriptions

Conduct a conference of network representatives and government agencies to discuss preservation and access issues.

Provide model instruments for the donation or deposit of television and video materials with a goal of eliminating unreasonable donor restrictions such as those that require expenditure of public funds but don't permit full public access.

## **CATALOGING AND DESCRIPTION**

Identify and endorse cataloging standards for television and video materials.

Install a mechanism for the revision of cataloging standards.

Identify and support a mechanism for training catalogers.

Establish a fund to support cataloging as part of all television and video preservation projects.

Utilize the datastream of caption information as a subject finding aid.

Emphasize the value of professional cataloging.

Develop guides to television and video collections.

Prepare more comprehensive and up-to-date inventories.

Sponsor another local television news archives conference. It has been almost 10 years since the first one.

Conduct conferences as a means of exchanging information and updating training

Emphasize the need to identify and catalog video art collections

## **DOCUMENTATION**

Promote the collection and preservation of interstitial materials, promotional material, and other documentation.

Consider documentation strategy and documentation planning as a framework for collaboration and planning on national and regional levels and private and public sectors.

## **APPRAISAL AND SELECTION**

Establish guidelines for the preservation of television materials, so that materials can be adequately appraised before undertaking costly preservation projects.

Emphasize the historical importance of outtakes from documentary productions and field cassettes and as the raw materials for history.

Provide guidance on retention in a 24-hours news broadcast environment.

Coordinate selection guidelines to ensure maximum coverage of television and video productions in public archives.

Acquire complete runs of series instead of just those episodes which document television as an art form, in order to meet the needs of social historians and other scholars.

Adopt expansive collection policies so as not to preclude research possibilities in the future.

Coordinate collections policies so that there is some agreement on who will save what.

Develop cooperative methods for deaccessioning unwanted materials

Coordinate collection policies on particular topics in specified geographical areas

Develop recommended standards of appraisal criteria and practices for the selection and preservation of television programming.

Seek the advice and opinions of scholars and educators in determining appraisal and selection policies.

Recognize the importance of video art and stimulate its collection.

Describe the need to collect documentaries other independent works that offer a counter-perspective to established media.

Stimulate the acquisition of a selection of educational and industrial videos dealing with public and private concerns such as political commercials, AIDS awareness, drug abuse, etc.

Save all aired newscasts, including CNN reports, morning and midday programs.

Establish a national center for the collection of broadcast news in all its forms.

Identify home movies as a valuable source of social documentation that should be represented in many collections.

Identify the need to make materials from the 1950s a major national and local priority, because so much has already been lost, and the extant materials face the greatest danger of deterioration.

Create an inter-disciplinary advisory board to identify the best television materials each year to ensure that the most important materials are saved and that copies are placed in a public archives.

## FUNDING

Prepare a program like American Movie Classics Film Preservation Week and tie in with video rental chains and telecommunications companies.

Circulate information on available grants for television and video archives.

Obtain funds and support from corporations and local broadcasters on the basis that they would be providing a service to the community.

Provide public archives with information or materials that can be used in support of fund raising.

Encourage government agencies at all levels to establish preservation grant programs

Promote public-private partnerships as a means of sharing preservation-related expenses, joint projects, etc., such as those supported by The Film Foundation and the Sony Preservation Committee.

Expand, at an appropriate time, the mandate of the proposed National Film Preservation Foundation.

Articulate longterm funding needs and bring television and video to the forefront of the national preservation agenda.

Identify new sources for funding.

Counter the view that videotape is not a longterm preservation medium in the context of our obligation to preserve the television and video heritage.

Broaden the responsibilities of the proposed National Film Preservation Foundation to include all moving image material.

Impose a 1% sales tax on gross sales, rentals and advertising expenditures on all forms of television and video transactions.

Ensure that preservation and cataloging funds are set aside for non-mainstream video collections, particularly those held by smaller organizations.

## **AWARENESS**

Produce a television documentary on the problems of television/video preservation.

Recommend that television awards associations give annual preservation awards, supported by a corporate sponsor.

Educate members of professional associations, in particular, members of ATAS and NATAS, who should have an instant understanding and appreciation of what the public archives are trying to accomplish.

Work with local stations to promote the necessity of videotape preservation.

Conduct a national campaign with local elements.

Showcase local holdings through PBS affiliates.

Compile a National Registry of Television and Video Treasures and conduct national tours like the National Film Registry Tour.

Prepare and distribute brochures outlining the importance of saving the television and video heritage.

Include video art and independent video in awareness campaigns

## **INTER-ARCHIVAL RELATIONS**

Promote the concept of a shared national collection held by a wide array of public and private institutions with diverse interests and objectives.

Establish a nationally-directed office for television and video preservation coordination, consisting of representatives from key components of the field in private and public sectors.

Promote a sense of shared preservation responsibility among public and corporate archives.

Promote public-private partnerships among public and corporate archives characterized by regular communications, joint projects, and other mutually beneficial activities.

Investigate the impact of resource sharing through bibliographic networks.

Create a national database inventory.

Conduct conferences as a means of exchanging information

Sponsor another local television news conference since it has been ten years since the last one.

## **LIBRARY OF CONGRESS**

Work with PBS to formulate a combined strategy for evaluating, inventorying, transferring, and preserving historical materials.

Create a national television preservation foundation under the Library of Congress.

Record off-air with time code; copies to serve in lieu of copyright deposit copies.

Establish regional repositories in cooperation with other public archives for an expanded copyright deposit collection.

Establish a special collection, with the consent of copyright owners, that could be used for stock footage, charging reasonable license fees that could be used to support preservation activities.

Request an increase in appropriations that is more commensurate with the current television and video preservation workload.

Assume a leadership position among libraries and archives to advance the cause of television and video preservation on an equitable basis with books and paper.

Serve as a catalyst for the preservation, use, and distribution of television and video materials.

Involve scholars in the design and implementation of the preservation plan.

## **PRESERVATION**

Address the issue of format obsolescence.

Recommend specific videotape formats for archival use.

Establish videotape preservation guidelines for public archives that cannot, due to limited resources, carry out the same policies as the major studios.

Establish standards for creating preservation copies similar to the standards for microfilm

Coordinate the preservation of all moving images into one plan.

Promote the duplication of unique videotapes as a security measure against possible loss

Define physical preservation for television and video materials in terms of film originals, unconformed films, programs edited on video, masters and clones, and all other format variables.

Argue for the retention of film copies after transfer to videotape.

Define preservation for new video formats.

Define preservation for 16mm film.

Define preservation as a continuing process rather than an end product.

Take into account the resource disparity between corporate and public archives and tailor recommendations accordingly so that low cost measures can also be employed.

Identify the television and video equivalent of "orphan films" as a priority for preservation.

Encourage the research and testing of new technologies, in particular, the suitability of digital formats as potential preservation masters.



Determine the physical scope of the problems, providing some statistical assessment of holdings across the country.

Present a strategy for preserving a mountain of television programming that according to some views is too enormous to even contemplate.

Encourage study of surface contaminants on videotape.

Provide guidance for the preservation of home movies.

Identify a storage medium that will last longer than videotape

Ask corporate entities (networks and studios) to make a public commitment to preserve the materials in their archives.

Challenge equipment and videotape manufacturers to work collectively with a goal of assisting public archives to save the video heritage.

Transfer unique materials to the best available digital format.

Establish public/private partnerships, combining knowledge, expertise, and facilities.

Describe the central role of storage in the preservation of television and video materials.

Provide regional storage centers for those public archives that cannot install their environmental controlled storage areas.

Establish national standards for storage facilities.

Establish standards for software with respect to video compression

Identify a universal preservation format for video preservation.

Emphasize video art as a preservation priority.

## **EQUIPMENT AND SERVICES**

Establish regional and/or national equipment depositories to handle obsolete and new formats.

Encourage the donation of equipment to archives and schools.

Save literature and technical manuals relating to video equipment.

Minimize government competition with the private sector for copying and restoration services.

## **EXPERTISE**

Provide access to experts and consultants who can help public archives organize their work and offer technical assistance.

## **TRAINING AND PROFESSIONAL DEVELOPMENT**

Circulate standards governing the description and preservation of television and video materials.

Conduct national and/or regional workshops.

Create continuing educational opportunities for new archivists and those already in the field.

Establish graduate-level curriculum at an American university to develop knowledgeable and skilled professionals who can train others and assume leadership in the field.

Obtain corporate sponsorship of training curriculum

Establish scholarships, internships, and research grants programs.

Publish a compendium of research articles, papers, etc., relating to the preservation of videotape.

Publish a basic videotape preservation manual

Prepare traveling exhibitions that demonstrate problems relating to the preservation of videotape.

Maintain an on-line bibliography of research materials