

**THE WGBH MEDIA LIBRARY AND ARCHIVES
ASSESSMENT FOR SCHOLARLY USE**

FUNDED BY

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1. Executive Summary

The WGBH Media Library and Archives (MLA) Assessment for Scholarly Use project was designed to achieve two goals: to determine the educational value of WGBH's extensive archival collection for higher education research and instruction, and to accomplish this by designing an assessment instrument for surveying audio-visual collections that could be shared with other institutions. At the start of this project, the MLA housed approximately 29,000 programs with 570,000 related production elements and documents, numbers that suggest both the potential worth of this collection to the academic community and the complexity of evaluating its educational value. The study approached this challenge by (1) creating a framework and tool for collecting information about the archived programs, (2) assembling a detailed composite portrait of the archival collection, and (3) modeling potential approaches to analyzing and employing the data compiled through this work. This process has enabled WGBH to identify the depth of materials associated with each title and track the remarkable range of academic subjects and interests reflected through over fifty years of broadcast programming.

The growth of the MLA collection has been strongly shaped by WGBH's organizational, production, and technological history. WGBH was founded in 1951, and consequently archived programs extend back into the 1950s. Unfortunately a fire in 1961 devastated WGBH's holdings of programs and documents, destroying much of this early history. While the introduction of videotape increased the potential for storing programs and production elements, in keeping with industry practice WGBH erased many of these programs because reusing videotape was cost effective. However, archival and preservation principles and practices were implemented over time and were institutionalized with the formal establishment of the WGBH Archives in 1979, the first public television archival collection that adhered to professional principles and standards. WGBH's archive now holds over half a million assets.

In order to present a detailed picture of the MLA collection, project staff first sorted the materials for assessment according to the following categories: (1) by media (television, radio, and Web); (2) by the program categories of stand-alone (i.e. programs completed in a single production) and series (including limited series productions and titles produced on an ongoing basis); (3) by decade of creation; and (4) by major subject discipline. This process of differentiation is based on the fact that the assessment tool scores elements that may be rare in one category but common in another. For example, few audio-visual and documentation elements survive from the 1950s, whereas thousands are produced for many programs today. Similarly, radio production does not result in the same quantity of associated audio-visual and documentation elements as television does. By employing such divisions, the project staff worked to ensure that programs with educational value would not be overlooked. Similarly, sorting by topic area allows programs to be viewed within their own specific subject area contexts. It would challenge logic to compare music and history programs that have been produced using different production strategies and methods, nor would it make sense to rank subject areas against one another.

After identifying and categorizing the master programs and production elements, MLA staff employed the assessment tool to collect the information necessary to determine educational value. The assessment tool is comprised of thirty-two questions, and is contained within a database created to serve both as the survey instrument and the data repository. Each program's

educational value is derived from four key factors: physical access (composed of media and production documentation assets), intellectual access (reflecting the quality of the program's pre-existing metadata), rights information (including the documentation available about the use of the program and its component assets), and content information (including evaluations of the program's significance and reception, as well as additional attributes such as target audience, personal names, and chronological focus).

Because this project aimed to assess the archive for the purposes of higher education online use, it was particularly key to categorize content according to academic discipline whenever possible. Consequently, the assessment tool also employs a taxonomy developed by Multimedia Educational Resources for Learning and Online Teaching (MERLOT; www.merlot.org), a free and open peer-reviewed online resource for higher education learning materials supported by major colleges, universities, and statewide higher education systems. MERLOT categorizes content in seven disciplines (Arts, Business, Education, Humanities, Mathematics and Statistics, Science and Technology, and Social Sciences) as well as fifty-four subject areas within these disciplines (for example, Biology, History, and Music). Additional, more specific content categories are provided by Library of Congress subject headings. As a result of these classification systems, the assessment tool sorts and identifies titles within the framework of higher education.

A numerical system scores titles based on quantifiable data elements, and the assessment's database structure allows users to cross-reference criteria such as date, subject matter, or academic discipline to tailor ranked or priority lists. However, the scoring system only offers a partial picture – it must be balanced with the tool's unscored content attributes to complete the information about each title and its potential educational value. The academic worth of unique materials featuring figures such as Martin Luther King, Jr. and Eleanor Roosevelt, or of programs addressing topics of perpetual scholarly and classroom interest such as the Civil Rights Movement and the Vietnam War, should offset a score that might be low because a title has less abundant associated materials or resides on an obsolete format. Consequently, it is important to note that qualitative judgment is essential to employing the assessment tool and utilizing its results.

MLA staff completed the evaluation of all qualifying television series, television stand-alone programs, and radio series, and also assessed the WGBH Forum Network, an online archive of public lectures presented in partnership with Boston-area cultural and educational organizations (forum.wgbh.org). Project staff also completed the evaluation of 15% of radio stand-alone programs, and determined the dates and subject disciplines for the remainder to prepare the titles for sorting and collocation. The project's results include the following highlights and discoveries:

A significant percentage of WGBH programs have substantial physical assets.¹ Asset types include masters as well as interviews, original footage/audio recordings, stock footage, and still photographs.

¹ Please note that the figures and statistics in this report are based on the collection as of September 2007.

- 40% of the 423 evaluated television series possess three or more of these asset types, and 14% have all five. In addition, 61% have original footage/audio materials and 27% have interview materials, supporting materials that may have particular value for researchers and educators.
- One-third of the 524 television stand-alone titles have two or more of these five asset types, 34% have original footage/audio materials, and 9% have interview materials.
- And while radio primary source materials are more limited because of their production processes (for example, radio shows do not use stock footage), 13% have original audio materials and 5% have interview materials.

The majority of WGBH’s television and radio programs have enduring value for academic audiences, and many earned accolades and awards.

- Over half of television series (56%), television stand-alone programs (56%), and radio series (67%) were rated as “evergreen,” a term signifying that their content will be compelling to researchers and educators indefinitely.
- Moreover, 16% of television series, 8% of television stand-alones, and 5% of radio series received an excellent critical reception (based on reviews collected from *The New York Times* and *The Boston Globe*).
- A noteworthy 13% of television series, 5% of television stand-alones, and 4% of radio series were honored with at least one of broadcasting’s top awards.
- A select 3% of television programs and 1% of radio series were represented in all three categories – they were evergreen, critically-praised, and award-winning. This exclusive tier includes ongoing WGBH series like *Frontline*, *Nova*, *American Experience*, and *Basic Black*, as well as past programs such as *Children’s Circle* (1952-1966) and *Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb* (1981).

The multidisciplinary subject interests of many WGBH programs offer broad appeal.

- A third (33%) of television series and nearly a quarter (24%) of television stand-alones fell into three or more MERLOT disciplines.
- Additionally, 18% of radio series covered three or more MERLOT disciplines.

The assessment results also highlight the programming sectors where the WGBH brand has long been recognized, such as science (*Nova* and *The Race to Save the Planet*); public affairs (*Frontline* and *The Advocates*); history (*American Experience* and *War and Peace in the Nuclear Age*); drama (*Masterpiece Theatre* and *Mystery*); music (*Evening at Symphony* and *Morning Pro Musica*); and how-to (*The French Chef* and *The Victory Garden*). Additionally, the assessment focused attention on important works that have been obscured by time, including *Prospects of Mankind with Eleanor Roosevelt*, *Jean Shepherd’s America*, and *The Creative Mind* and *The Creative Method*, radio series featuring leading artists like Agnes De Mille and Frank Lloyd Wright.

By categorizing, evaluating, and identifying WGBH resources with educational value, this assessment has provided a crucial foundation for the next phase of WGBH’s Digital Library, a project with the goal of providing scholars and educators online access to WGBH archival content. In addition, the assessment tool will be offered as a model to public broadcasters, libraries, archives, historical societies, and other entities with moving image and/or recorded

sound collections. The assessment tool, project report, and sample records will be posted on the WGBH Open Vault Web site (openvault.wgbh.org) along with an online discussion forum or other mechanism for soliciting comments. Project staff will pursue various other avenues for distributing the report as well, such as contacting professional organizations and presenting at conferences.

Boston's academic, artistic, and scientific institutions collaborated to found WGBH, and today the station continues to forge educational links and partnerships with each successive generation, and to open new channels to eager minds. Media content has been woven tightly into the fabric of education and learning, and the importance of our audio-visual heritage is indisputable. Many WGBH programs have not been seen or heard since their first airing, and much of the MLA's rich historical collection remains unexplored by scholars, educators, and the public. WGBH seeks to bring to light unknown programs, and open access to finished productions and invaluable additional materials such as footage and audio not seen or heard since originally created. As the academic community turns to media resources not only as a classroom tool but as a living record of the past, WGBH is poised and prepared to share the wealth of its collection and create a resource valuable into the future.

2. Introduction

The mission of the WGBH MLA Assessment for Scholarly Use was two-fold: to determine whether WGBH's archive collection bears educational value for academic research and instruction in higher education, and to accomplish this by designing an assessment instrument for surveying audio-visual collections that can be shared with other institutions. (A Glossary of Terms is provided in Appendix A.) At the commencement of the project, there were approximately 29,000 programs with 570,000 associated production media and documents (production elements) in the archives. This study approached the challenge of gauging the educational value of such a large collection by assembling a detailed composite portrait of the archives and by analyzing and presenting data in various modes. These approaches were intended both to explore the archive's educational value and to model interpretative methods for other archives, libraries, and organizations that might implement the tool for their appraisals in the future.

It is important to recognize at the outset that WGBH's organizational, production, and technological history have strongly impacted the development of the MLA collection and its current state today. A fire in 1961 devastated the station's holdings of early programs and documents accumulated since the station's founding in 1951. When videotape replaced film as a format for storing programs and production elements, WGBH re-used these tapes for reasons of economy. This practice was standard throughout the television industry due to the high cost of videotape. However, archival and preservation interests and practices gained prominence over time and were institutionalized with the formal establishment of the WGBH Archives in 1979, the first public television archival collection that adhered to professional principles and standards.

The composition of the WGBH Archives also reflects the fact that different media types and genres introduce more material into the archive than others. As a rule, radio programming has not generated a great number of production elements when compared to television. Similarly, because history and documentary programs often acquire stock footage and still photographs as well as generate original footage, they generally have more production elements associated with them than shows such as how-to programs that do not utilize or generate these kinds of materials. Such circumstances have shaped the Media Library and Archives collection, and therefore are reflected in the findings of the evaluation. Such background information is crucial for setting the absence of early content or the modest level of radio primary source materials in its proper context.

For this project, educational value is broadly defined as the worth and usefulness of archival resources to scholars, educators, and students in universities and colleges for the purposes of research, instruction, and study. Each group within the academic community can make use of archival materials in different ways depending on their goals. For example, the same program may serve as a primary or secondary source based on the viewpoint of the user – while one professor may show or assign a program in a course, another may view it as research material for investigating a question such as the impact of television or radio on audiences.

Each program's educational value was derived from four key factors: physical access (composed of media and production documentation assets), intellectual access (reflecting the quality of pre-existing program metadata), rights information (including the documentation available regarding the use of the program and its component assets), and content information (including evaluations of the program's significance and reception, as well as additional attributes such as target audience, personal names, chronological focus, and others).

Because this project aimed to assess the archive for the purposes of higher education online use, it was particularly key to categorize content according to academic discipline whenever possible. Consequently, the assessment tool also employed a taxonomy developed by Multimedia Educational Resources for Learning and Online Teaching (MERLOT; www.merlot.org), a free and open peer-reviewed online resource for higher education learning materials supported by major colleges, universities, and statewide higher education systems. MERLOT categorizes content in seven disciplines (Arts, Business, Education, Humanities, Mathematics and Statistics, Science and Technology, and Social Sciences), and fifty-four subject areas within these disciplines (for example, Biology, History, and Music). Additional content categories were provided by Library of Congress subject headings.

All of these factors were collected and evaluated through the assessment tool, a survey instrument of thirty-two questions contained within a database that also serves as the data repository. (Please see Appendix B to view the assessment tool and sample entries.) The data assembled from the collection survey were directed to the fundamental inquiry of the grant: would a prospective collegiate constituency benefit from access to WGBH's collection? To evaluate the programs in the collection, the project scored titles according to the assessment's quantifiable data elements. As a result, scores can provide a first step in differentiating potential educational value among titles. Moreover, the assessment database structure was developed to

also allow users to cross-reference data elements, making it possible to use criteria such as date, subject matter, or academic discipline to tailor ranked or priority lists.

However, the scoring method offers only a partial view because content attributes included in the data such as keywords and subject areas cannot be quantified. For example, how would a history program be scored against a musical performance, or a science series against a public affairs documentary? Because important content attributes were impossible to quantify, the scoring system results should be viewed in reference to unscored content data in order to form a complete image of each title and its potential educational value.

The Media Library and Archives will infuse the data collected during the course of the project into its Media Archive Research System (MARS), the inventory database for WGBH's archive holdings. In addition, the MLA will be able to utilize the assessment database to prioritize works to be included in a future delivery system such as the Digital Library. Other archival bodies could use such a database to similarly prioritize their collections by educational value, or to select individual titles for digitization, preservation, enhancement of access, or other objectives.

This project is additionally characterized by its movement from an internal and organization-centered focus to an external or outward perspective. The Media Library and Archives seeks to model the potential value of a large, comprehensive collection for the academic community, inviting the viewpoint of this audience to consider what resources might be most beneficial and productive for their work. As the world of higher education is a broadly defined clientele, this opens a wide vista on educational value, a quality that can change depending on the needs of the institution or user. This vista is ultimately determined by the ways in which sets of assessment information can be related to each other. There is no absolute list of the 'most' educational titles or those with the 'greatest' educational value; rather, there are as many lists as are required or desired. This relational flexibility represents the power of this methodology.

Fundamentally, an assessment should be based on objective standards to the highest degree possible. Yet with this ideal in mind, judgment plays a role in the practical application of an assessment system as well. By sharing its work, WGBH's MLA seeks to make transparent the choices that shaped the assessment process and its results. This report will: (1) review the development and stages of the project; (2) explain the assessment tool and the operations of the evaluation process; (3) present result highlights, multi-faceted interpretations, and case studies from collection survey data; and (4) discuss the value of the assessment project as a model for other organizations.

3. Process and Procedures

Project History

With the support of The Andrew W. Mellon Foundation, WGBH began its work to assess the value of its Archives for scholarly use in June 2006. Because there were no existing moving image assessment tools that met the specific needs of this project, WGBH determined to create

and model such a tool based on the following recognized and accepted assessment and appraisal survey tools: the Historical Society of Pennsylvania (HSP) assessment tool, initially developed by David Moltke-Hansen; the Nebraska State Historical Society Moving Image Collections Survey (NSHS), developed by Paul Eisloeffel; the Preservation Priority Worksheet for Videotape Collections, developed by conservator Sarah Stauderman at the Smithsonian Institution; the Columbia University assessment tool, developed by Janet Gertz; and the WGBH Selection Policy.

During the summer of 2006, project directors Mary Ide and Karen Cariani recruited two advisory groups: the Assessment Advisory Group for consultation on the design of the assessment tool, and the Faculty Advisory Group for consultation on forging efficient communications with the larger academic community and providing feedback on the tool's intent and design. (Please see Appendix C for a list of the advisory groups' members). During the course of this study, both groups were consulted periodically and contributed invaluable counsel to the advancement of the project.

The project directors drafted several versions of the initial assessment tool, and held conference calls in June and July 2006 with the Assessment Advisory Group to review the tool and the project's goals. The finalized assessment tool (ultimately completed in the fall of 2006) was informed by their insightful critiques that effectively streamlined the tool's questions and processes. In June 2006, the project directors also began working with the Faculty Advisory Group, who furnished in-depth analysis and comments through two major exercises relating to ranking the importance of physical access, intellectual access, and rights information. The faculty advisors also supplied feedback on the selection of subject headings and disciplines, and rated the potential value of production elements for research and classroom use. Their work offered extensive input the assessment tool's success in capturing the kinds of information important to the academic community.

Upon joining the project in September 2006, project archivists Stephen Kharfen and Barbara Macleod concentrated on creating a practical and workable design for the assessment tool database. MLA staff employed FileMaker Pro 8 to design and build a prototype that provided a solid foundation for the assessment. At this point, the project staff also studied research materials for developing the assessment tool as well as the feedback from the advisory groups. After determining and defining the assessment criteria, the staff reviewed how effectively the tool's structure and questions captured the essential elements of the assessment's key factors. While ensuring that no crucial information was eliminated or overlooked, the archivists streamlined the assessment tool from approximately seventy to thirty-two questions in order to expedite the evaluation process. The resulting database serves both as the assessment tool and as the repository of its data, and is accessible by MLA staff but not the general public.

MLA staff members also trained the project archivists in the basic operations of the WGBH Archives and in the use of the Archives' inventory database, the Media Archive Research System (MARS). A relational database, MARS tracks WGBH's holdings through the following four categories: (1) assets (composed of physical items housed in the archives – such as videotapes, video reels, CDs, etc. – as well as digital stills); (2) logs (offering descriptive information about the content of tapes and source and rights information); (3) materials used

(providing descriptions of the actual footage, audio, and stills used in the final program and rights information for each item); and (4) programs (including summaries of series and stand-alone titles, airdates, producer credits, and links to related assets). (Sample MARS records are provided in Appendix D.) While the metadata in MARS ranges in degree of detail from exhaustive descriptions with numerous keywords and credits to the bare minimum of title and technical specifications, this wealth of pre-existing data proved to be the main source of information for the project.

Project staff also gathered additional information from a broad assortment of sources: discussions with current and former WGBH staffers; program documentation files such as press clippings, press kits, promotional materials, printed summaries, production records, and transcripts; WGBH's program guide; online databases, primarily *The New York Times* (1851-2003) and *The Boston Globe* (1980-2007); and other online resources such as the Web site of the WGBH Staff Alumni Association. When warranted, some programs were viewed to identify them or determine their subject matter. Preservation masters and viewing copies were also dubbed for a number of titles. (See Section 9: Preservation Activities for more detail.)

In mid-September 2006, a test database was populated with fifty-one sample titles from MARS. Staff selected a wide range of titles that included television and radio shows, series episodes and stand-alone programs, and simple and complex records. Based on their observations of the test database, the principal investigators and project archivists initiated further revisions of the assessment tool and wrote processing policies and procedures to ensure that the assessment's survey questions would be answered consistently. (For more detail, see Appendix E: Policies and Procedures.)

Project staff completed the review of the television stand-alone programs and WGBH Forum Network resources in January 2007, and finished the review of television series in April 2007. The data analysis of the television programs was carried out from May to June 2007. The evaluation of the radio series was started in July 2007 and concluded in August 2007. From September to October 2007, the radio stand-alone shows were partially assessed as well. Dates and subject disciplines were determined for all radio stand-alones, and 15% of radio stand-alone programs were fully evaluated.

The Assessment Process

As noted above, at its core the assessment was conducted by determining and entering answers to the assessment tool's thirty-two questions into the assessment database. However, the project's early testing stages offered new insights into the best and most efficient methods of evaluating the collection. It became clear that the scope of the project required a more selective and efficient approach. Consequently, project staff made the following key modifications to ensure the project would be manageable while maximizing its impact.

First, MLA excluded several classifications of programs from the assessment because they were third-party materials or offered little potential educational value. Programs that WGBH does not own or did not co-produce were omitted because of the potential expense of investigating and clearing rights and obtaining usage permissions. In addition, titles with only textual assets (such

as press kits or proposals) were also disregarded, because although such documents could have research value, as a broadcasting organization WGBH sought to focus its assessment primarily on titles with audio-visual elements. Recordings of pledge breaks were also judged of limited possible worth and so were not assessed.

Second, to further streamline the process, MLA introduced the practice of series-level treatment for television and radio series. WGBH defines a series as a group of programs either broadcast indefinitely on an ongoing basis (such as *Frontline*) or with a predefined number of episodes (such as *Vietnam: A Television History* – sometimes called a limited series or mini-series). This approach treats the separate episodes of a series collectively rather than individually, allowing the project staff to assess more efficiently a collection that included 725 television and radio series with 25,534 episodes.

Initially, the intention had been to apply the principle of series-level treatment only to those series whose basic subject matter, theme, or format remains essentially constant over time. For example, in genres such as how-to shows and for titles such as *This Old House* (483 episodes) and *The New Yankee Workshop* (222 episodes), individual episodes do not offer remarkably different content from a higher education perspective. In some cases like *Victory Garden* (1,005 episodes) and the classical radio show *Morning Pro Musica* (1,177 episodes), both series that span over thirty years, their large numbers of episodes also render detailed assessment impractical. In cases when there are guest participants of great significance or changes in thematic content from program to program (such as the television talk show *Elliot Norton Reviews* (1958-82) and the current radio news series *The World*), staff had planned to assess each episode of the series on its own, but after plotting the timeline for the assessment in accordance with these guidelines, it became apparent this was infeasible. Therefore, it was concluded that the series-level approach should be extended to all series.

Series-level treatment forgoes specificity in favor of the opportunity to document the probable utility of the majority of titles in the evaluation with a broad yet robust appraisal. The evaluators still reviewed the MARS records for each episode, and used this information to describe the series in an overarching profile that was entered as a series-level record in the project database. These descriptions will serve as portals to the series as the project proceeds into its next phase, and MLA staff will utilize the assessment data as part of prioritizing materials for access by professors and students. In addition, the series-level records will be imported into MARS to enrich the cataloging descriptions available there.

Third, to hone the utility of the assessment, the MLA introduced category groupings. Project staff determined that assessing titles within defined categories such as media (television, radio, Web), decade of production, and type (series and stand-alone) would offer more value for comparison. For example, it would be illogical to view radio and television programming together when their production systems have been quite divergent and have generated differing volumes of materials, an issue that would be immediately apparent in scoring. In the same vein, it would be equally unsound to merge into one assessment pool both current era titles that have thousands of audio-visual and documentation elements and early programs that possess few surviving or originally created assets.

The division between stand-alone programs and series offers further value for narrowing comparisons. As noted above, a stand-alone (also called a special or a one-off) is a program completed within a single production, while a series refers to a group of programs broadcast on an indefinite basis or with a predefined limit. (Both types of series are grouped together for the purposes of this assessment because differentiating them would have no marked impact on their potential educational value.) To analyze stand-alone programs and series collectively would again create an unbalanced basis for comparison because the series, as a collection of single episodes, necessarily possesses more physical assets and covers a greater subject range than any stand-alone program could. Consequently, a series would have an advantage in every evaluation category against a stand-alone by virtue of numerical superiority.

Within the category of television series itself, an additional modification was introduced to more fully identify and track the depth of content in long-running series. Because a substantial number of WGBH's series have been broadcast over multiple decades, project staff counted series results within each decade of their broadcast. This approach consequently allowed the significantly larger reserves of enduring series like *Nova* and *Frontline* to be reflected in each decade and in the total statistics of the television series category as well in order to provide a more complete picture of the collection's overall dimensions.

Using the Assessment Tool

As noted above, in designing the assessment tool the principal investigators researched evaluation systems, especially those conceived for film/video/audio collections, and conferred with the advisory groups. Through this work, they selected four evaluation factors that constitute the core of the assessment and provide the structure of the assessment tool: (1) physical access, (2) intellectual access, (3) rights information, and (4) content information.

The primary objective of measuring these factors is to elicit answers to the key questions of this investigation. What classifications of materials populate the collection and what is their preservation status? What kind and quality of descriptive data already exist that could be utilized in the future Digital Library? What is the extent of legal/rights information that could control or limit the use of materials? And what is the thematic content of the collection in terms of geographic and temporal coverage, participants, subjects, and other elements?

Below please find an overview of the four evaluation factors reflected in the assessment tool (Appendix B). A more complete description of the evaluation factors and how they were applied in the assessment can be found in the Policies and Procedures document provided in Appendix E, and an overview of the scoring system can be viewed in Appendix F.

1. Physical Access

This factor provides information about the audio-visual components and documentation associated with each program. While the specific format of the audio-visual material was not noted to avoid duplicating information already available through MARS, aspects important to the title's accessibility were recorded. For documentation assets, staff noted whether they are on paper, in an electronic form, or both; for audio-visual materials, they noted whether a format was analog or digital, and whether it was current, outmoded, or obsolete.

In collaboration with the advisory groups, the principal investigators determined the types of film, video, audio, and production document elements to be assessed in the survey. The assessment tool correspondingly tracks the following categories of physical materials:

Components:

- Masters – Completed form of a program.
- Interviews – Footage or recordings of interviews conducted for a specific production.
- Original Footage/Audio Materials – Footage shot or audio recorded for a specific production.
- Stock Footage – Footage of locations, actions, or people not originally recorded for a production and obtained from third parties.
- Stills – Non-moving images used in a production or for promotional purposes that may either belong to WGBH or have been obtained from a third party.

Documentation:

- Cue Sheets – A legal document indicating the source of materials used in a WGBH production. There are three categories: (1) music cue sheet; (2) visual arts cue sheet (for stills); (3) stock footage/animation cue sheet.
- Footage Logs – The listing of every shot (including its source and record time in and out) that make up a program.
- Interview Transcript – The complete unedited text of an interview.
- Program Transcript – The complete unedited text of a program.
- Scripts – The complete text and description of all action in a program.

These categories illustrate the wealth of materials available in the collection that can be of value to scholars and educators.

Moreover, the technological currency of each audio-visual component's formats was surveyed in order to estimate its readiness for migration to the digital environment. The audio-visual assets were described at one of three technological currency levels: current (commonly used in the television or radio industries at the time of the assessment); outmoded (still in use but expected to be superseded by newer technology in the foreseeable future); and obsolete (no longer used in the industry). Appendix G provides a chart listing all of the audio-visual formats assessed and how they were categorized. The statistics gathered from this information will indicate the scale of expenditure that will be necessary to convert analog materials and upgrade outmoded digital ones, an action key to preserving the collection and providing broader access.

Physical Access Scoring: With the exception of stills, components are graded by their formats' technological currency level. The highest score (five) is accorded to current digital formats, and the lowest score (one) is given to obsolete analog formats. (In a case where there may be several masters on different platforms, only the format with the highest level of currency is recorded.) For still photographs and documentation, the scoring is similarly weighted in favor of those titles in electronic formats because they are more easily migrated to the digital environment: electronic materials earn two points; paper materials earn one; and programs with both earn 2.5.

It should be noted that the existence of a single item in any area is sufficient to credit a program in that category. For example, if there is only one still photograph among thousands of assets related to a title, that fact is enough to earn points in that field.

2. Intellectual Access

This factor assesses the extent and quality of the metadata the MARS database provides for each program. This cataloging data note the level of description available at the program and asset level, as well as the footage logs and materials used for each title. As such, it will serve as the basis for enabling users to discover program resources in the future Digital Library.

Intellectual Access Scoring: Scores were assigned on a scale of one (lowest) to five (highest). If there was a minimum of descriptive information, limited perhaps to the basic indication that a show was a radio broadcast, then the program was rated at the low end of the scale. If a program was described in great detail, such as with extensive summaries, individual episode synopses, lists of participants, and multiple keywords, then the program scored high on the scale.

3. Rights Information

This factor records the existence of the types of rights documents that may affect the use of program materials. Project staff did not examine or attempt to interpret rights documents, but only identified whether or not such documents are present according to the MARS database. The following are the types of documents recorded in the evaluation:

- License Agreements – Signed legal documents stipulating provisions of use for non-WGBH materials in WGBH productions.
- Other Legal Files – Documents other than those specified in this list that may pertain to the use of WGBH programs and materials.
- Production Agreements – Signed legal documents detailing the involvement of companies or organizations with WGBH productions.
- Releases – Signed legal documents granting rights to interview or appearance footage (Appearance Release); footage shot in a specific location (Location Release); or the right to use non-WGBH produced footage or material (Materials Release).
- Talent Contracts - Signed legal documents governing the work or appearance of persons involved in WGBH productions.

Staff also recorded restrictions on materials that potentially affected their legal status, such as if rights were in dispute or being litigated, or if interdictions had been imposed on footage deemed sensitive due to the appearance of particular individuals or groups.

Rights Information Scoring: One point was assigned for each document type that was available for a title, up to a maximum of five. Additionally, a program earned one point if it had no restrictions and zero points if it had a restriction.

As in Physical Access, the existence of a single item was sufficient to earn a point for the category.

4. Content Information

This factor contains details about a program's content from both evaluative and descriptive perspectives. Two categories in this area – Content Longevity and Critical Reception – are assigned points and included in the assessment's overall score. However, survey questions grouped under the third category, Content Attributes, do not carry point values because they offer descriptive information (such as keywords and subject areas).

A. *Content Longevity*

Reflecting the fundamental assumption that some subjects possess greater worth for scholarship and teaching than others, this category estimates the permanence of academic interest in a program's content by employing one of three classifications: evergreen, current, and dated. Evergreen subjects (such as the Civil Rights Movement and international politics) will continue to be compelling to students and professors indefinitely into the future. Titles judged current have limited appeal on a national scale (such as programs that present strictly local issues) or have research or instructional potential only in the present. Dated programs have virtually no easily identifiable value for education or research in the present or future.

Content Longevity Scoring: Content classified as evergreen earns two points, current one point, and dated zero points.

B. *Critical Reception*

The critical reception of each program was determined by two measures: first, whether a program received any awards, and second, whether (and how positively) a program was reviewed.

To determine the first measure, project staff compiled a list of the most esteemed awards in broadcasting to act as the benchmark for this data element. These awards include: The Academy of Arts and Sciences' Academy Award (the Oscars) awarded for cinematic excellence; the Alfred I. DuPont-Columbia University Award for television and radio journalism; the Armstrong Memorial Research Foundation's award for excellence in broadcasting; the Banff World Television Award (the Rockie) for excellence in international television; the George Foster Peabody Award for the most outstanding achievements in electronic media; the Massachusetts Broadcasters Association Award; The Academy of Television Arts and Sciences' Emmy Award for excellence within various areas of the television industry; the National Academy of Arts and Sciences' Boston/New England Emmy Award; the Ohio State Award for excellence in educational, informational, and public affairs broadcasting; and the Robert F. Kennedy Journalism Award for outstanding reporting of the lives and strife of disadvantaged people throughout the world.

Reviews were collected from the online databases of *The New York Times* (1851-2003) and *The Boston Globe* (1980-2007), as well as WGBH press clippings files. Based on their content, reviews were assigned values on a scale of one (poor) to five (excellent). Programs without reviews were assigned a zero in this section.

Critical Reception Scoring: Programs with at least one award were assigned one point; programs with no awards earned zero. Reviewed programs with a ranking from one to five were awarded

half of the value assigned. For example, if a program's reviews ranked as excellent (5), it earned 2.5 points in this category; a program that had poor reviews (1) would earn .5.

C. *Content Attributes*

Unscored content attributes weigh heavily in the assessment of the MLA collection because a show's subject matter can balance or offset the other evaluation factors. For instance, if a program has a large number of media and documentation assets but its content relates to a topic of little importance or interest, then such a program would be viewed as less relevant for academic use. Certainly the opposite is true as well. Therefore, a great deal of effort was expended in specifying the program content.

Content attributes recorded by the assessment tool include: target audience; chronological and geographic coverage; corporate and personal names; the designation of fiction or nonfiction; additional keywords; Library of Congress subject headings; and Multimedia Educational Resource for Learning and Online Teaching (MERLOT) disciplines.

Target Audience: This category distinguishes between programs created for general audiences, for children (defined as any age group below college-level), and for professional audiences (defined as members of a particular occupation, such as educators, lawyers, or physicians). Titles targeted to professionals include training and continuing education resources (*Management Training Program* and *Teaching High School Science*) and updates on new technology and techniques in a field (*Boston Medical Reports* and *Law Enforcement and Criminal Justice*). If a title is not designated in this category as children or professional, it is targeted to a general audience.

Chronological and Geographic Coverage: These two categories track the eras and locations shown or treated in WGBH's programs. For time periods before the 1900s, project staff determined a general level of detail was adequate and so recorded only the century or centuries covered by the programs (e.g., 1700s). Because the twentieth century is the focus of such a large proportion of the collection, however, within the 1900s the decade format was utilized for greater specificity.

To illustrate, the television series *China in Revolution* relates the history of China from 1911 to 1989 and also sets the story of those years in the context of the nineteenth century. Therefore, the chronological expanse of the show is indicated with the following range of dates: 1800s, 1900s, 1910s, 1920s, 1930s, 1940s, 1950s, 1960s, 1970s, and 1980s. To further illustrate this process, if a music program included the work of Beethoven or Muddy Waters, dates for the composer or performer's music would be noted in the show's record as well.

To characterize the geographic coverage of the collection, terms were drawn from the Library of Congress Subject Headings system (see below for more detail) and the Library of Congress Authorities online database. Project staff categorized content according to nation with the exceptions of Canada and the United States, where provincial or state classifications were employed. This reflects the fact that as an American broadcasting station, much of WGBH's programming pertains to North America (although numerous shows explore all points of the compass). If a program dealt with a region or continent as a whole, then it was assigned a

regional or continental heading such as “Central America” or “Africa.” Stand-alone titles were limited to five headings; however, there were no restrictions for series.

Personal and Corporate Names: These two categories include the names of participants and biographical subjects featured in a program, and corporate bodies that were either the subject of a program or involved in its production. As the spelling of names can vary, the project staff consulted the Library of Congress Authorities database to determine appropriate headings.

Fiction / Nonfiction: This category reflects the conventional distinction between fiction (i.e., imaginative) and nonfiction (i.e., fact- or reality-based) works.

Keywords: Occasionally, a program treated a topic or an event for which there was no appropriate term in the Library of Congress Subject Headings system. For example, categories such as ‘public affairs’ or ‘classical music’ are not included in this system. In those cases, the nomenclature or phrasing as encountered in the program or related sources was recorded in the keywords field.

Subject Headings and Content Classification Systems: Two classification systems were used to categorize the archive’s subject matter contents: MERLOT (Multimedia Educational Resource for Learning and Online Teaching) and the Library of Congress Subject Headings system. MERLOT categories were employed to identify program content according to higher education disciplines and subject areas, while specific topics were registered through Library of Congress subject headings.

MERLOT is a free and open Web site that provides access to peer-reviewed online instructional and research materials for higher education. These resources are classified according to a subject taxonomy. As MERLOT was created specifically for digital resources intended for higher educational learning and teaching and supported by major colleges, universities, and statewide systems, the MLA employed its framework to categorize the programs in the MLA collection. Fifty-four subject areas in seven disciplines (Arts, Business, Education, Humanities, Mathematics and Statistics, Science and Technology, and Social Sciences) were employed for this general categorization process.

To capture additional content information, project staff also turned to the Library of Congress Subject Headings system, available through the Library of Congress Authorities online database. Long accepted as a national standard, this list of approximately 265,000 controlled subject terms is extremely detailed and specific, and its purpose is to provide subject access to all types of library and archival materials. Consequently, the depth and breadth of program subject content can be more fully captured through the assignment of these headings, and the Library of Congress’ universal scope corresponds well to the extraordinary variety of subjects contained within the WGBH archives.

As a result, the MERLOT headings allow for the general grouping of titles within educational disciplines while the Library of Congress headings drill down into the specificities of program content. This binary system offers multiple sorting and collating capabilities. To give an example, *The Secret of Life*, a television series with geneticist David Suzuki exploring the

chemistry and biology of DNA, was categorized in the MERLOT subject areas of biology and chemistry, and also described with eleven different Library of Congress subject headings, including DNA, molecular biology – social aspects, and genetics. The Oscar-winning stand-alone program *Robert Frost: A Lover's Quarrel with the World*, depicting the private and public sides of the poet, was categorized in the MERLOT subject area of language and literature, and was described in five Library of Congress subject headings (the limit for stand-alones), including biography, authorship, and American poetry 20th century.

Analyzing Results

As noted above, the assessment tool developed a numerical system to score titles based on quantifiable data elements. These areas include Physical Access, Intellectual Access, Rights Information, and the Content Longevity and Critical Reception subcategories within Content Information. Appendix F offers an overview of the scoring rubric for the assessment tool as a whole. The maximum score possible within this framework is 66.5.

Since the collected information is stored in a database, ranked or priority lists can be additionally tailored by any criterion or set of criteria such as date, personal names, or MERLOT discipline. In addition, cross-referencing categories such as content longevity and physical asset components such as interviews can be used to identify titles with enduring value and rich supporting materials. This significantly enhances the utility of the tool, particularly for a higher education audience. Further narrowing a search by a Library of Congress subject heading would provide materials even more targeted to an academic user's interests.

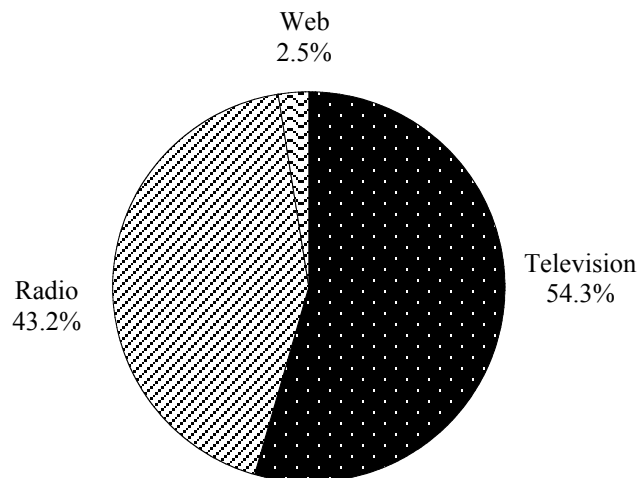
Throughout this report, the results will demonstrate different ways to use and explore the data collected through this project. The project staff do not envision the project's ultimate outcome as a compilation of static top twenty (or one hundred) lists determined on a category-by-category basis, but rather intend to employ the database's flexibility to search out and determine information and resources of value in the collection. Consequently, this report models this process. Each of the report's major areas (television series, television stand-alones, radio series, and the Forum Network) presents its results by employing the methodologies best suited to its holdings, in the process illustrating the range of uses that can be derived from this more fluid approach.

4. Dimensions of the Assessment

The dimensions of this project are vast. At the start of the evaluation, 29,691 program records containing more than 570,000 associated media and documentation assets were imported from MARS into the assessment database. This extensive collection consists of three major media types: television (including programs released on video), FM radio, and limited Web resources. (Only WGBH Forum Network titles are included in the Web category – program Web sites such as those for *Masterpiece Theatre* and *Arthur* were excluded because WGBH does not exclusively maintain them.)

The figures and statistics in this report are based on the collection as of September 2007; they are not absolute numbers for the collection in its entirety. Figure 1 below provides an overview of the distribution of the major media types within the collection.²

Fig. 1. Breakdown of MLA Collection by Media



As the chart shows, the television block encompasses over half (54%) of the collection. It is comprised of 479 series containing 14,528 episodes, and 1,102 stand-alone programs. The radio block makes up 43% of the collection, and consists of 387 series containing 11,006 episodes, and 1,464 stand-alones. The Web category includes 725 titles from the WGBH Forum Network.

As noted above, not all of these titles were assessed because WGBH excluded the following categories of programs: (1) titles that WGBH does not own or did not co-produce; (2) titles that have only textual assets such as press kits or proposals; (3) pledge break recordings. Within the categories assessed (television stand-alone programs and series, radio series, and WGBH Forum Network), the main reason for excluding programs was a lack of audio-visual assets, which would considerably reduce their possible educational value.

The following qualified programs were completely assessed: television series, 423; television stand-alone programs, 524; radio series, 302; and WGBH Forum Network, 679. Project staff also completed the evaluation of 219 (15%) radio stand-alones, and determined the dates and subject disciplines for the remainder to prepare the titles for sorting and collocating. The total number of completely assessed titles is 2,147.

The results of the assessment are presented in the sections that follow.

² There are a number of records in the MARS database, which, because of their character, could not be classified into one of the three media. Such records are not included in the chart and figures below.

5. Television Series

Over its five decades of telecasting, WGBH's series programming has interrogated crucial contemporary and universal questions and spanned the expanse of humanity and the natural world. While WGBH series have specialized in areas of programming such as children's shows, science, history, and public affairs, the station's productions have delved into many more areas of experience and endeavor as well. Series can scrutinize themes, issues, and arguments over an extended period of time, trace the progressions of people, places, concepts, or emotions, and bring new ideas and knowledge to a range of audiences. This quality of the series offers unique possibilities for educators and students, who can explore WGBH's many multi-episode (and multi-year) titles.

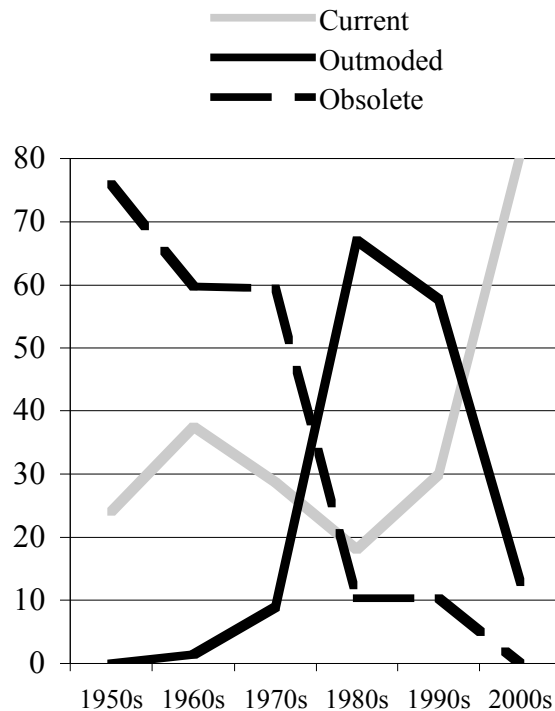
Of the 479 WGBH television series, 423 series (88%) met the criteria for assessment and were evaluated. Within this series collection, 36 series (9%) were originally produced for release on video. In addition, for 28 series (7%), only one episode survives in the Media Library and Archives. A data table summarizing the complete results for television series sorted by decade and by MERLOT subject areas and broken down by assessment tool category is provided in Appendices H and I. (As noted above, multi-decade titles are counted in each decade of their broadcast, as well as summed in the total.)

Physical Assets

Approximately one-third of series program masters reside on a current format. Of these current formats, 18% are digital and 16% are analog. Outmoded formats account for 31% of masters, all of which are analog, and an additional 31% are on obsolete formats. Of the obsolete masters, 3% are digital, which illustrates the necessity of preserving digital as well as analog formats. As with analog media, digital media must be constantly and systematically migrated over time to be successfully viewable using new hardware and software equipment and programming.

Through the MLA's persistent efforts, many shows from the 1950s through the 1970s have been preserved on newer technologies. These results are reflected in the graph below, which charts the distribution of formats for masters in the series collection according to decade.

Fig. 2. Television Series Masters: Currency Percentages by Decade



Not unexpectedly, older masters are more likely to be obsolete than more recent ones, and newer masters are more likely to be current. However, these graphs are not linear, and the higher percentages of current masters in the 1950s and 1960s (as compared to the low point in the 1980s) reflects the impact of the MLA’s preservation efforts.

In addition to analyzing the master formats, the project staff focused specifically on the fifteen asset categories in the areas of Physical Access and Rights Information that track physical materials.³ This aggregation of assets offers a measurement of the volume of resources associated with each title, and series with the greatest number of materials would most likely be considered for inclusion in the eventual Digital Library.

While 34% of series have solely a master and no other materials, the majority have additional resources. Thirty-seven percent have six or more of the fifteen types of physical assets, 17% possess eleven or more, and 5% have all fifteen. Moreover, 40% of the shows have assets in three or more of the five audio-visual categories (masters, original footage/audio, interviews, stock footage, and still photographs), and 14% have assets in all five. These figures clearly establish that most series in the WGBH collection offer a rich and varied array of resources, a quality that the project advisors specified as most desirable for academic research, teaching, and study.

³ These fifteen asset categories include the following: (under Physical Access) Masters, Interviews, Original Materials, Stock Footage, Stills, Cue Sheets, Footage Logs, Interview Transcripts, Program Transcripts, and Script(s); (under Rights Information) License Agreements, Other Legal Files, Production Agreements, Releases, and Talent Contracts.

A mere 4% of all series do not have a master, but only complementary production elements such as interviews. In some cases, the archive has only a film (kinescope) broadcast copy not designated as a master. Due to the expense of early videotape formats such as 2" Quadruplex, the professional practice was to "wipe" and reuse the tape multiple times. Thus, many early television programs are lost to history. The program *The Press and the People*, which explored the media's role in informing the American citizenry of contemporary issues, is an example of a title with film broadcast copies but no master. In other cases, a series production may not have been completed, and so the production elements include only original footage, audio, or production documentation.

To explore more specifically the primary source materials available through the series collection, the table below tracks the percentage of titles that possess audio-visual resources in addition to the master.

Fig. 3. Primary Source Materials of Television Series

	% of Series	% Digital
Interviews	27%	4.6
Original footage/audio	61%	4.6
Stock Footage	20%	1.8
Stills	33%	5.0

As the table above illustrates, the most prevalent category of primary source materials is original footage/audio, and the least prevalent is stock footage. This may be partly explained by the fact that new scenes are shot for most kinds of programs, and a narrower range of programming genres (such as historical documentaries) incorporate pre-existing film or video. In addition, the percentages of material available in digital format demonstrates how much of the collection is ready for immediate use on an online platform.

An additional step in the series-level treatment process was to gauge very generally the volume of materials in each of the physical asset groupings. These indicators collected in the table below convey an impressionistic sense of the extent of holdings in these areas.

Fig. 4. Estimated Volume of Television Series Source Materials

	Interviews	Original Footage/Audio	Stock Footage	Stills
Very Many	11	33	8	10
Many	14	27	8	15
Some	23	30	13	26
Few	10	16	11	7

In addition, sorting primary source materials by subject area also offers insight into the collection's rich resources for the academic community. (Please note that because some materials in the chart below are classified in several MERLOT disciplines, the sum exceeds the total number of series programs.)

Fig. 5. Television Series Primary Source Materials by MERLOT Disciplines

MERLOT	Interviews	Original Footage/audio	Stock Footage	Stills
Arts	25	77	21	42
Business	17	23	13	15
Education	39	55	14	15
Humanities	47	88	41	52
Mathematics	9	9	3	1
Science	32	62	25	34
Social Sciences	45	138	39	74

In particular, the quantities of interviews and original footage/audio materials available in these subject categories illustrates how scholars and educators can find valuable and unexplored primary source material in the major discipline areas.

In addition to audio-visual assets, project staff tracked production documents made up of cue sheets, footage logs, interview transcripts, program transcripts, and scripts. Forty-five percent of all series had at least one of these documentation types, and 28% had three or more. Ten percent of the series had all five. Significant percentages of the series collection hold assets in these categories, ranging from 22% (program transcripts) to 32% (scripts). Moreover, 25% of all documentation materials are in electronic form. This high percentage should facilitate the process of making them accessible to students and instructors.

Intellectual Access

The MLA's MARS database tracks metadata through four linked files: programs, assets, materials used, and logs. Programs records contain program summaries, airdates, producer credits, and links to related assets; assets records contain archived physical items and digital stills associated with the title; materials used records contain descriptions and rights information of footage, audio, and stills materials used in the final program; and logs records contain descriptive content and rights information about associated audio-visual materials.

The descriptive information in MARS for television series varies widely in quality and extent. On the whole, most of the programs records (65%) contain, at a minimum, brief series overviews. In addition to the overviews, short summaries of the individual episodes are given for 44% of series, and 28% of titles have comprehensive series and episode synopses with exhaustive lists of participants. At the asset level, records are somewhat less detailed; 41% have abbreviated descriptive phrases, and only 4% have expansive descriptions, including multiple keywords.

Since the 1990s, there has been a dramatic improvement in MARS' descriptive data. This can be seen in the percentage of titles earning high scores of four or five out of five in the areas of asset level description and program level description as represented in the table below.

Fig. 6. Quality of Descriptive Data of Television Series

Decades	Asset Level	Program Level
1950s	16%	12%
1960s	8%	38%
1970s	16%	33%
1980s	14%	30%
1990s	31%	55%
2000s	60%	82%

A relatively small percentage of titles have footage logs (14%) and materials used records (7%). Significant numbers of both began to appear only in the 1980s. However, of the series with logs, more than two-thirds (69%) were ranked in the top two tiers, and of those with materials used records, over half (57%) were scored at four or five. In both cases, this means that these records are replete with in-depth indexing of shots and scenes. Titles with ratings below three furnish much less information.

Rights Information

Nearly half of television series (47%) have at least one of the five classes of legal documents (license agreements, other legal files, production agreements, releases, and talent contracts), and almost a quarter (23%) have three or more. The most common kinds are releases (31%) and the generic category, other legal files (31%). The least common are license agreements and production agreements (both 19%). This situation potentially affects the usability of program materials, as the legal status of many production elements may have to be researched.

Content Information – Content Longevity and Critical Reception

The series demonstrate particular value in projected longevity of interest. Fifty-six percent of content was rated evergreen, 8% current, and 36% dated. Evergreen and current titles combined to represent nearly two-thirds of all series. This reflects the enormous potential of the collection to attract the interest of researchers and educators.

In addition, 13% of television series received at least one award. Several shows have been the recipients of numerous citations, such as *American Experience* and *Frontline*. WGBH series' most prestigious television honors include: the DuPont Columbia Award, the George Foster Peabody Award, the Emmy, the New England Emmy, and the Ohio State Award.

Moreover, 30% of all titles attracted critical attention in the press. Of those critiqued, 85% scored at a four (very good) or five (excellent) on the critical reception scale.

Such content data can be used to identify and select high-quality resources for academic users. For example, the table below uses sample MERLOT disciplines to identify the number of series ranked as evergreen in each subject area. In addition, by charting the average total assets as well as the average scores for each of the physical asset categories (audio-visual, document, and rights information), users can obtain an overview of what disciplines have the strongest pool of supplemental materials.

Fig. 7. Evergreen Television Series

MERLOT	Series Titles ⁵	Physical Asset Categories ⁴			
		Average Total Asset Score	Average A-V Asset Score	Average Doc. Asset Score	Average Rights Info. Score
Biology	9	9.4	3.6	3.0	2.8
Cinema	20	4.9	2.4	1.2	1.3
Engineering	7	6.5	2.9	2.0	1.6
Religion	5	8.2	3.2	3.2	1.8
Psychology	8	1.9	1.1	0.4	0.4

Because the subject areas with the highest number of evergreen titles do not correlate with the highest average of total associated assets, it is important to consider both factors in any decision of what content collections would be most beneficial to further develop for an academic audience.

It is also possible to cross-reference evergreen programs with their reviews to further identify titles of value, as the table below demonstrates.

Fig. 8. Reviewed Evergreen Television Series with Review Ratings

Review Rating	Series Titles
5 – Excellent	44
4 – Very Good	24
3 – Good	5
2 – Fair	2
1 – Poor	0

This method offers an easy method of narrowing in on those series of enduring interest whose quality has been affirmed by independent reviewers. The same technique also makes it possible to identify those materials in the most exclusive stratum, evergreen programs that earned positive reviews and were honored with awards as well.

Fig. 9. Reviewed and Award-Winning Evergreen Television Series with Review Ratings

Review Rating	Series Titles
5	22
4	5
1,2,3	0

⁴ Please note that the average numbers in the four physical asset columns refer to the average scores assigned by the assessment tool rather than the average number of physical assets associated with each title.

⁵ Please note that the numbers in this column refer to the number of series, not episodes. As many as hundreds of episodes can be reflected in each series.

The twenty-seven titles that occupy the top two categories provide an excellent place to start for anyone hoping to explore the rich resources of WGBH’s collections. Included among these titles are established and ongoing WGBH series such as *Nova*, *Frontline*, *American Experience*, and *Say Brother/Basic Black*, significant limited series such as *Vietnam: A Television History*, *Building Big*, and *Africans in America*, and past favorites such as *Zoom*, *American Playhouse*, and the *Ten O’Clock News*. A complete list of these titles is provided in Appendix J.

Content Information – Content Attributes

From its beginnings, WGBH has maintained an institutional commitment to children’s programming, and this is reflected in the data collected about the series’ target audiences. Nine percent of all series have been created for young viewers, and the period between 1960 and 2000 shows a steady increase in children’s shows, from 6% in the 1960s to 16% in the 2000s. Six percent of the station’s programming has also provided resources for professional groups such as educators, lawyers, businesspeople, and physicians. In the last two decades, this type of program has generally been produced for teachers’ continuing education and professional development.

Data collected in the fiction/nonfiction category show a split of 10% to 90%, indicating that WGBH’s series programming is substantially fact-based. However, fiction-based dramatic production attained a peak of 15% in the 1980s.

In terms of subject matter, the series cover a broad expanse and include a long roster of leading figures from all fields and walks of life. The table below offers an impressionistic illustration of the varieties of subjects and names featured in WGBH series.

Fig. 10. Selected Television Series Subjects

<i>Subjects</i>	<i>Personalities and Corporate Bodies</i>
African Americans	Maya Angelou
Apartheid	Count Basie
Asian Americans	Leonard Bernstein
Astrophysics	Canadian Broadcasting Corporation
Civil Rights	Fidel Castro
Cold War	Julia Child
Experimental Videos	Albert Einstein
Global Warming	Sigmund Freud
Hispanic Americans	Carlos Fuentes
Indians of North America	Geronimo
International Relations	Mikhail Gorbachev
Jazz	John F. Kennedy
Mental Illness	Martin Luther King, Jr.
Nuclear Warfare	Ladysmith Black Mambazo
Public Health	Nelson Mandela
Racism	Mao Zedong
Relativity (Physics)	National Science Foundation
Revolutions	National Theatre of the Deaf
Water Pollution	Eleanor Roosevelt
World War I and World War II	United Nations

Combining the variety of subject areas and data elements in different configurations can offer new insights into the potential educational and research value of the collection. For example, subject headings can be used to create a snapshot view of the strengths of the collection's holdings in a specific area by compiling the number of titles and average physical asset scores, the average level of descriptive information available through MARS (i.e. intellectual access scores), the percentage of the content area collection judged evergreen, and the percentage that earned awards. The table below offers such an overview for some selected subject headings.

Fig. 11. Television Series Evaluation Data by Selected Subject Headings⁶

Categories	Series Titles	Physical Asset Columns				Average Intellectual Access Score	Evergreen	Awards
		Average Total Asset Score	Average A-V Asset Score	Average Doc. Asset Score	Average Rights Info. Score			
African Americans	25	5.8	2.6	1.8	1.4	2.1	68%	20%
Civil Rights	19	5.8	2.6	1.8	1.4	2.1	79%	32%
Cold War	10	5.3	2.3	1.7	1.3	1.9	90%	30%
Concerts	11	4.5	2.1	1.5	0.9	1.4	91%	27%
Cookery	17	3.7	2.2	0.5	1.0	1.5	59%	6%
Environmentalism	8	8.6	3.1	2.6	2.9	2.3	100%	38%
International Relations	21	4.1	2.1	1.1	0.9	1.8	86%	29%
Medicine Research	7	7.5	3.0	2.4	2.1	2.1	57%	43%
Vietnam War	14	6.7	2.9	2.0	1.9	2.1	86%	36%

A particular highlight here is environmentalism. Its titles possess not only the highest average asset score, but boast a 100% evergreen ranking, and this area displays the second highest percentage of award-winning programming. The subject with the highest percentage of award-winning programming, medicine research, also posts very strong asset scores that point to rich resources, though it has a comparatively lower evergreen ranking.

To offer an example of how a user could search for additional categories, the figure below offers a table of data assembled by occupation.

⁶ As in Fig. 7, please note that the numbers in the series title column refers to the number of series, not episodes, and that the average numbers in the four physical asset columns refer to the average scores assigned by the assessment tool rather than the average number of physical assets associated with each title.

Fig. 12. Television Series Evaluation Data by Selected Occupational Groups

Categories	Titles	Physical Asset Categories				Average Intellectual Access Score	Evergreen	Awards
		Average Total Asset Score	Average A-V Asset Score	Average Doc. Asset Score	Average Rights Info. Score			
Artists	10	3.4	2.1	0.5	0.8	1.9	80%	10%
Composers/ Musicians	13	4.4	2.2	1.4	0.8	1.4	77%	8%
U.S. Presidents	19	7.8	3.1	2.7	2.0	2.5	95%	26%
Scientists	9	6.5	2.8	1.9	1.8	2.6	89%	11%
Writers	16	3.4	2.1	0.6	0.7	2.0	100%	13%

A search according to these occupational categories would unearth figures such as Rembrandt van Rijn and R. Buckminster Fuller, Wolfgang Amadeus Mozart and Arthur Fiedler, Harry Truman and George H. Bush, Galileo and Rosalind Franklin, and William Shakespeare and Sonia Sanchez. Not surprisingly, U.S. Presidents tops the occupation lists in almost all of the measures, but writers achieve a perfect score in content longevity.

In terms of geography, the series in the MLA collection span all corners of the globe, with a predictable emphasis on the United States and Massachusetts. Stretching from Algeria to Zimbabwe, 131 different localities are depicted in at least one series. Locations were categorized by country or, if within the United States or Canada, by state or province. Regional or continental headings were also employed if a series treated a region or a continent as a whole. The following chart offers a selection of geographic places in television series and the number of series in which they are represented.

Fig. 13. Selected Geographic Places in Television Series

Africa (25)	India (11)
Brazil (10)	Ireland (10)
California (12)	Italy (20)
Canada (17)	Japan (17)
China (14)	Massachusetts (139)
Europe (26)	Mexico (14)
France (33)	New York (16)
Germany (10)	Russia (33)
Great Britain (26)	Vietnam (19)

The great number of programs related to Massachusetts reflects WGBH's dedication to its immediate community, while the reach of its series reflects the organization's commitment to its national constituency and to international affairs.

Chronologically, the majority of series address time periods between the 1950s and 2000s. However, a significant number of titles treat various aspects of other centuries, particularly the

1700s and 1800s. As above, the table below maps the centuries and decades included referenced by series, and the number of series that explore each. Within this chart, series are not limited to a single time period – 139 shows cover at least two time periods, and thirty-seven span ten or more. Consequently the sum exceeds the total number of television series.

Fig. 14. Time Periods in Television Series

2000s (80)	1800s (69)
1990s (137)	1700s (55)
1980s (163)	1600s (32)
1970s (177)	1500s (16)
1960s (140)	1400s (14)
1950s (104)	1300s (11)
1940s (78)	1200s (11)
1930s (71)	1100s (7)
1920s (67)	1000s (5)
1910s (66)	Pre-1000s (4)
1900s (63)	BCE (16)

This chronological range offers academic users not only a rich exploration of the past through many series, but a remarkable collection of contemporary events captured in their historical moment from the 1960s on.

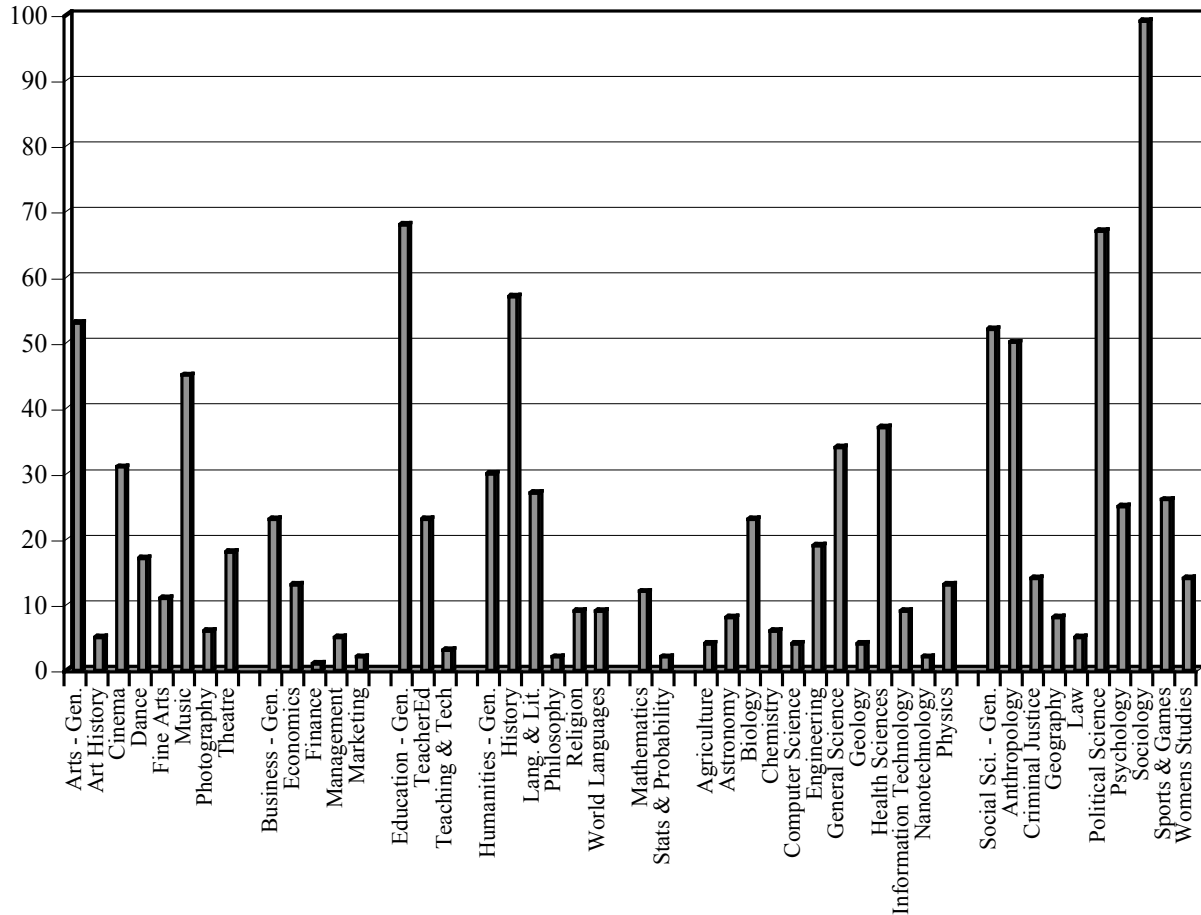
Content Information – Analysis of Television Series by MERLOT Subjects

The expanse of the series in relation to subject matter parallels the scope of the university curriculum. Such variety furnishes innumerable opportunities for scholastic research and reflection, as illustrated by the range of MERLOT subject areas represented among the Archives’ series. Series are represented in all of MERLOT’s seven major academic disciplines. The greatest numbers are categorized in the social sciences (251 titles), followed by the arts (155), humanities (146), and science and technology (116).

In addition, television series cover forty-six of the fifty-four MERLOT subject areas, as shown on the bar graph below.⁷

⁷ Series are not represented in the following subject areas: business – accounting, business law, e-commerce, fire safety, international business, management information systems, library and information services, fire safety, and social sciences – statistics.

Fig. 15. Television Series by MERLOT Discipline



This chart shows particularly strong coverage in the areas of sociology, education, political science, history, and arts - general. A data table summarizing the results sorted by these subject disciplines and broken down by assessment tool category is provided in Appendix I.

The top ten MERLOT series categories have exhibited considerable durability over the six decades of telecasting at WGBH. Four subject areas have been present from the initiation of production, and seven appear among the top ten for five or six decades from the 1950s to the 2000s.

Fig. 16. Television Series Titles per MERLOT Subject Area

MERLOT	Total No. of Titles	Decades in Top Ten
Sociology	99	50s, 60s, 70s, 80s, 90s, 2000s
Education – General	68	50s, 60s, 80s, 90s, 2000s
Political Science	67	50s, 60s, 70s, 80s, 90s
History	57	50s, 60s, 80s, 90s, 2000s
Arts – General	53	60s, 70s, 80s, 90s, 2000s
Social Sciences – General	52	60s, 70s, 80s, 90s, 2000s
Anthropology	50	60s, 70s, 80s, 90s, 2000s
Music	45	50s, 60s, 70s, 80s
Health Sciences	37	60s, 70s
General Science	34	90s, 2000s

This continuity of focus opens a potential door for exploring the development of subject area interests and the treatment of concepts and topics over time.

The table below configures collected data elements according to MERLOT subject area in order to reveal another perspective into the richness of the collection. By listing the range of content for each subject, including the total numbers of names, subject, places, and eras, this chart offers a sense of the breadth of topics and interests explored in the series that would be of value for academic use.

Fig. 17. Television Series Evaluation Data by Selected MERLOT Subject Area

MERLOT	No. of Titles	No. of Names	Sample Names	No. of Subjects	Sample Subjects	No. of Places	No. of Eras
Sociology	99	315	Maya Angelou Anwar Sadat Studs Terkel	665	Racism Women Youth	64	21
Education – General	68	193	Jimmy Carter Mahatma Gandhi Henry Louis Gates	398	Cognition Ed. Change Peer Pressure	39	10
History	57	93	Mao Zedong Franklin Roosevelt Joseph Stalin	502	Civil Rights Cold War Slavery	91	24
Arts – General	53	279	Carlos Fuentes Nam June Paik Susan Sontag	149	Architecture Decorative Arts Graphic Arts	50	21
Music	45	217	Leonard Bernstein Bill T. Jones Yo-Yo Ma	212	Avant-Garde Blues Jazz	17	14

In addition to robust holdings in specific subject areas, the MLA collection also displays a wealth of multidisciplinary series. As the chart below shows, 69% traverse at least two subject area or discipline classifications. Moreover, the percentage of multidisciplinary series titles has increased over time from 65% in the 1950s to 80% in the 1990s.

Fig. 18. Multidisciplinary Television Series

	2-3 Subject Areas	4-5 Subject Areas	6-more Subject Areas
All series	51%	12%	5%
1950s	48%	12%	4%
1960s	46%	18%	0%
1970s	52%	9%	5%
1980s	51%	9%	7%
1990s	58%	14%	8%

By incorporating content from more than one subject area or academic discipline, the majority of WGBH television series offer a wider perspective on the ideas they explore.

Television Series Strengths

Through the assessment of the Archives' series, the MLA has identified particular collection strengths in the following areas: the sciences, sociology, political science, history, the arts, and how-to programming. Below please find descriptions of these areas, including sample series, resource holdings, and content highlights.

1. Science programming has been a specialty of WGBH from its earliest days on the air and has spanned the gamut of science and technology fields. Series have followed many approaches from reporting on the newest scientific discoveries and technological breakthroughs to historical reviews of a concept or machine to biographies of scientists and inventors.
 - *The AIDS Quarterly* (1989-1990) – Extensive original footage and audio materials, interviews, and production and rights documents. This magazine format series, hosted by Peter Jennings, was targeted to reach people facing crucial decisions about the AIDS epidemic. The program addresses public policy, scientific, legislative, service, research, and community decisions related to AIDS.
 - *Discovering Women* (1995) – Extensive original footage and audio materials, interviews, and production and rights documents. Among the six leading women scientists in various specialties profiled in this show, biochemist Lynda Jordan of North Carolina A&T State University tries to unravel the mystery of a key human enzyme while working to support a new generation of African American scientists. Computational neuroscientist Misha Mahowald of Oxford University matches high technology electronics with state-of-the-art biological research in an effort to simulate the human eye. Molecular biologist Lydia Villa-Komaroff of Harvard University pioneers a controversial new theory about the development of the human brain and reflects on the ways her Mexican American heritage has influenced her life choices.
 - *The Machine That Changed the World* (1992) – Extensive original footage and audio materials, interviews, and some production and rights documents. This five-part series chronicles the personalities and events of the computer revolution and looks toward future developments on the horizon. Featured personalities include Bill Gates, Steve Jobs, Thomas Watson, Jr., and Steve Wozniak.

- *The Race to Save the Planet* (1990) – Extensive original footage and audio materials and some production and rights documents. Host Meryl Streep leads viewers on an exploration of the historical relationship of humans to their environment, examining how people have co-existed with nature in the past, what has changed, and how humanity is now literally transforming the face of the earth.
 - *Science Reporter* (1963-1967) – Masters only. A regularly recurring report on the latest developments in scientific endeavor, this early science show deals with everything from archaeology to space flight. Programs were prepared at various locations throughout the country, with a special emphasis on the U.S. space program.
2. Sociology series zoom in on developments, crises, and everyday occurrences of life as it has been lived in its countless variations. These series tell stories of people as citizens of communities, cities, countries, and the planet. Sociology programs expose wrongs and open dialogue toward alternatives and new paths, and track the forces and individuals that shape and remake society in each successive generation.
- *City Makers* (1969) – Some stills and releases. Renowned sociologist Kenneth Bancroft Clark investigates the state of America’s municipalities and urban policies with politicians and activists such as Julian Bond and Richard G. Hatcher, and experts such as Nathan Glazer.
 - *Degrassi Junior High* (1987-1989) – Abundance of educational materials and many scripts. This Canadian Broadcasting Corporation co-production dramatizes teens’ coming of age and their struggles and achievements.
 - *Jean Shepherd’s America* (1971, 1985) – Some original footage/audio, stock footage, footage logs, and scripts. The celebrated raconteur, who collaborated on many productions at WGBH, travels the country and offers his wryly comic and sardonic commentary on the American scene.
 - *What’s Happening, Mr. Silver?* (1967-1968) – Some original footage/audio and stills. Boston-area academic David Silver captures the spirit and tumult of the late 1960s in this local show.
3. Political Science series explore politics and government – two of the most powerful engines driving society that warrant vigilant scrutiny. Close examination of political processes, governmental operations, politicians, and leaders is unquestioningly needed, and for many years WGBH’s cutting edge public affairs and news shows have fulfilled that obligation.
- *The Advocates* (1969-1974 and 1978-1980) – A few interviews and some original footage/audio. On this premier public affairs forum moderated by Michael Dukakis and others, leaders from all quarters of government, academia, the non-profit sector, and the business world debate central issues of the day such as racial discrimination and the Vietnam War.
 - *The Anatomy of Revolution* (1960) – Masters only. Typical of early WGBH productions, a local professor teaches a subject to a television audience in a straightforward, lecture-like style. In this case, Harvard Professor Crane Brinton bases his telecourse on his book of the same title.

- *Arabs and Israelis* (1975) – Limited supplementary materials. This series permits those directly involved in the Middle Eastern conflict to have their voices heard, exploring the tragedy from all sides and varying points of view.
 - *The New South Africa* (1995) – Much original footage/audio, some interviews, and scripts for entire series. After the triumph of liberty and justice and the end of apartheid, this documentary series visits South Africa on the momentous occasion of its first free elections and as the nation rebuilds itself.
4. History series produced by WGBH have charted new directions in historical documentary filmmaking. The station has offered interpretations of the recent and distant past to help viewers comprehend the present and contemplate the future. WGBH has explored the national cultural mosaic and scoured the annals of international history for stories that need to be told. In the course of these journeys back to bygone eras, WGBH has amassed interviews, original footage/audio, and other production elements that would be of value to students, educators, and scholars in history as well as other disciplines.
- *Africans in America* (1998) – Abundance of interviews, original footage/audio, stills, scripts, transcripts, and logs. An example of programming excellence, this series decisively traces the history of African Americans through the work and words of the experts in this field of study.
 - *China in Revolution* (1989) – A great deal of supplementary materials, especially stock footage. An outstanding illustration of WGBH’s all-encompassing embrace of stories from numerous countries and cultures around the world, this series narrows in on China from 1911 to 1949 and the epochal transformations of that nation and society.
 - *Mexico* (1988) - A great deal of supplementary materials, especially interviews and interview transcripts. Another example of the search for compelling narratives to recount, this series traces the extraordinary history of Mexico from the turn of the twentieth century to the late 1980s.
 - *Vietnam: A Television History* (1983) – An invaluable wealth of interviews, original footage/audio, stock footage, still photographs, and production documentation. This award-winning series pioneered the long-form exploration of an extremely complex historical period with crucial and continuing repercussions today.
5. Arts topics have been represented in many programs that have covered the world of the arts as a whole. These shows capture a variety of musical, dance, and theatrical performances along with discussions and essays on developments in design, architecture, and other artistic spheres. Such programs embody an extensive programming focus that complements WGBH’s productions in the sciences, social sciences, humanities, and business.
- *Antiques VIII* (1973-1974) – Masters only. A precursor of shows like *Antiques Roadshow*, this series introduces people to the decorative arts and the exciting challenge of unearthing gems in dusty shops and flea markets.
 - *La Plaza* (1979-2007) – Very many supplemental materials, including original footage/audio and stock footage. A pillar of programming by, for, and about Hispanic Americans, this series has presented figures from an ever-lengthening list of

foremost activists, civic and political leaders, artists, composers, choreographers, dancers, filmmakers, musicians, writers, and more.

- *Elliot Norton Reviews* (1958-1982) – Only masters and promotional still photographs. As the dean of theater critics in Boston during its heyday as a Broadway tryout town, Elliot Norton interviews the giants of stage and screen for over thirty years and one hundred and fifty programs. His guest list encompasses many of the top names of the twentieth century performing arts: Edward Albee, Pearl Bailey, Harry Belafonte, Eubie Blake, Paddy Chayevsky, Maurice Chevalier, Alfred Hitchcock, Agnes De Mille, Ruth Gordon, Jerry Lewis, Ethel Merman, Laurence Olivier, Al Pacino, Sam Shepard, Gloria Swanson, and Tennessee Williams. He engages with his visitors in penetrating examinations of drama, comedy, musicals, dance, and film.
- *The Graphic Arts* (1958) – Mainly film negatives only. The lectures of Professor Jakob Rosenberg, curator of prints at the Fogg Museum of Harvard University, furnish a comprehensive picture of the graphic arts through the centuries. He explains the oeuvre of great artists such as Da Vinci, Rembrandt, Durer, Daumier, Callot, Matisse, and Picasso. He also demonstrates various drawing and printmaking techniques.

6. How-To Programming fits neatly into WGBH’s philosophy of empowering and energizing its audience to act after watching. WGBH has filled many hours of airtime with how-to shows that demonstrate and teach an array of activities: cooking (*The French Chef* and *Joyce Chen Cooks*); crafts (*The New Yankee Workshop*); gardening (*Making Things Grow* and *Victory Garden*); home repair and maintenance (*About the House* and *This Old House*); physical fitness and health (*Bodywatch* and *Maggie Lettvin: The Beautiful Machine*); and sports (*Vic Braden’s Tennis for the Future* and *Undersail*).

Analysis of Television Series by Decade

WGBH’s many long-lasting series affirm the continuing importance of its programming. The station has created and sustained a number of series that have endured one, two, even three decades.

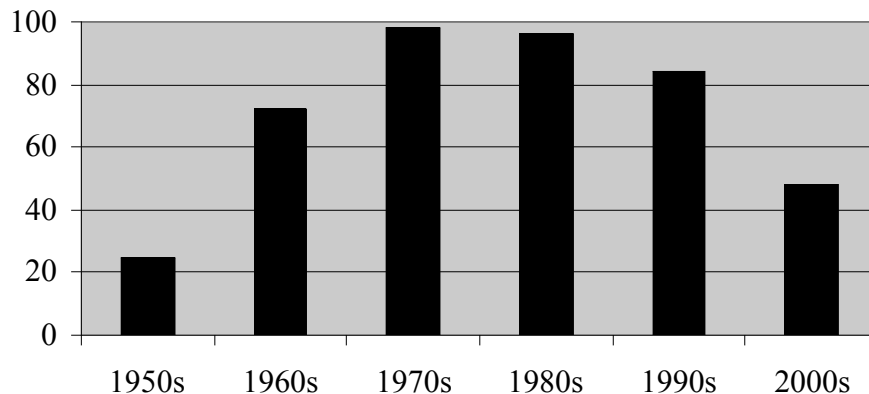
Fig. 19. Longevity of Television Series

Years	Titles	% of Series
10-19	14	3%
20-29	6	1%
30-39	5	1%

Of programs currently on the air, seven debuted twenty or more years ago. For example, the African American public affairs program *Basic Black* (originally entitled *Say Brother*) was first broadcast in July 1968 and is still compelling television. This program’s lengthy history embodies an expansive perspective and an extended experience with the program’s subject matter and topics.

An examination of the production of television series by decade is provided in the chart below.

Fig. 20. Television Series by Decade



These results reveal an active production schedule in WGBH's first decade on the airwaves as 25 series were developed in the 1950s. Based on sheer numbers, the 1970s was the most prolific period for the station, as it reached its peak total of 98 titles in production. A minor decline occurred in the 1990s. In the current decade, 48 series have been on the air so far. (Please see Appendices E-F for detailed data summaries by decade.)

Programs from the 1950s and 1960s, the earliest periods of WGBH's television history, hold intrinsic value due to their seniority and relative rarity. The appearances of major figures (such as Edward R. Murrow and Adlai Stevenson in *Prospects of Mankind with Eleanor Roosevelt*) and the discussion of seminal events (including the Civil Rights Movement, the Cold War, and international relations) compel attention.

Additionally, as survivors from the infancy of broadcasting, these early productions serve as raw data for the history of the twentieth century's dominant medium. Once thought too inconsequential to save, or lost due to technological obsolescence, the programs of the 1950s and 1960s have become an invaluable record of their time.

1950s

The first five years of production are characterized by classroom-style shows taught by professors from WGBH's founding partners such as Harvard University. Other programs drew ideas and personnel heavily from cultural and educational institutions such as Boston's Museum of Fine Arts and the Boston Symphony Orchestra. Although perhaps somewhat prosaic, some of the shows from this era feature the leading pedagogues and thinkers of the time such as I.A. Richards (*The Sense of Poetry*).

1960s

During its first full decade on the air in the 1960s, WGBH began to develop its institutional personality and mission. This confidence is manifested in the greater sophistication of new series such as *The French Chef* and *Say Brother* (later re-titled *Basic Black*). This more polished approach is in part attributable to the introduction of new and more portable equipment. WGBH crews took their cameras out of the studio and throughout the neighborhoods of Boston, Massachusetts (*The Michael Ambrosino Show*), and the world (*South African Essay*).

Moreover, while WGBH continued to rely on local universities and organizations for programming support (such as MIT's collaboration on *Science Reporter*), it simultaneously inaugurated an era of experimentation in non-traditional broadcasting. A new vanguard of producers included Fred Barzyk, who developed programs with video artist Nam June Paik and iconoclast Jean Shepherd. Programs such as *Flick Out* tapped into the vibrant independent film scene and launched a television venue for young filmmakers such as David Lynch.

1970s

In the 1970s, WGBH inaugurated several series that would earn the station national prominence, including *Masterpiece Theatre* and *Nova*, still cornerstones of the PBS schedule. WGBH also solidified its leadership in televising music with series like *Evening at Pops* and *Evening at Symphony*, and public affairs programming with *The Advocates*. Concurrently, the station continued to experiment. Fred Barzyk continued his innovations, collaborating with young artists like photographer and videographer William Wegman, and the series *Frames of Reference* and *New Television Workshop* exposed viewers to the challenging works of choreographer and dancer Bill T. Jones, filmmaker Bill Viola, and many others.

1980s

Building on initial ventures into dramatic programming that included the adaptation of Nathaniel Hawthorne's *The Scarlet Letter* (starring Meg Foster and John Heard), WGBH scored additional successes in the 1980s with several contributions to the series *American Playhouse*, including *Concealed Enemies* about the Alger Hiss case with Edward Herrmann; *Lemon Sky* with Kevin Bacon and Kyra Sedgwick; and Jean Shepherd's *The Great American Fourth of July and Other Disasters* starring Matt Dillon. *Mystery* was also launched in this period. Titles such as *China in Revolution*, *Mexico*, and *La Plaza* are examples of programs that dealt with issues surrounding national and global cultures. Political and scientific coverage was augmented with programs such as *Nominating a President* and *Odyssey*. Seeking alternative methods for distributing programs to its patrons and also thereby developing new audiences, WGBH also produced educational and instructional series on consumer video formats for home, classroom, or office use. In addition, with the 1980s, the quantity of audio-visual and documentation assets per title increased markedly until it expanded exponentially in the 1990s.

1990s

The hallmark of the 1990s was the dawning of the digital era. A revolution in production processes transformed the technological formats accessioned into the MLA collection. New means of making programs accessible were introduced. The Internet has forever metamorphosed how society thinks, learns, and acts, and WGBH capitalized on inaugural opportunities to bring its programming and educational resources to the public via the Web. The station stayed true to its inclusive programming and global outlook with such shows as *Americas*, *Destinos: An Introduction to Spanish*, *Inside Gorbachev's USSR with Hedrick Smith*, and *World Stories*. The 1990s also saw the expansion of children's series (*Arthur* and *Where in the World Is Carmen Sandiego?*); science programming (*The Secret of Life*, *Race to Save the Planet*, and *Discovering Women*); and how-to shows (*Antiques Roadshow*).

2000s

Broadcasting has now experienced the arrival of full-fledged digitization. Production has become mainly, if not totally, digital. Although this will have serious preservation implications, it should expedite the inclusion of materials into the Digital Library. Perhaps the central issue and challenge will be how digital users respond to WGBH's offerings and how WGBH will intensify its efforts to meet its audiences where they are. In addition, WGBH has launched a number of new series including new ongoing magazine-style programs from established WGBH titles (*Nova Science Now*, *Frontline World*), limited series offering in-depth examinations of current topics (*Evolution* and *Rx for Survival*), and innovative children's series (*Curious George*, *Peep and the Big Wide World*, *Postcards from Buster*, *Design Squad*, and *Fetch! with Ruff Ruffman*).

* * *

WGBH's series offer a unique viewpoint for observing society as it courses its way through time. The capacity to report on changes and continuities can provide a keen understanding of topics as they are explored over an extended timeline. Moreover, considerations such as a dearth of production materials need not diminish the larger potential of series to trace and follow subjects, personalities, places, and concepts across a broad temporal sweep. WGBH's series provide an opportunity for scholars and educators to enter decades-long conversations about the ideas most important to American culture and chart their continuing impact on the world today.

6. Television Stand-Alone Programs

Within the relatively brief allotment of a single show, a television stand-alone program can move, inform, and entertain viewers with the poignant retelling of a person's life, the stirring rendition of a musical composition, or the exploration of a topical issue. This singular form exerts the power and influence of the medium in myriad ways.

The 524 television stand-alone programs in the MLA collection span the decades since WGBH's television broadcasting began in 1955. The following sections present an overview of the results project staff gathered in their assessment of television stand-alone titles. Included are highlights from their review of the assessment factors and subject content, and a decade-by-decade summary of the stand-alone collection. Data tables summarizing the complete results for television stand-alones sorted by decade and by MERLOT category and are provided in Appendices K and L.

Physical Assets

Thirty-three percent of stand-alone masters are on a current format and less than a quarter (24%) are on an obsolete format. Most masters (78%) are on an analog platform. One-third of stand-alone programs have supplemental audio-visual materials (interviews, original footage/audio, stock footage, and still photographs) in addition to a master, although these materials also exist almost entirely in analog formats.

Stand alone programs also possess supporting documents, though in lesser quantities than for series. Eighteen percent of titles have production-related documents such as footage logs or transcripts, and 6% have more than five types of the fifteen separate physical access and rights information elements examined in this assessment.⁸

Intellectual Assets

For television stand-alones, program level records seem to be evenly varied in the amount of detail, ranging from substantial, useful descriptions to little information. The table below shows this relatively balanced distribution.

Fig. 21. Quality Rankings of Television Stand-Alone Program Descriptions

5 - Excellent	20%
4	18%
3	22%
2	14%
1 - Poor	25%

The information at the asset levels is scarcer: 89% of programs had asset descriptions that ranked at Level 1 or 2, the bottom end of the scale. In addition, very few stand-alone titles have either logs or materials used records in MARS, but those that exist are high quality.

Rights Information

Some level of documentation is present in 22% of programs. The most common are the generic category Other Legal Files (10%), followed by Releases (9%).

Content Information – Content Longevity and Critical Reception

Over half of WGBH television stand-alone programs (56%) were classified as evergreen, defined as holding enduring interest for scholars and teachers. This significant percentage underscores the value of making the archival holdings a widely available resource for post-secondary institutions. Moreover 22% of stand-alones garnered reviews, and of these, 74% were evaluated at a four or five out of five, affirming the quality of these archived works.

Content Information – Content Attributes

The chronological coverage of WGBH’s stand-alone programs runs the gamut from the prehistoric Ice Age through the 2000s. As television production relies so heavily on visual images, the major focus is on the twentieth century, especially the 1960s-1990s. Not surprisingly, there is also a concentration on the United States and Massachusetts. Even those

⁸ These fifteen asset categories include the following: (under Physical Access) Masters, Interviews, Original Materials, Stock Footage, Stills, Cue Sheets, Footage Logs, Interview Transcripts, Program Transcripts, and Script(s); (under Rights Information) License Agreements, Other Legal Files, Production Agreements, Releases, and Talent Contracts.

programs that address other regions of the world tend to look at those with strong ties to America, such as Russia/the USSR, Vietnam, Japan, and Canada.

As is true throughout the entire WGBH collection, the television stand-alones cover a wide range of topics and issues, often in the course of one program. Some present biographical sketches, sometimes of prominent, sometimes of lesser-known figures. Other programs focus on groups of people, such as African Americans, Czechoslovakians, or members of the U.S. Congress. Some delve into events both large (the Civil Rights Movement, World War II) and relatively small (Mt. St. Helen’s eruption, Thanksgiving Day). Sometimes a more general topic is examined such as adoption, nineteenth century French art, or leprosy. To convey the vast array of information that can be found among the television stand-alones is daunting. The following sample list of twenty subjects and personalities does not scratch the surface, yet is illustrative of the diversity and range present in this collection.

Fig. 22. Selected Subjects and Personalities in Television Stand-Alone Programs

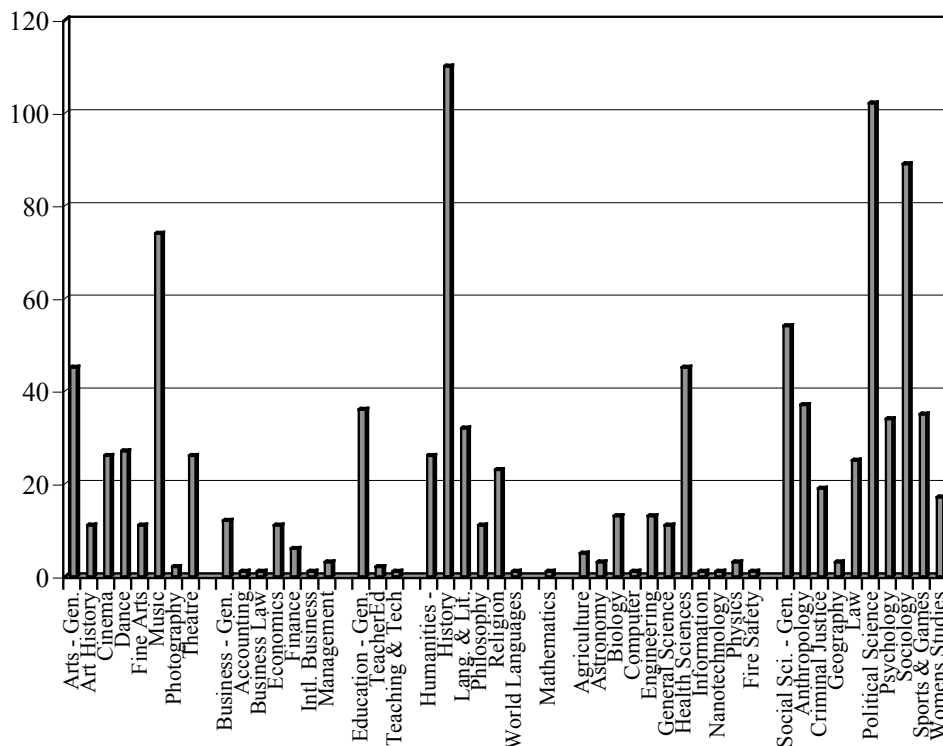
<i>Subjects</i>	<i>Personalities</i>
AIDS/HIV	Susan B. Anthony
Animated Films	Charles Atlas
Architecture	Stockard Channing
Ballroom Dancing	Alistair Cooke
Bereavement	Bill Cosby
Buddhism	Queen Elizabeth II
Cambodian Americans	Eurythmics (musical group)
Elementary Schools	Gerald Ford
Family	Mahatma Gandhi
Gardening	Dorothy Hamill
Immigrants	Vaclav Havel
Local History	C. S. Lewis
Mambo (Dance)	Robert J. Lurtsema
Political Campaigns	David G. McCullough
Public Health	J. Robert Oppenheimer
Racism	Nam June Paik
Rock Concerts	Pele
Teenagers	Anne Sexton
Tristan and Isolde (Opera)	Andre Watts
Vietnam War, 1961-1975	Oprah Winfrey

These varied topics show the breadth and potential value of the stand-alones for the academic community, an idea further supported by the assessment’s classifications by subject content and discipline.

Content Information – Analysis of Television Stand-Alone Programs by MERLOT Disciplines

As WGBH’s stand-alone television programs cover a wide range of subject areas, they are well represented among the MERLOT categories for higher education. The bar graph below demonstrates not only the extent of WGBH’s content coverage, but also areas of particular strength within the collection.

Fig. 23. Television Stand-Alone Programs by MERLOT Discipline

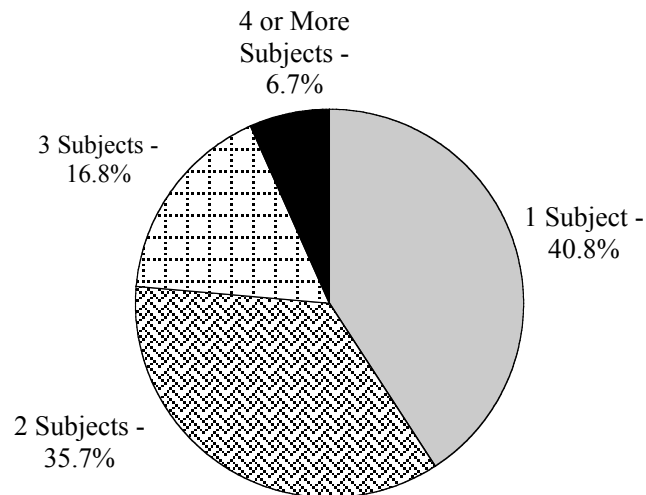


As the chart demonstrates, the stand-alone collection covers forty-six of the fifty-four MERLOT discipline categories.⁹ The MERLOT subject areas most frequently addressed by stand-alone programs include history, political science, sociology, health sciences, music, and general social sciences. A data table summarizing the results for television stand-alones sorted by these subject areas and broken down by assessment tool category is provided in Appendix L.

In addition, as with the series, many WGBH stand-alone programs are multidisciplinary. Over half of the programs address more than one MERLOT subject area, and some include as many as four or more as illustrated by the chart below.

⁹ Because the following MERLOT disciplines were not represented in the stand-alone pool, they were excluded from the chart above: chemistry, e-commerce, geology, management information systems, marketing, library and information services, social sciences – statistics, and statistics and probability.

Fig. 24. Subject Areas Within Television Stand-Alones



The multifaceted character of the stand-alone collection highlights again the wide-ranging scope of WGBH's television productions, but also illustrates the interconnections that fuel a deeper understanding of ideas. As such, the collection offers great potential as an educational resource.

Television Stand-Alones Strengths

Through the assessment of the stand-alones, WGBH identified significant strengths in the following areas: history, political science, sociology, science, and music. Below please find further details about these subject areas.

1. History programming has been one of the mainstays of WGBH's production profile, with series such as *American Experience*, *Vietnam: A Television History*, and *War and Peace in the Nuclear Age*. WGBH's significant historical productions include television stand-alones as well. Production of history programming increased steadily from the 1960s to 1980s, doubling from the 1970s to 1980s. And while it experienced a small decline in the 1990s, this was less drastic than the decline in overall production. Moreover, despite the drop in the overall number of programs, history programs increased in percentage from 25% in the 1980s to 34% in the 1990s. History programs have significant amounts of supplemental materials: 35% have original footage/audio, 12% have stills, and 12% have scripts.

It should be noted that programs are classified as history if the subject is historical at the time of production. For example, *Frank: A Vietnam Veteran* is categorized under history as it was made in the early 1980s about one soldier's experience during a past (though recent) historical event. At the same time, *Draft Resistance View-in* (1968) is not classified as history as it was coverage of a contemporary event. Instead, it is entered under political science and sociology. Nevertheless, *Draft Resistance View-in* would likely be of great and continuing interest to history professors and students.

2. Political Science programming, a staple of WGBH since the 1960s when it represented 25% of all programs, is expected to be of continual interest for years to come. Within this area, 80% of political science programs were given an evergreen rating. Some topics that contributed to this high rating were elections coverage, events such as the bombings of Hiroshima and Nagasaki, and figures such as Ronald Reagan. Many of the topics covered can regularly be found in academic scholarship and teaching, which indicates these resources could be used often in classroom work and research. Nineteen percent of these programs are on a current digital platform, but at the same time 26% are on obsolete formats that will need to be migrated before their optimal utilization.
3. Sociology programming has been well recognized for its quality: 12% have won an award, including a number of regional and national Emmys. These programs have also received high accolades from reviewers – of the programs that had reviews, 86% (27% of all sociology stand-alones as a whole) were rated a four or five out of five, and no reviews were lower than a three. Moreover, topics within this area are wide-ranging and could be of significant value for a variety of interests and purposes. They cover such themes as social life and customs, family life, teenagers, racism, public health and disease, war and conflict, and social movements. The vast majority of sociology programs (92%) cover multiple MERLOT disciplines. Combined with the recognized high quality of these programs, such characteristics make it important that sociology titles are available to a wider pool of scholars and educators.
4. Science programming has been central to WGBH’s broadcasting mission from the founding of the station. Ranging from astrophysics to zoology, the science stand-alones have probed many scientific and technological complexities and challenges and, in the process, have assembled an important collection of resources. Science shows as a group represent 16% of all stand-alones. This genre of programming often entails the shooting of footage and recording of audio specifically for the productions; consequently 42% have original footage/audio, and 16% have interviews. More than half of the programs (55%) were rated evergreen. In addition, of the science programs for which reviews were checked, 16% received a four or five.
5. Music programming has also been a major focus of WGBH production since the station began broadcasting television. It has been the most prolific arts subject area in every decade. The performances on these shows cover a broad range of musical styles, including classical, jazz, folk, world, pop, and musicals. The amount of supporting material for music programs is often less than for many other areas, but this should not diminish the importance of these programs, which feature such musical luminaries as Seiji Ozawa, Sting, B.B. King, James Taylor, the Boston Symphony Orchestra, Ray Charles, and the Andrews Sisters. Over half (51%) of music programming was rated as evergreen.

Analysis of Television Stand-Alone Programs by Decade

The assessment study also allowed project staff to construct a chronological overview of the collection’s stand-alone titles as well, presented below by decade.

1950s

Programs from the 1950s offer examples of early television in both the genre of programming as well as in production values. These early programs, all of which were broadcast live or from film (kinescope), are important to television history as well of interest to their specific content areas. Only 2% of stand-alone titles date from the initial period of WGBH's television broadcasting beginning in 1955. Many early programs illustrate WGBH's ongoing commitment to music and to public affairs programming. The topics of these shows include political issues such as the Arab-Israeli conflict, and social issues like adoption.

Programs from this decade require some level of preservation reformatting – most of the titles have analog masters, and 89% are on an obsolete format. In addition, the majority of programs only have a master copy and no other physical assets. Only one title, *Aaron Copland Meets the Soviet Composers*, has supplemental materials, including original footage and a transcript of the program. This is a remarkably valuable resource – the program, showing Aaron Copland meeting with Dmitrii Shostakovich and other Soviet composers during the 1950s, features not only the interaction between figures important to music and the arts, but serves as an example of relations between the United States and the Soviet Union during the Cold War.

1960s

There is a marked increase in the number of programs available from the 1960s. However, much like programs of the 1950s, the majority of these programs have only a master tape with no supporting materials like interviews or paper documentation. However, many shows from the 1960s do have some degree of immediate usability: 36% of programs have been dubbed to a current digital format, and 20% have current analog masters.

WGBH program content maintained its focus on public affairs and music in this decade, but there was also an increase in general arts, humanities, and social science programs, with a particular focus on theatre, history, education, and health sciences. Noted programs from the 1960s included coverage of special events that captured the essence of American culture and society. For example, *LSD: Lettvin vs. Leary* features a debate between Timothy Leary and MIT Professor Jerome Lettvin on whether LSD is a beneficial mind-expanding agent or dangerous hallucinogenic. On April 5, 1968, WGBH broadcast live James Brown's concert at the Boston Garden. Held the day after Dr. Martin Luther King Jr. was assassinated, this broadcast has been credited with keeping people off the streets and Boston free from the violence that erupted in other cities after Dr. King was shot. These programs are just a few examples of the many in the WGBH Archives that add richness to the historical record.

1970s

The 1970s charts a marked increase and widening diversity of materials available from the MLA collection. The number of master programs more than doubled from the previous decade. In addition, a multiplicity of production elements and assets for programs begins to become available: 38% of shows from this decade have at least one type of asset beyond a master copy. The availability of supporting documentation such as cue sheets, scripts, and transcripts creates a well-rounded collection that can offer insight into the entire television production process and

can be of greater interest and use to scholars. The 1970s also saw an increase in science-related programming, especially the health sciences.

1980s

Building upon the abundance of materials in the 1970s, the 1980s marked the peak of production for WGBH. More stand-alone television programs were produced in this decade than in any other, and 1981 and 1983 were the most prolific years. Also, as expected, programs produced in more recent decades are preserved on more modern formats. For the first time, less than 10% of program masters are on an obsolete format. Despite this positive mark, however, 70% reside on an outmoded format and could soon cross into the obsolete category.

1990s

During the 1990s, WGBH television stand-alones had their most diverse decade, addressing more topics than in other years. Programs explored thirty-seven different MERLOT subjects and also maintained their multidisciplinary appeal as 70% of programs relate to at least two MERLOT subject areas. Along with the diversification of subject matter, productions were archiving more materials for future uses. A greater percentage of programs from the 1990s have supporting elements as 52% have original footage/audio and over 21% have interview footage. Additionally, many production-related documents are available in larger quantities than previously. The majority of materials from the 1990s are also on current formats, although mainly analog.

2000s

Though the programs produced in the 2000s are the most recent, they could also be considered the most valuable as a classroom resource and research tool for students because they contain the most current scholarship. These materials are also the most easily deliverable to users via Web-based distribution methods as digital program masters outnumber analog versions for the first time – by 2002, all masters are on a current digital platform. In addition, supplemental elements, both audio-visual and paper documentation, are available for a larger percentage of programs and in formats that are more immediately available for scholarly use.

* * *

WGBH's emotionally stimulating and thought-provoking stand-alone programs can be thought of as an album of snapshots that capture in concise, yet profound, close-ups the key crossroads and personages in the flow of history. These telling moments, secured in time and place, can be assembled into a mosaic of the previous six decades. Consequently, they offer extraordinary value for educators who hope to bring these moments alive in their classrooms, and for scholars who hope to gain further insight from these important perspectives and voices from the past.

7. Radio Series

In 1951, WGBH launched its radio broadcasting. During subsequent decades, the station has assembled a collection ranging over a broad spectrum of events and ideas. Music and public affairs have occupied especially central positions on the radio schedule. The scale of musical fare has been extensive, stretching from blues to classical and from jazz to zydeco. Public affairs programs have investigated issues of immediate and universal relevance to listeners' lives, closely following major shifts in society, including civil rights, local and national elections, the Vietnam War, and women's rights. Additionally, the radio station has ventured into numerous other avenues of programming.

As noted above, the particular circumstances of radio production in general have not resulted in great volumes of associated media and documentation elements. While series featuring live performances and interviews have usually been taped and saved, masters of shows playing pre-recorded music have not always been taped because of rights issues. Since many radio programs are aired live, they do not have pre-recorded interviews or other original sound elements. Public affairs programming often consists of a panel of participants discussing a topic, controversy, or news story and hence does not utilize other types of production elements. In addition, WGBH has not produced a substantial body of radio documentaries that would have made use of stock speeches, broadcasts, or sound effects. As a result of these factors, the MLA radio collection does not possess a very high volume of primary source materials. Data tables summarizing the results for radio series according to decade and selected MERLOT subject areas and broken down by assessment tool category is provided in Appendices M and N.

Physical Assets

Most radio titles (71%) have only one physical asset, which is for the most part a master. However, a sizable segment of the radio series collection (23%) has two to five of the fifteen types of physical assets, and 6% have six to ten.

The overwhelming majority (88%) of radio masters are on obsolete analog formats, and only a relatively small percentage (11%) are secured on current formats. This state of affairs exists partly because preservation efforts have not yet reached deeply into the radio holdings. Only 8% of masters reside on current digital platforms. However, since the 1990s there has been a decided trend toward the digital. The percentage of digital masters on a decade-by-decade basis has risen from 8% in the 1980s to 48% in the 1990s to 70% in the current decade.

As outlined above, there are rather limited primary source materials associated with the radio series: 5% have interviews; 13% have original audio materials; and 3% have promotional photographs. A minority of series have at least one of these three types of primary source material, and only 2% of series have all three. In addition, within these categories the asset quantities are quite limited as well. Based on the material volume indicators (very many, many, some, few), only one series has "many" interviews and only eleven have "some." Similarly in tallying original sound materials, only one series has "very many," ten have "many," and eleven have "some."

In addition, 72% of titles with interviews and 63% of titles with original audio materials possess them only on obsolete analog formats.

These circumstances are improving over time, however. As the table below shows, an appreciable hike occurred in the percentages of titles with primary source materials from the 1970s to the 2000s.

Fig. 25. Radio Series With Primary Source Materials by Decade

	Interviews	Original Audio
1950s	N/A	17%
1960s	2%	4%
1970s	7%	21%
1980s	21%	23%
1990s	20%	52%
2000s	30%	80%

The strong increases in the original audio category in particular show how the archive is deepening its holdings through current productions.

The MLA’s radio production documentation assets are likewise modest. Roughly 15% of radio series have at least one type of production documentation, and only 1% of series have three out of five. Logs top the list as the most common documentation asset, but only 6% of all series possess them. This is followed by scripts (4%), cue sheets (2%), and program transcripts (1%). All of the production documentation assets are in paper form; there are none in electronic form.

However, as is the case with the audio-visual elements, the percentage of documentation assets archived has increased over time. The percentage of programs with at least one type of asset rose significantly from 12% in the 1970s to 39% in the 1990s. Moreover, the percentage of series with logs increased from 14% in the 1980s to 29% in the 1990s, and the percentage with scripts spiked from 8% in the 1980s to 30% in the 2000s.

Intellectual Access

The condition of MARS’ descriptive information for radio series is considerably better at the asset level than at the program level. While close to 20% of the program records in MARS go beyond the simple designation of a radio show, only 8% have even a brief series synopsis. In contrast, the assets records usually contains adequate details to convey a basic impression of the assets’ subject content. The table below shows the ratings for the assets records.

Fig. 26. Metadata Quality of Assets Records for Radio Series

	Totals	1950s	1960s	1970s	1980s	1990s	2000s
5 - Highest	1%	N/A	1%	N/A	N/A	3%	10%
4	25%	83%	22%	30%	20%	32%	20%
3	29%	17%	28%	23%	34%	32%	50%
2	29%	N/A	36%	27%	23%	26%	20%
1 - Lowest	17%	N/A	14%	20%	24%	7%	N/A

As this table shows, in all decades, at least 50% of the MARS asset records contain sufficient information to merit a score of three or above. Moreover, in all periods, over 20% of the data is robust enough to rank in the upper echelons with scores of four or five. The high ratings for the assets descriptions can be partly attributed to the preponderance of music programs, whose records generally enumerate the titles of the pieces performed and the names of the composers and musicians, key data for musical shows.

There are no logs or materials used records in MARS as creating them for radio series has not been part of WGBH's standard production workflow.

Rights Information

Approximately 15% of radio series have at least one category of legal or rights documents, but nearly half of these have only one. Most prevalent among documents are releases (possessed by 6% of series), followed by talent contracts (4%), production agreements (4%), other legal files (2%), and license agreements (2%). However, only fifteen series have two or more types of legal documents, and only one has all five. As in other areas, though, there is a distinct increase of these record holdings over time. For example, the percentage of programs with releases rises from 2% in the 1960s to 16% in the 1990s, and those with talent contracts grows from 1% in the 1960s to 10% in the 1990s.

Content Information: Content Longevity and Critical Reception

A substantial majority (67%) of radio series were rated as evergreen (i.e., of perpetual educational/research interest). Most of the remainder (33%) were considered dated, and <1% were evaluated as current. These longevity ratings were affected by the prevalence of music and public affairs in the arena of WGBH radio broadcasting. For example, important works in various musical genres written by major composers and performed by renowned artists and ensembles were viewed as possessing permanent potential interest. In this framework, it would be difficult to ever consider musical performances featuring music by Duke Ellington, Ludwig van Beethoven, Claude Debussy, Odetta, or George Gershwin as dated. Additionally, past public affairs programming delves into salient issues that continue to be researched and studied at this time and likely will be for the foreseeable future – civil rights, social change, the role of government, science in society, and the impact of the arts in everyday life.

Awards were earned by 4% of all radio series. These honors include the Peabody Award, the W.C. Handy Award (recognizing the best in blues music), the Ohio State Award, and the Armstrong Award. Relatively few radio series (5%) were reviewed, however, though all of these reviews were very favorable and received the top rating of five.

Content Information: Content Attributes

The general content attributes of the radio series resemble that of WGBH's television productions. The timeframes charted on the table below map decades and centuries covered by radio programming to before the Common Era (BCE). As previously illustrated, the number of series that feature each time period follows in parentheses.

Fig. 27. Time Periods Covered in Radio Series

2000s (10)	1800s (66)
1990s (28)	1700s (67)
1980s (89)	1600s (38)
1970s (88)	1500s (22)
1960s (174)	1400s (8)
1950s (69)	1300s (6)
1940s (63)	1200s (3)
1930s (69)	1100s (4)
1920s (62)	1000s (3)
1910s (59)	Pre-1000s (3)
1900s (63)	BCE (1)

Within this broad range, the frequency of programs on contemporary times is unsurprising and immediately noticeable. And, with the exception of a handful of history programs, the pre-1600s historical epochs are represented by music programs spotlighting early music.

WGBH’s radio series have similarly journeyed with their audiences across all quarters of the globe. Over one hundred different locations have been explored in the radio series collection, and the table below highlights some of these destinations along with the number of series that featured them.

Fig. 28. Selected Geographic Places in Radio Series

Africa (18)	Ireland (17)
Austria (28)	Italy (25)
Canada (15)	Japan (15)
China (16)	Louisiana (12)
Europe (46)	Massachusetts (102)
France (42)	New England (16)
Germany (62)	Russia (41)
Great Britain (33)	Spain (13)
India (11)	Vietnam (18)

As with the television programs, some locations/countries have received greater attention than others (particularly Western Europe and Russia). In addition, WGBH’s engagement with its home state is recognized by the great number of shows dedicated to state and regional issues.

The extent of the subject coverage of the radio series is sweeping. Project staff employed approximately 1,900 subject headings to describe the radio programs. Within this extensive range of topics, however, there are definite clusters of interest: social issues, politics, government policy, current events, literary history and criticism, and musical topics. The table below offers an overview of the range of subjects reflected in the series program content.

Fig. 29. Selected Subjects of Radio Series

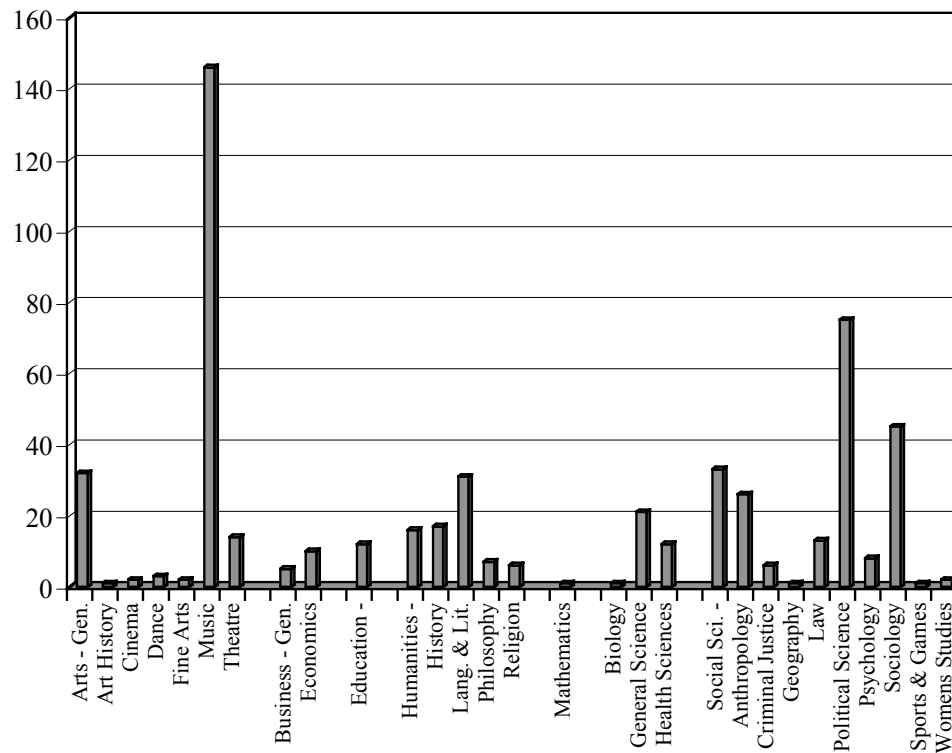
African American Civic Leaders	Music Festivals
American Poetry 20th Century	Orchestral Music
City planning	Peace Movements
Communism	Political Participation
Composers	Poverty
Defense Spending	Race Discrimination
Elections	Reporters and Reporting
Government Policy	Social Change
International Security	Women's Rights
Literary Criticism	World Politics

This list offers only a small window into the wealth of this collection, suggesting the ways in which radio series can offer content for the classroom or for the scholar.

Content Information: Series by MERLOT Disciplines

As with WGBH's television productions, most of MERLOT's seven major disciplines are very well represented by WGBH radio series with the exception of business and mathematics and statistics. In addition, twenty-nine of the fifty-four MERLOT subject areas are covered as well, as shown in the table below.

Fig. 30. Radio Series by MERLOT Disciplines



As the bar graph illustrates, music is by far the most common area of focus, followed by political science, sociology, and social sciences. Data including breakdowns of these subject areas by assessment tool categories can be found in Appendix N.

In addition, series that cover multiple MERLOT disciplines make up a significant percentage of the whole. Over 40% of radio series explore two or more disciplines, and 5% span five or more MERLOT categories.

Radio Series Strengths

Through the assessment of the radio series, WGBH identified significant strengths in the following areas: music, public affairs programming, literature, science, and drama. Below please find further details about these areas.

1. Music shows make up nearly half (48%) of all WGBH radio series. WGBH has furnished its audiences with an unending concert of styles, forms, and genres. Many programs have offered live performances by established and rising musicians, and insightful historical discourse and criticism by pre-eminent musicologists and scholars. The list of program formats extends to music appreciation shows as well as local, national, and international music festivals and competitions.

While many shows have focused on one primary musical genre, others have included multiple styles of music, painting a musical landscape with broad brushstrokes. This circumstance explains why the following chart demonstrating the scope of music played on WGBH series adds up to more than 100%.

Fig. 31. Major Musical Genres of Radio Series

	Titles	% of Music Series
Avant-Garde	22	15%
Blues	11	8%
Classical	84	58%
Folk	23	16%
Gospel	9	6%
Holiday Music	13	9%
Jazz	26	18%
Musicals	3	2%
Pop	13	9%
Rhythm and Blues	4	3%
Sacred	9	6%

As the table shows, WGBH’s emphasis is clearly in the area of classical music, but strong representations of other genres across the board provide variety and additional substance to the radio series’ offerings.

Because some series play numerous sub-genres within the body of their program, project staff tracked these as well. For example, classical music shows such as *Morning Pro Musica*

generally contain orchestral pieces, chamber music, vocal music, and opera. The table below breaks down classical music into its sub-genres.

Fig. 32. Selected Classical Music Sub-Genres Played on Music Series

	Titles	% of Classical Music Series ¹⁰
Chamber	33	39%
Choral	11	13%
Instrumental	31	37%
Opera	18	21%
Orchestral	34	41%
Vocal	20	24%

This level of detail offers an additional benefit to an academic audience by further pinpointing content areas for their exploration and use.

Over WGBH’s thirty years of radio broadcasting, innumerable individuals and cultural institutions have been brought to listeners’ ears as performers, composers, or subjects of discussion. For example, the classical repertoire is thoroughly represented by composers (Bach, Bartok, Beethoven, Brahms, Chopin, Debussy, Handel, Haydn, Monteverdi, Mozart, Schubert, Stravinsky, and Verdi) and ensembles (Berlin Philharmonic, Chicago Symphony Orchestra, Concertgebouw Orchestra, London Symphony Orchestra, Orchestre de la Suisse Romande, Philadelphia Orchestra, and Vienna Philharmonic). WGBH has also capitalized on the vibrant Boston music scene through series such as *Boston Early Music Festival*, *Boston Performances*, and *New England Conservatory*. The selected list of series and individuals by genre below offers only the briefest glimpse at a very broad horizon.

Fig. 33. Selected Composers and Performers by Music Genres

	Series	Composers/ Musicians
Avant-Garde	<i>Brave New Music</i> <i>New Music America</i>	John Cage, John Harbison, Charles Ives, Kronos Quartet, Steve Reich
Blues	<i>Blues After Hours</i> <i>Essays in Black Music</i>	Albert Collins, Robert Cray, B.B. King, Leadbelly, Koko Taylor, Muddy Waters
Classical	<i>Chamberworks</i> <i>A Note to You</i>	Kathleen Battle, Yo-Yo Ma, Yehudi Menuhin, Shirley Verrett
Folk	<i>A Celtic Sojourn</i> <i>Folk Heritage</i>	Shawn Colvin, Nanci Griffith, Odetta, Tom Rush, Pete Seeger
Jazz	<i>Eric in the Evening</i> <i>Jazz Decades</i>	Louis Armstrong, Miles Davis, Billie Holiday, Branford Marsalis, Ma Rainey

In addition to broadcasting music, WGBH radio has also investigated other music programming concepts, including music history through *Essays in Black Music*; music

¹⁰ Because some series include more than one sub-genre of classical music, the total percentage is greater than 100.

appreciation through *A Note to You* with Roland Nadeau and Virginia Eskin and *Tomorrow's Symphony* with G. Wallace Woodworth; music from abroad through the *Nakamichi International Music Series*; and festivals through *The New Orleans Jazz and Heritage Festival*. WGBH has also experimented with non-traditional approaches to music programming such as *Sound and Spirit*, a weekly series exploring the human spirit through music and ideas.

2. Public affairs radio programs, comprising 9% of the Archives' radio series holdings, engage the minds of WGBH's audiences in the intellectual and emotional tumult of politics, social issues, cultural trends, and current events among other topics. Radio's work in this field has explored many of the same essential moral and ethical challenges, international crises, socio-economic inequities, and individual responsibilities that are the topics of WGBH's television programming as well. Because public affairs content overlaps with a number of MERLOT categories and Library of Congress subject headings, project staff tracked public affairs content as a specific category by entering the phrase in the assessment tool's keyword field. The chart below offers a brief window into the topics, series, and featured individuals that make up radio's rich public affairs tradition.

Fig. 34. Selected Public Affairs Series

Topic	Series	Participants
African Americans	<i>Black Power Surveyed</i> <i>The Mississippi Project</i> <i>New American Gazette</i>	Marian Wright Edelman, Henry Hampton, Barbara Jordan, Coretta Scott King, Andrew Young
International Relations	<i>Across the Atlantic</i> <i>China Today</i> <i>From the Center</i>	Henry Kissinger, J. William Fulbright, Lucian W. Pye, Salman Rushdie
Politics & Government	<i>Boston Options</i> <i>The First Amendment</i>	Edward Brooke, Alan Dershowitz, Michael Dukakis, Nat Hentoff
Social Issues	<i>The Homosexual: A New Minority</i> <i>The Women's Show</i>	Shirley Chisholm, Angela Davis, Jane Fonda, Gloria Steinem
Vietnam War	<i>Military Selective Service</i> <i>The Vietnam War Report</i>	Barbara Deming, George Kennan, Harrison Salisbury

The historical significance of the topics and the figures in this table suggests the continuing value of such a collection as it explores – while they are happening – the events that have dramatically transformed American culture.

WGBH has also consistently connected with the stimulating lecture circuit in Boston, and series such as *Charles Eliot Norton Lecture Series at Harvard University*, *Ford Hall Forum*, *Harvard Law School Forum*, and *Lowell Lecture Series* have brought the foremost leaders and thinkers of the mid- to late-twentieth century to the air. A partial list of these speakers includes Saul Alinsky, Julian Bond, Helen Caldicott, Barry Commoner, Betty Friedan, Jesse Jackson, Martin Luther King, Jr., Margaret Mead, Ralph Nader, and Howard Zinn.

3. Literature series proved to be the bestsellers of the station's airwaves from the 1960s to the 1980s, and make up 10% of the radio series collection. WGBH contributed to broadcasting

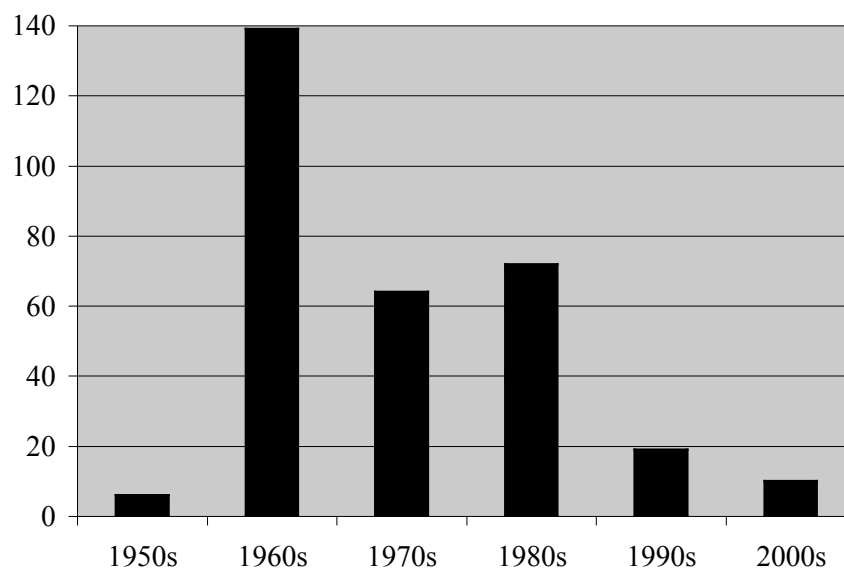
belles-lettres mainly through readings of literature in various genres. Poetry was a particular focus of interest, and poets recited their own works and those of others on a number of series. The *Massachusetts Poetry Series* featured poets Denise Levertov, Marge Piercy, and Robert Pinsky; *Poetry Reading* featured Richard Wilbur, John Dos Passos, and John Crowe Ransom; and *Poet's Corner* featured Richard Burton and Anne Sexton. Other series such as *Reading Aloud* and *Spider's Web* perused the annals of classic and contemporary fiction for their content. In addition, a few programs explored literary criticism and appreciation, including *Poetry and Experience* with author and former Librarian of Congress Archibald MacLeish, and *Literature of the Grotesque* with literature professor Victor Gombert.

4. Drama series (3% of radio series holdings) played a leading role on radio's programming stage through the 1980s as well. The station produced dramatic adaptations of the works of great authors such as Samuel Beckett, Noel Coward, Carlos Fuentes, Milan Kundera, and Archibald MacLeish, and further invested in this programming area by commissioning new works. WGBH also collaborated with celebrated theater companies, partnering with the American Repertory Theatre to produce the series *Radio Movies*. A distinguished troupe of actors gave voice to WGBH's radio plays, including Mildred Dunnock, June Havoc, John Heard, Raul Julia, Estelle Parsons, Melvin Van Peebles, and Dianne Wiest. In addition, the educational aspects of theatre were debated in a number of series, including *The Play's the Thing* and *Seminar in Modern Theatre*.

Analysis of Radio Series by Decade

Sadly, very few examples of WGBH's early years of programming remain. Only six series from the 1950s convey a faint impression of the station's first period on air. In numerical terms, radio series production reached its peak in the 1960s, and a high level of output was maintained from the 1960s through the 1980s. Many of these series were of short duration, either completed within several months or within a year or two.

Fig. 35. Radio Series by Decade



In the corpus of radio series that WGBH has produced, there have been a significant number that have continued over at least two decades. For instance, two jazz series that began in the 1970s are still being broadcast today, *Eric in the Evening* and *Jazz Decades*. The table below shows the number and percentage of series that have endured a decade or longer.

Fig. 36. Longevity of Radio Series

Years	Titles	% of Series
10-19	22	7%
20-29	9	3%
30-39	4	1%

Such shows offer a valuable opportunity to observe both the continuity and new developments of WGBH’s radio programming over time

* * *

Beyond the limited quantities of media and documentation production materials associated with WGBH’s radio series, the twin programming high notes of music and public affairs have resulted in a treasury of voices that harbor rich instructional and research promise. Over fifty years of broadcasting offers an extraordinary opportunity for the intensive investigation of these listening experiences.

8. WGBH Forum Network

In partnership with Boston's leading cultural and educational organizations, the WGBH Forum Network is an online resource that provides streaming audio and video access to local lectures conducted by leading scholars, artists, community leaders, and other figures of interest. Since its inception in 2002, the WGBH Forum Network has recorded and posted at <http://forum.wgbh.org/wgbh> more than 700 speeches, panel discussions, author readings, and performances at venues mainly in the Greater Boston area. Through this site, ideas presented in a small, local setting can reach a worldwide audience.

Physical Access

As an assemblage of live event recordings, the production system of the WGBH Forum Network only produces masters. As all titles in the Forum Network are accessible online, digital versions of them already exist.

Intellectual Access

The descriptive metadata in MARS earns high scores because the records contain many of the thorough summaries available on the WGBH Forum Network site. In the programs file, half of the records (47%) are scored at three or above, and 27% reach the highest mark. In the assets file, nearly two-thirds of the records (64%) are rated at three or above. While some Forum

summaries are not yet in MARS, once incorporated, they will further strengthen and deepen the metadata.

Rights Information

No titles have any production or legal/rights documentation in the Archives because these materials are held by the Forum Network production unit.

Content Information

Most WGBH Forum Network presentations were judged to possess enduring educational value: 63% were assessed as evergreen, 34% current, and 4% dated. In addition, the majority of Forum Network titles had multidisciplinary appeal as well – 69% of titles included between two and five MERLOT categories, while only 30% concentrated on one discipline.

The MERLOT discipline distribution pattern is similar to those of radio and television. Certain subject sectors stand out, including history, political science, sociology, general education, information technology, health sciences, women's studies, and biology. Critical historical events such as the American Revolution and the Great Depression have been featured in Forum lectures, as well as more contemporary topics, including hip-hop culture, advanced medical and scientific research, and the Iraq War. Moreover, considerably more Forum lectures relate to business topics, which were poorly represented among radio and television programs.

With its lengthy roll call of noteworthy contributors and universal and timely topical range, the WGBH Forum Network offers another level of enrichment to the MLA collection.

9. Preservation Activities

Because some materials included in the collection had to be transferred to current formats in order to be assessed and included in this study, grant funds were allocated for this purpose. As a result, WGBH was able to transfer and preserve one hundred and twelve titles and/or episodes from fifty-nine different programs. Virtually inaccessible in their original state, these materials had resided on obsolete formats, including 1/4" audiotape, 2" videotape, and 16 mm film. Thanks to this work, extraordinary programs from WGBH's history, like the 1952 radio series *Children's Circle*, 1958 and 1959 television performances of the Boston Symphony Orchestra, the 1963 radio broadcast *James Baldwin at MIT: On Civil Rights*, and episodes from science programs dating back to the 1950s such as *Of Science and Scientists*, *Discovery*, and *Psychology One*, are now available to scholars who visit the WGBH Archives. A complete list of titles transferred is provided in Appendix O.

10. Case Studies

The following descriptions of television and radio programs are designed to provide more detailed examples of MLA collection content. As a very small sample of titles, these shows were selected to illustrate highlights and strengths of the archive. In addition, several hypothetical search scenarios are offered to illustrate how the resources of the MLA collection could contribute to university teaching and research.

Series Television Programs

Evening at Symphony (1974-1992)

A three-time Primetime Emmy winner, *Evening at Symphony* conducted its viewers through the gems of the classical music repertoire. Many of the world's maestros, such as Seiji Ozawa, Klaus Tennstedt, Erich Leinsdorf, and Claudio Abbado, led the internationally celebrated Boston Symphony Orchestra in performances of masterpieces by countless members of the pantheon of composers, including Beethoven, Bach, Mozart, Brahms, Tchaikovsky, Wagner, Mahler, Sibelius, Ravel, Schoenberg, Rachmaninoff, and Ives. These stellar interpretations could serve as a master class for students of music.

Nova (1974-present)

Nova is the most watched science television series in the world and the most watched documentary series on PBS. It is also one of television's most acclaimed series, having won every major television award. For over three decades, *Nova* has covered complex topics in science, technology, and medicine, making them relevant and engaging to a wide audience. Whether exploring a galaxy or an atom, the series delves into the personalities responsible for the discoveries and the social and cultural consequences of scientific breakthroughs. The productions of *Nova* have amassed a storehouse of original film, video, and audio materials, stock footage, and still photographs. There is a seemingly limitless range of research possibilities inherent in these resources.

The Perkins Family (1987)

A co-production with Children's Television Productions of Houston, *The Perkins Family* was an American adaptation of producer-director John Binkley's British program, *No Adults Allowed*. Story lines and characters were developed after sessions with children to discover what issues were relevant to them. In addition, child actors ranging in age from seven to sixteen portray all the characters on the show, including the adults. This is an example of the innovative children's programming that WGBH has pioneered for many years.

Say Brother/Basic Black (1968-present)

As WGBH's longest-running public affairs television series by, for, and about African Americans, the program has explored the vital political, social, economic, and cultural issues of the day with towering international, national, and local leaders of the African American community. The show's producers have created innovative programming in support of the show's mission to be a forum and voice for African Americans, Native Americans, Latinos, and Asians.

Over its nearly forty years on the air, *Say Brother/Basic Black* has delved into innumerable topics, including civil rights, affirmative action, racism, Africa, apartheid, economic and business matters, African American writers and literature, and African Americans in politics. The series has been staged in a wide range of formats, including discussion panels, documentaries, musical performances, theatrical presentations, and interviews. A partial listing of series participants only begins to convey the impact of the personalities who have contributed to the program: Maya Angelou, Nikki Giovanni, Jesse Jackson, Edward W. Brooke, Henry Louis Gates, Spike Lee, Edwidge Danticat, Randall Robinson, Myrlie Evers-Williams, Eldridge Cleaver, John Lewis, Anita Hill, Nelson Mandela, Charlayne Hunter-Gault, Bell Hooks, Wole Soyinka, Ngugi wa Thiong'o, Sarah-Ann Shaw, and Henry Hampton.

The audio-visual and documentation treasures of this series include abundant interviews and original footage, and a substantial compilation of interview transcripts. In 2000, the MLA built a Web site for *Say Brother's* collection of programs and production elements for the period 1968 to the early 1980s that is available at <http://main.wgbh.org/saybrother/>. This site contains a wealth of one-minute clips, extensive search functionality and options, and other features.

Stand-Alone Television Programs

Draft Resistance View-In (1968)

On April 3, 1968, objectors to the Vietnam War draft held protests in both New York and Boston that were broadcast live by WGBH in conjunction with WNDT (now WNET) New York and the Canadian Broadcasting Company. Along with coverage of the rallies, a look at the history of the anti-war movement, and an overview of events leading up to the demonstrations, the program provides a forum for both sides of the debate to offer their points of view. This unique footage of an important event in American history is one of the rarities found within the archives of WGBH.

Prophetic Pictures (1969)

A dynamic theater and cinema scene flourished during the 1960s in Boston and Cambridge, and many of the actors in these plays and films graduated to high-profile careers in the entertainment industry, including Stockard Channing, Tommy Lee Jones, James Woods, Jon Voight, John Lithgow, Tim Hunter, Timothy Mayer, and Perry King. WGBH encouraged and benefited from this artistic energy in the late 1960s. In May 1969, the Corporation for Public Broadcasting (CPB) granted funds to the station to assist in the production of original films for telecast. The first recipient of this support was Tim Hunter, a filmmaker who had recently graduated from Harvard University. He adapted short stories by Edgar Allan Poe and Nathaniel Hawthorne and cast Harvard senior Tommy Lee Jones as one of the leads. *Prophetic Pictures* debuted on September 12, 1969. The story of this production dramatizes WGBH's commitment to an extraordinary variety of creativity both locally and nationally, and showcases its major role in nurturing and fostering young talent throughout its history.

The Watergate Cover-up Trial (1975)

Focusing on education and authenticity, the dialogue in *The Watergate Cover-up Trial* was taken entirely from transcripts of the original courtroom proceedings. An effort was also made to cast actors who resembled the person each portrayed. This blending of fiction and non-fiction was a

part of the genre known as docudrama.

Radio Series Programs

Blues After Hours (1978-2002)

For almost twenty-five years, host Mai Kramer led her listeners through the history of the blues and conversed with national and local blues musicians, many of who performed on her show. Her guests included Clarence Brown, Albert Collins, James Cotton, Robert Cray, John Lee Hooker, Otis Rush, and Koko Taylor. This vibrant venue for the blues stands as a prime example of the universality of WGBH's music broadcasting philosophy.

The Creative Mind (1958) and *The Creative Method* (1959)

These two series probed the meaning and psychology of creativity in intellectual and artistic pursuits. Artists, scientists, musicians, and authors discoursed on their creative processes. They illuminated for their listeners the nature of genius, originality, vision, and inspiration. Participants included Jacob Bronowski, Aaron Copland, Agnes De Mille, Margaret Mead, George Shearing, Edward Steichen, Leopold Stokowski, Lee Strasberg, Robert Penn Warren, and Frank Lloyd Wright.

Masterpiece Radio (1979-1980)

Fitting neatly into the storied tradition of radio theater, this series staged dramatizations of American literary classics such as *The House of Mirth* and *Moby Dick*, and aired BBC productions, including *Jane Eyre* and *Les Misérables*. Julie Harris opened the show, whose cast numbered stars such as Jane Alexander, Robert Hardy, and Billie Whitelaw. Whether in series or stand-alone program form, comedic and dramatic theatrical listening experiences have been a lively presence in WGBH's programming culture.

Morning Pro Musica (1966-2000)

The incomparable Robert J. Lurtsema explored the classical repertoire with inimitable style and innovation. He used his instantly recognizable baritone voice as he introduced pieces and conducted a dissertation on music with the foremost composers and musicians of a thirty-year era. Among these were Arthur Fiedler, Kurt Masur, and Mstislav Rostropovich. This series also includes numerous one-on-one in-depth interviews. *Morning Pro Musica* was one of the high C's in WGBH's classical music schedule for many seasons.

The Poet Speaks (1969-1974)

Distinguished New England poets read from their own work on this weekly series. Poets Jean Harper and Martin Robbins alternated hosting duties on programs in which they recited their work, conversed about the life of the poet, and delivered interpretations of poems requested by listeners. James Dickey, Robert Fitzgerald, Audre Lorde, May Sarton, and John Updike are among the many in the catalog of participants.

WGBH Journal (1966-1980)

WGBH Journal used a magazine-style format to report on cultural phenomena, social movements, political events, and artistic happenings during the 1960s and 1970s. This public affairs series roamed over a broad sweep of current events. Panelists and interviewees number

such notables as Barbara Jordan, Norman Mailer, Adrienne Rich, Jose Luis Sert, and Ravi Shankar. *WGBH Journal* serves as a typical illustration of the station's public affairs programming that reports on society at large.

The World (1996-present)

Co-produced with the BBC World Service and Public Radio International (PRI), *The World* is the first international radio news program developed specifically for an American audience. More than two million people hear *The World* on more than two hundred public radio stations across the country. From live reports from hot spots such as Iraq, Pakistan, Darfur, North Korea, and the Gaza Strip, to untold and overlooked stories from around the globe, *The World* offers listeners an informed take on the day's events with a mix of news, features, interviews, and music.

Hypothetical Scenarios

Another means of evoking the projected educational value of WGBH's Archives is to model settings in which a professor seeks to utilize the collection for instructional or research purposes.

A scholar who is exploring the history of the Civil Rights Movement in the 1960s would encounter an extraordinary and extensive collection of contemporary and historical resources. A researcher would likely want to take advantage of the database's multitude of searching options (including by individual, organization, subtopic, or region) to more narrowly target selections to his/her interests. For example, a search on James Baldwin would result in a subset of eight titles, including *A Conversation With James Baldwin* (a television interview with Kenneth Bancroft Clark, 1963), *I Heard It Through the Grapevine* (a television history of the Civil Rights Movement, 1982), *James Baldwin at MIT: On Civil Rights* (a radio speech, 1963); and *Say Brother* (a television interview, 1986).

If the researcher were to center on racial discrimination in education as a specific facet of the Civil Rights Movement, then s/he could peruse almost thirty programs, including: *Harvard Law School Forum* (a 1964 radio panel discussion about African Americans in higher education); *Kids, Crayons and Volkswagens* (a 1965 television documentary about African American elementary school children); *Listen Here* (a 1967 radio public affairs series); and *They Had a Dream: Brown vs. Board of Education* (a 1982 television documentary). S/he could also localize the inquiry to a particular place; for example, a focus on Massachusetts would unearth *The Compass Weekly* (a 1975 television public affairs series with an episode on busing for school integration) and *Stay Out For Freedom* (a 1963 and 1964 radio documentary about a boycott of Boston schools by African American students that includes Edward W. Brooke and Dick Gregory). Other titles can furnish extensive original materials. For example, *American Experience's Citizen King* (2003) possesses interviews with Dorothy Cotton, Joseph Lowery, Roger Wilkins, and Andrew Young in addition to thousands of still images and a great deal of stock footage.

Another potential subject area, jazz, has been a consistently integral and vigorous component in the station's musical offerings. The numerous television and radio programs that have championed both venerable and aspiring musicians and their works could sketch a chart of

performance history: *Bennett and Basie Together* (a 1982 television stand-alone); *Crescent City Sounds* (a 1994-1995 radio series); *George Shearing at the Café Carlyle* (a 1981 television stand-alone); *Jazz Performance* (a 1973-1974 radio series); and *New Orleans Jazz and Heritage Festival* (a 1990-1994 radio series). Many radio programs have outlined the history and prevalent impact of jazz: *Alberta Hunter: My Castle's Rockin'* (1988 television stand-alone); *Essays in Black Music* (1975-1976 radio series); *Jazz Decades* (1972-2007 radio series); and *Roaring Through the Twenties* (1975 television stand-alone). Such programs allow students, educators, and researchers to review how particular periods and movements within jazz have been treated over an extensive breadth of time.

WGBH has already begun efforts to organize and offer access to its extraordinary Vietnam collection. Across all media, WGBH has amassed over sixty programs that explore the Vietnam War. These works constitute an invaluable opportunity to study this seminal event in American and world history from varied angles and vantage points. While contemporaneous series and stand-alones may provide fewer supporting materials (in many cases, only a master), this is easily outweighed by the intensity and immediacy of interviews and viewpoints given at the actual time. Programs that offer this first-hand perspective include *Draft Resistance View-in* (a 1968 television stand-alone); *Harvard University Teach-in: War In Indochina* (a 1971 radio stand-alone); *Senator Thomas Dodd and Dr. Benjamin Spock: American Policy in Vietnam* (a 1966 radio stand-alone); *Vietnam View-in* (a 1967 television stand-alone); and *Vietnam War Report* (a 1966-1967 radio series). In addition, in-depth historical perspectives can be gained through such titles as *Vietnam: A Television History* (television series, 1983), which possesses an abundance of interviews and original footage. The table below charts some sample titles that address the Vietnam War, and includes their scores in the different assessment categories.

Fig. 37. Research Hypothetical: Vietnam War Across All Media¹¹

Title	Score	Physical Asset Categories				Intellectual Access	Evergreen	Awards
		Total Asset Value	A-V Assets	Doc. Assets	Rights Info.			
<i>American Experience</i>	59.5	15	5	5	5	3.8	Y	Y
<i>Basic Black/Say Brother</i>	47	14	5	4	5	4.3	Y	Y
<i>Vietnam: A Television History</i>	36.5	14	5	4	5	3.3	Y	Y
<i>The Advocates</i>	27.5	8	4	2	2	4	Y	Y
<i>The Course of Our Times</i>	19.5	3	2	0	1	3.5	Y	N
<i>Draft Resistance View-in</i>	17	1	1	0	0	3	Y	N
<i>Frank: A Vietnam Veteran</i>	16.5	4	2	1	1	3	Y	N
<i>Faces of War</i>	13	2	1	1	0	2	Y	N
<i>Allen Ginsberg: The Future of Freedom</i>	12	1	1	0	0	4	Y	N
<i>Turn In, Burn In</i>	10	1	1	0	0	3	Y	N
<i>Vietnam War Report</i>	8	1	1	0	0	2	Y	N
<i>Harvard University Teach-in: War in Indochina</i>	7	1	1	0	0	1.5	Y	N
<i>Daniel Ellsberg at MIT</i>	6	1	1	0	0	1	Y	N

From such varied options, a scholar, educator, or student could assemble powerful content from the MLA collection to consult as primary sources, heighten the classroom experience, or integrate into coursework.

11. Evaluation Experiences and the Assessment Tool as a Model

The assessment tool should be viewed as an open design for other institutions to adapt to their own specifications. To one degree or another, libraries and archives will need to modify the basic structure and specific data elements to meet the requirements of their own situations.

Practical considerations, such as the volume of material to be assessed and how much information about a collection already exists, will lead to different processing policies and

¹¹ Please note that the numbers in the four physical asset columns refer to the scores assigned by the assessment tool rather than the number of physical assets associated with each title. Also, scoring for the physical asset categories and intellectual access is out of five points.

workflow strategies. In the case of an extremely large collection, surveying its entirety can be an ambitious endeavor, and an archive or other collecting institution may deem it more suitable to either evaluate a statistical sample of a collection, or narrow the appraisal by subject discipline, genre, or other considerations. If the archive owns a small group of titles, it may have the latitude to examine each individual title or item in much greater depth than was feasible for this project.

Adequate time should be allowed for all stages of the planning, research, and execution phases of an evaluation study. Reviewing a large body of materials, amassing sufficiently detailed information, and thorough scrutiny of that data warrants a generous timeline.

The value measurements of the assessment tool will be more applicable to some types of collections and materials than to others. For example, this project deals with a collection already in the possession of the WGBH Archives. If an institution were appraising the educational value of materials for acquisition or retention, then the assessors might want to incorporate a means of determining how well such materials complement their current collection and fit into the institutional mission.

For evaluations of potential scholarly use of archival resources, the ideal scenario would be to cast subject or technical specialists as the assessors. This expertise would ensure a high level of confidence in the currency of scholarly interest and open the door to aesthetic appraisal as well.

An evaluation should be as objective as possible. However, one hindrance to a rationally ordered and scored ranking system would be the inevitable imbalance due to the correlation between the era of production and the aggregate resources associated with programs. Shows produced in the last ten to fifteen years possess substantially more audio-visual materials and documentation than those broadcast in WGBH's first decades of existence. Within the framework of this project, restricting listings by a specified time period worked to offset this. This leads to a segmented approach to evaluation.

In addition, any appraisal of a title's educational value will inevitably involve some subjectivity, particularly in the content information areas (such as subject matter) that do not lend themselves to being rated numerically. The scored factors consequently should be weighted appropriately and reviewed in light of content descriptions. This was a key issue in this project, as a number of questions arose about balancing numerical considerations with descriptive ones. For instance, should a title with an abundance of materials but with subject matter of minimal interest be viewed of more educational value than a title that has few materials but with subject matter of great interest? Is an absolute list of ranked titles of value or should it be integrated with a close examination of the descriptive content? The experience of conducting this assessment has shown that an evaluation methodology needs to balance numerical considerations (e.g., how much material there is in a collection) and content information (e.g., the subject matter and other descriptive data). The project's stress is not on enumerating items within the MLA collection (such data already exist in its online inventory) but rather evaluating them, and as a consequence must include a consideration of all factors.

Another issue considered through this project is that a general assessment for all levels of higher education may offer results that are too vague. It is reasonable to assume that undergraduates, postgraduates, instructors, professors, and researchers will see different possibilities for the resources of the MLA collection. Can or should these differences be factored into the equation of what is the educational value of an audio-visual collection? And if so, how? Certainly, the value of the physical assets and documentation will vary by discipline and how they can be utilized. For example, history professors approaching the collections for research materials will likely concentrate on the original footage/audio not incorporated into the final production, whereas if they approach it for classroom use, they may want to focus on the complete program and supplement it with supporting resources. On the other hand, musicologists might prefer the broadcast version of programs for tracing performance patterns and the history of particular composers or works.

The assessment tool will be offered as a model for use by other public broadcasters, libraries, archives, historical societies, and other entities with moving image and/or recorded sound collections. WGBH plans to post this report, the assessment tool, and sample records from the evaluation database on the WGBH Open Vault Web site at <http://openvault.wgbh.org>. In addition, this same site will feature a discussion forum or other mechanism for soliciting comments from interested parties. For future assessment projects, such a forum may offer an effective vehicle for communicating with advisory groups, soliciting input from others not directly connected with the assessment, and garnering additional attention for the outcome of the work.

In addition, the MLA will pursue various avenues for disseminating this project report, such as contacting professional organizations and submitting notices of its publication to academic newsletters. These will include: American Association of University Professors; Association of Moving Image Archivists; Visual Materials Section of the Society of American Archivists; Association for Recorded Sound Collections; Association of Public Television Stations; Video Round Table of the American Library Association; University Film and Video Association; International Association of Sound and Audiovisual Archives; International Federation of Television Archives; National Historical Publications and Records Commission; and American Association for State and Local History.

12. Conclusions

WGBH has always sought to infuse meaning, purpose, entertainment, and enlightenment from all quarters into its programs. This study clearly demonstrates that the WGBH Media Library and Archives collection offers enormous potential educational value as a teaching tool and research resource for institutions of higher learning. As one would expect of a public broadcasting agency that has been operating for over fifty years, the collection holds a broad expanse of content and the results of the assessment are wide-ranging. Both overall and in its constituent parts, the WGBH Archives should be viewed as ripe for harvesting by the academic community.

Key to gaining access to this rich resource of thousands of titles and hundreds of thousands of supporting materials is the assessment tool's construction as a database. This allows users to determine the educational value of individual titles, or search within particular collection categories. Combinations of criteria can build lists of programs that have received high or low scores in specific areas. For instance, titles rated as evergreen can be cross-referenced with physical access scores to identify relevant materials with substantial audio-visual and/or document holdings. Due to the database's flexibility, the statistics, charts, and appendices contained in this report do not exhaust the extent of information collected through the assessment, but rather offer a window into the tool and the collection's capacity and future uses.

The archive's strengths are particularly apparent in the high quality of its content and the relevance of its holdings to academic interests. Over half of the television series (56%), television stand-alone programs (56%), and radio series (67%) were evaluated as evergreen, the highest rating possible, and significant numbers of WGBH's holdings (16% of television series, 8% of television stand-alones, and 5% of radio series) received excellent critical reception. In addition, some of the most significant awards in the broadcasting community were won by 13% of television series, 5% of television stand-alones and 4% of radio series. A search based on these criteria demonstrates that thirty-nine television programs (4%) and three radio series (1%) have attained the pinnacle in all three categories by meriting evergreen status, winning an award, and earning a critical reception rating of four or five (see Appendix J).

The assessment results also show that the fragile status of many technological formats in the collection will entail significant preservation and digitization work. Eighty-seven percent of the radio series masters rest on obsolete analog formats, while only 8% are secured on digital technology. Of television stand-alone masters, while 33% are on a current format, 24% are on an obsolete format, and most masters (78%) are on an analog platform. Only approximately one-third of the television series masters reside on a current format, and only 21% of these masters are digital. In this Internet Age, because any future resource developed from this assessment will be a Web-based application, many program assets will need to be migrated to a digital format. This will not only ensure their usability by those in higher education, especially at a distance, but will also act as a form of preservation for the collections. Much of the older audio-visual material is in danger of being lost if it is not migrated to a current platform.

Another issue key to the development of the collection as a research and instructional tool for the academic community is the investigation of ownership issues and other legal matters. Nearly 50% of television series have at least one of the five classes of legal documents, and nearly 25% of television series have three or more. Within radio, the numbers are lower – approximately 15% of series have at least one class, and 5% of radio series have three or more. Television stand-alones have the lowest totals – 13% of titles have at least one class and 3% have three or more. These statistics serve as strong indicators of the effort required to determine from a rights standpoint which titles are eligible to be incorporated into such an educational device.

The assessment also revealed that the prospect of mining metadata from MARS for the eventual resource is promising. For example, most of the television series program records (65%) contain brief series overviews, and 44% have concise synopses and short summaries of individual episode. More detailed information, including comprehensive series and episode synopses and

exhaustive lists of participants, are provided for 28% of television series. Within the television series asset records, a considerable percentage (41%) have abbreviated descriptive phrases and 4% have expansive descriptions, including multiple keywords. A relatively small percentage of titles have footage logs (14%) and materials used records (7%), but those that do are extremely detailed in general. More than two-thirds (69%) of series with log records and over half (57%) of series with materials used records were ranked in the top tier of four and five scores.

Furthermore, the assessment results highlight WGBH's strengths in content areas such as: science (*Nova* and *The Race to Save the Planet*); public affairs (*Frontline* and *The Advocates*); music (*Evening at Symphony* and *Musical America*); drama (*Mystery* and *Masterpiece Theatre*); how-to (*The French Chef* and *The Victory Garden*); and history (*American Experience* and *War and Peace in the Nuclear Age*). The study also illuminates past gems, including *Prospects of Mankind with Eleanor Roosevelt*, *Jean Shepherd's America*, and *The Creative Mind* and *The Creative Method*.

Moreover, the multidisciplinary nature of many programs suggests broad appeal. For television series, close to 70% explore more than two MERLOT subject disciplines, and 18% delve into four or more categories. For television stand-alones, 60% cross over two or more MERLOT classifications, and 24% treat three or more. Over 40% of all radio series explore more than one subject area, and 5% cover five or more.

Ultimately, this project serves as a crucial part of WGBH's efforts to make its wealth of content and award-winning programming accessible to new audiences. Many WGBH television and radio shows have been neither seen nor heard since their first airing, and the assessment identifies riches within the collection that hold value as historic, cultural, and educational works. The station has already pursued numerous avenues to take hundreds of titles out of the vault and open them to a wide audience through video distribution and program-specific Web sites, including the *Say Brother* Web site at <http://main.wgbh.org/saybrother>; the New Television Workshop Web site at <http://main.wgbh.org/wgbh/NTW>; and the Ten O'Clock News Web site at <http://main.wgbh.org/ton>. Similarly, *Teachers' Domain* (<http://www.teachersdomain.org>) and *Open Vault* (<http://www.openvault.org>) offer clips from WGBH programming for K-12 and higher education classroom use.

One of the central objectives of the assessment, however, is that it goes beyond the finished production to bring to light footage and audio that may not have been seen since originally shot and recorded. The television collection includes a wealth of primary source holdings: 27% of television series and 9% of television stand-alones have interview materials, and 61% of series and 34% of stand-alones have original footage/audio materials. And while radio primary source materials are more limited because of the nature of production, 5% do have interviews, and 13% have original audio materials. These materials are key to the value of the collection for scholars and academic use.

Created by the collaboration of academic, artistic, and scientific institutions, WGBH has been and continues to be proactive in empowering learners and educators to discover their own paths to understanding. In today's open and dynamic educational environment, WGBH is meeting digital users where they are thriving and flourishing. The importance of the organization's

audio-visual heritage is indisputable. These materials have been woven tightly into the fabric of education and learning. As the need for accessible media resources surges, WGBH is poised and prepared to respond to the demand. An online digital repository collection developed from this assessment would be an effective and fruitful means of extending the impact of WGBH's historical collection and achieving this goal.

Once again, WGBH would like to extend its thanks to The Andrew W. Mellon Foundation for its support of this work. By funding the WGBH MLA's Assessment for Scholarly Use project, the Mellon Foundation has allowed WGBH to create a crucial resource and knowledge base for its future growth, and a replicable model and tool for other organizations that seek to assess and organize data from their own media collections. The results of this project will also provide a key foundation for WGBH's Phase Two of the Digital Library, "Developing a Public Television Content Delivery System for Academic Institutions." Phase Two will move the MLA closer to its ultimate goal of creating an online digital repository (the Digital Library) for academic and scholarly use by piloting a distribution platform for the valuable media resources identified through the work of Phase One. The MLA project staff looks forward to continuing these important efforts to broaden access to WGBH's rich media history and depth of resources, further opening an archival collection with extraordinary value for scholars, educators, and the public at large.

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APPENDIX A. Glossary of Terms

Assets – One of the four linked files that comprise the MLA’s online inventory database, Media Archive Research System (MARS). The Assets records describe the physical items housed in the archives (videotapes, video reels, films, audiotapes, audio reels, CDs, paper files, computer diskettes, stills, slides, etc.) as well as digital stills. Asset also refers to the audio-visual and documentation materials held by the MLA.

Content Attributes - Comprised of: the names of program participants and biographical subjects (both individuals and corporate entities), subjects (Multimedia Educational Resource for Learning and Online Teaching (MERLOT) subject categories and Library of Congress Subject Headings), chronological and geographical scope, target audience (children’s or professional), and the fiction/non-fiction designation.

Cue Sheets – A legal document indicating the source of materials used in a WGBH production. There are three categories: music cue sheet; visual arts cue sheet (stills); stock footage/animation cue sheet.

Current – (1) In reference to the evaluation of audio-visual assets, current describes commonly used formats in the television or radio industries at the time of the assessment. (2) In reference to the projected permanence of interest in the content of the programs, current means that the research/instructional potential is valid only in the present and that there will be limited projected future interest.

Dated – In reference to the projected permanence of interest in the content of the programs, dated means that the materials have limited research/instructional potential.

Educational Value - Broadly conceived of as the usefulness of archival resources for university and college students, professors, and researchers for instructional, study, or research purposes. Essentially, this definition incorporates worth for teaching and research. Specifically for this assessment, educational value is derived from four evaluation factors: physical access, intellectual access, rights information, and content information. These factors are the variables in the equation of what comprises educational value.

Evergreen - In reference to the content longevity of the programs, evergreen means that the research/instructional interest will potentially persist indefinitely into the future.

Footage Logs – The time-frame listing of every shot, including its source, and record of time in and out that make up a program.

Interview Transcript – The complete unedited text of an interview.

Interviews – Footage or recordings of interviews conducted for a specific production.

Keywords – Free, natural language wording used to describe a topic or event treated by a program for which there is no appropriate term in the Library of Congress Subject Headings system.

Kinescope – A film of a live television broadcast created by filming a video monitor to record the program. The advent of videotape made this practice obsolete.

License Agreements - Signed legal documents stipulating the provisions of the use of non-WGBH materials in WGBH productions.

Logs – One of the four linked files that comprise the MARS database. The Logs records provide descriptive information about the actions, persons, events, and other contents of audio or video materials associated with a program, as well as source and rights information about these items.

Masters – Completed form of the program as produced and in most cases broadcast.

Media Archive Research System (MARS) – MLA’s in-house inventory database. MARS was used as the major source of information for this assessment, and is composed of four linked files: Assets, Logs, Materials Used, and Programs.

Materials Used – One of the four linked files that comprise the MARS database. The Materials Used records describe the actual footage, audio, and stills used in the final program and the rights information associated with each item.

MERLOT Classification System - Multimedia Educational Resource for Learning and Online Teaching (MERLOT) is a free and open Web site that provides access to online instructional and research materials for college and university students and teachers. These resources are classified according to a subject taxonomy. The MERLOT taxonomy was selected to categorize the programs in the MLA collection because it was created specifically for digital resources intended for higher educational learning and teaching.

Obsolete - In reference to the evaluation of audio-visual assets, obsolete describes formats no longer used in the television or radio industries at the time of the assessment.

“One is Enough” Rule - When the existence of any type of audio-visual, documentation, and legal materials was being determined through MARS, the presence of only one item in a category was sufficient to include that category in the assessment. For example, one still photograph among thousands of assets related to a title was enough to earn a check in that field. Also, when assets were found on multiple platforms, only the format with the highest level of currency was recorded.

Original Footage/Audio Materials – Footage shot or audio recorded for a specific production.

Other Legal Files – Documents other than those specified in this list that may pertain to the use of WGBH programs and materials.

Outmoded - In reference to the evaluation of audio-visual assets, outmoded describes formats still used in the television or radio industries, but expected to be superseded by newer technology in the foreseeable future.

Production Agreements – Signed legal documents detailing the involvement of companies or organizations with WGBH productions.

Program Transcripts – The complete unedited text of a program.

Programs – Productions developed for broadcast on television or radio. Also one of the four linked files that comprise the MARS database. Programs records contain summaries of series and stand-alone titles, airdates, producer credits, and links to related assets.

Public Affairs – News or documentary programs that explore current events, either on an international, national, or local scale. Business, political, and social matters often form the core issues of this genre of programming. There is no corresponding MERLOT category or Library of Congress Subject Heading that covers this area, so the term “public affairs” is recorded in the keywords field to identify this programming.

Releases – Signed legal documents granting rights to interview or appearance footage (Appearance Release); footage shot in a specific location (Location Release); or the right to use non-WGBH produced footage or material (Materials Release).

Restrictions – Indicates if there are legal or other limits on the re-use of materials.

Scripts – The complete text and description of all action in a program.

Series – A group of programs produced with either a predefined number of episodes (sometimes called limited series or mini-series), or broadcast indefinitely on an ongoing basis. *Say Brother/Basic Black* is an example of a series. This project does not distinguish between these two types of series.

Series-Level Treatment – A technique of treating the separate episodes of a series collectively rather than individually in the processing of the assessment.

Stand-Alone Programs - Also called specials or one-offs, this form of television and radio program is complete in the course of a single production. *Aaron Copland Meets the Soviet Composers* is an example of a stand-alone program.

Stills – Non-moving images (photos) used in a production or for promotional purposes. These may either belong to WGBH or have been obtained from a third party.

Stock Footage – Footage of locations, actions, or people obtained for but not originally recorded for a production.

Talent Contracts - Signed legal documents governing the work or appearance of persons involved in WGBH productions.

WGBH Forum Network – The online archive of lectures at <http://forum.wgbh.org> co-sponsored by WGBH in partnership with Boston's leading cultural and educational organizations.

APPENDIX B. Sample Assessment Tool Records

1. Blank Assessment Tool
2. Sample Television Series Record (*Nova*)
3. Sample Television Stand-Alone Record (*De Gaulle in France*)
4. Sample Radio Series Record (*The World*)

Archive Assessment - Pg 1 - Physical Access

SERIES TITLE

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

TV / Radio / Web

Never Aired

TV Radio Web

Status:

Series Level Record:

Evaluator

S.K.

B.M.

Record Status

Not Processed

In Process

Complete

Not Enough Info

Not Eval'd

D.C.

Notes:

PHYSICAL ACCESS

Component Information:

Masters:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Interviews:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Original Materials:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stock Footage:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stills: paper electronic both none

Documentation:

Cue Sheets paper electronic both none

Footage Logs paper electronic both none

Interview Transcripts paper electronic both none

Program Transcripts paper electronic both none

Script(s) paper electronic both none

HELP
Format
Categories

Navigate To:

p2 - Intel, Rts, Ed

p3 - Content

Component Summary:

0 1 2 3 4 5

Document Summary:

0 1 2 3 4 5

Archive Assessment - Pg 2 - Intellectual, Rights, & Education

SERIES TITLE

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

TV / Radio / Web

Never Aired

TV Radio Web

Notes:

Navigate To:

INTELLECTUAL ACCESS

Program Content Info Available:

		Quality					
		excellent				n/a	
Asset Level w/Description	<input type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Logs w/Content Description	<input type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Materials Used w/Content Description	<input type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Program Level w/Description	<input type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

RIGHTS INFORMATION

Legal Files Available:

- License Agreements yes no
- Other Legal Files yes no
- Production Agreements yes no
- Releases yes no
- Talent Contracts yes no
- Restrictions

Legal Summary:

0 1 2 3 4 5

Component Documentation & Legal Total

Content Information

Content Longevity: current dated evergreen

	Quality					
	excellent				n/a	
Critical Reception:	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

Awards:

Archive Assessment - Pg 3 - Content Attributes

SERIES TITLE

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

TV / Radio / Web
 TV Radio Web

Never Aired

Notes:

Navigate To:

[p1 - Phys Access](#)

[p2 - Intel, Rts, Ed](#)

Content Attributes:

Target Audience: children professional

Chronological Period: _____

Corporate Names: _____

Fiction / Non-Fiction: Fiction NonFiction

Geographical Areas: _____

Keyword(s) [limit 5]: _____

LOC Subject(s) [limit 5]: _____

Personal Names: _____

Arts:

- Arts - General
- Art History
- Cinema
- Dance
- Fine Arts
- Music
- Photography
- Theatre

1 2 3 4
 5 6 7 8

Business:

- Business - General
- Accounting
- Business Law
- E-Commerce
- Economics
- Finance
- International Business
- Management
- Management Information Systems
- Marketing

1 2 3 4 5
 6 7 8 9 10

Education:

- Education - General
- Library and Information Services
- Teacher Ed
- Teaching and Technology

1 2 3 4

Humanities:

- Humanities - General
- History
- Language and Literature
- Philosophy
- Religion
- World Languages

1 2 3 4 5 6

Mathematics & Statistics:

- Mathematics
- Statistics and Probability

1 2

Science & Technology:

- Agriculture
- Astronomy
- Biology
- Chemistry
- Computer Science

- Engineering
- Geology
- General Science
- Health Sciences
- Information Technology
- Nanotechnology
- Physics
- Fire Safety

1 2 3 4 5 6 7
 8 9 10 11 12 13

Social Sciences:

- Social Sciences - General
- Anthropology
- Criminal Justice
- Geography
- Law
- Political Science
- Psychology
- Sociology
- Sports and Games
- Statistics
- Women's Studies

1 2 3 4 5 6
 7 8 9 10 11

[Go To Summary List](#)

Merlot Total:

Archive Assessment - Pg 1 - Physical Access

SERIES TITLE

NOVA

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

1974/3/3

TV / Radio / Web

TV Radio Web

Never Aired

Status:

Series Level Record:

Evaluator

S.K.

B.M.

Record Status

Not Processed

In Process

Complete

Not Enough Info

Not Eval'd

D.C.

Notes:

Program Guide, 4/74 (article).

Masters: most AOU; very many DC; some AC; some AOB; some no master, only viewing copies or original materials and documentation.

Interviews: very many: most AC; very many DC; very many AOU; very many AOB.

Original materials: very many; most AC; very many AOU; very many DC; very many AOB; few DOB.

PHYSICAL ACCESS

Component Information:

Masters:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Interviews:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Original Materials:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stock Footage:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stills: paper electronic both none

HELP
Format
Categories

Navigate To:

p2 - Intel, Rts, Ed

p3 - Content

Component Summary:

0 1 2 3 4 5

Documentation:

Cue Sheets paper electronic both none

Footage Logs paper electronic both none

Interview Transcripts paper electronic both none

Program Transcripts paper electronic both none

Script(s) paper electronic both none

Document Summary:

0 1 2 3 4 5

P_BNX5ZKALHT8FMTM

Archive Assessment - Pg 2 - Intellectual, Rights, & Education

SERIES TITLE
NOVA

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE
1974/3/3

TV / Radio / Web
 TV **Radio** **Web**

Never Aired

Notes:

Program Guide, 4/74 (article).

Masters: most AOU; very many DC; some AC; some AOB; some no master, only viewing copies or original materials and documentation.

Interviews: very many; most AC; very many DC; very many AOU; very many AOB.

Original materials: very many; most AC; very many AOU; very many DC; very many AOB; few

DOB

Navigate To:

p1 - Phys Access

p3 - Content

INTELLECTUAL ACCESS

Program Content Info Available:

		Quality					
		excellent					n/a
Asset Level w/Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Logs w/Content Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Materials Used w/Content Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Program Level w/Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

RIGHTS INFORMATION

Legal Files Available:

License Agreements yes no

Other Legal Files yes no

Production Agreements yes no

Releases yes no

Talent Contracts yes no

Restrictions

Legal Summary:

0 1 2 3 4 5

Component Documentation & Legal Total

15

Content Information

Content Longevity: current dated evergreen

Critical Reception:	Quality					
	excellent					n/a
	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

Awards:

Archive Assessment - Pg 3 - Content Attributes

SERIES TITLE

NOVA

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

1974/3/3

TV / Radio / Web

TV Radio Web

Never Aired

Notes:

Program Guide, 4/74 (article).

Masters: most AOU; very many DC; some AC; some AOB; some no master, only viewing copies or original materials and documentation.

Interviews: very many: most AC; very many DC; very many AOU; very many AOB.

Original materials: very many; most AC; very many AOU; very many DC; very many AOB; few

Navigate To:

[p1 - Phys Access](#)

[p2 - Intel, Rts, Ed](#)

Content Attributes:

Target Audience: children professional

Chronological Period: BCE; 1200s; 1300s; 1400s; 1500s; 1600s; 1700s; 1800s; 1900s; 1910s; 1920s; 1930s;

Corporate Names: United States. National Aeronautics and Space Administration

Fiction / Non-Fiction: Fiction NonFiction

Geographical Areas: Asia; Africa; Europe; South America; Central America; United States; Arctic regions;

Keyword(s) [limit 5]:

LOC Subject(s) [limit 5]: Science History; Technology History; Medicine Research; Research; Technological

Personal Names: Einstein, Albert; Julian, Percy Lavon; Galilei, Galileo; Feynman, Richard Phillips; Wright,

Arts:

- Arts - General
- Art History
- Cinema
- Dance
- Fine Arts
- Music
- Photography
- Theatre

1 2 3 4
 5 6 7 8

Business:

- Business - General
- Accounting
- Business Law
- E-Commerce
- Economics
- Finance
- International Business
- Management
- Management Information Systems
- Marketing

1 2 3 4 5
 6 7 8 9 10

Education:

- Education - General
- Library and Information Services
- Teacher Ed
- Teaching and Technology

1 2 3 4

Humanities:

- Humanities - General
- History
- Language and Literature
- Philosophy
- Religion
- World Languages

1 2 3 4 5 6

Mathematics & Statistics:

- Mathematics
- Statistics and Probability

1 2

Science & Technology:

- Agriculture
- Astronomy
- Biology
- Chemistry
- Computer Science

Engineering

- Geology
- General Science
- Health Sciences
- Information Technology
- Nanotechnology
- Physics
- Fire Safety

1 2 3 4 5 6 7
 8 9 10 11 12 13

Social Sciences:

- Social Sciences - General
- Anthropology
- Criminal Justice
- Geography
- Law
- Political Science
- Psychology
- Sociology
- Sports and Games
- Statistics
- Women's Studies

1 2 3 4 5 6
 7 8 9 10 11

[Go To Summary List](#)

Merlot Total: 8

Archive Assessment - Pg 1 - Physical Access

SERIES TITLE

PROGRAM TITLE

PROGRAM NUMBER

De Gaulle and France

BROADCAST DATE

1992/11/30

TV / Radio / Web

TV Radio Web

Never Aired

Status:

Series Level Record:

Evaluator

S.K.

B.M.

Record Status

Not Processed

In Process

Complete

Not Enough Info

Not Eval'd

D.C.

Notes:

Program Guide.
Globe, 11/27/92 and NY Times, 11/30/92.

PHYSICAL ACCESS

Component Information:

Masters:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Interviews:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Original Materials:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stock Footage:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stills: paper electronic both none

Component Summary:

0 1 2 3 4 5

Documentation:

Cue Sheets paper electronic both none

Footage Logs paper electronic both none

Interview Transcripts paper electronic both none

Program Transcripts paper electronic both none

Script(s) paper electronic both none

Document Summary:

0 1 2 3 4 5

P_4RAACFPC52XLAJH

HELP
Format
Categories

Navigate To:

p2 - Intel, Rts, Ed

p3 - Content

Archive Assessment - Pg 2 - Intellectual, Rights, & Education

SERIES TITLE

PROGRAM TITLE

PROGRAM NUMBER

De Gaulle and France

BROADCAST DATE

1992/11/30

TV / Radio / Web

TV Radio Web

Never Aired

Notes:

Program Guide.
Globe, 11/27/92 and NY Times, 11/30/92.

Navigate To:

p1 - Phys Access

p3 - Content

INTELLECTUAL ACCESS

Program Content Info Available:

		Quality					n/a
		excellent					
Asset Level w/Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input checked="" type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Logs w/Content Description	<input type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input checked="" type="radio"/> 0
Materials Used w/Content Description	<input type="radio"/> yes <input checked="" type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input checked="" type="radio"/> 0
Program Level w/Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

RIGHTS INFORMATION

Legal Files Available:

License Agreements yes no

Other Legal Files yes no

Production Agreements yes no

Releases yes no

Talent Contracts yes no

Restrictions

Legal Summary:

0 1 2 3 4 5

Component
Documentation
& Legal Total

12

Content Information

Content Longevity: current dated evergreen

	Quality					n/a
	excellent					
Critical Reception:	<input type="radio"/> 5	<input checked="" type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

Awards:

Archive Assessment - Pg 3 - Content Attributes

SERIES TITLE

PROGRAM TITLE

PROGRAM NUMBER

De Gaulle and France

BROADCAST DATE

1992/11/30

TV / Radio / Web

TV Radio Web

Never Aired

Notes:

Program Guide.
Globe, 11/27/92 and NY Times, 11/30/92.

Navigate To:

p1 - Phys Access

p2 - Intel, Rts, Ed

Content Attributes:

Target Audience: children professional

Chronological Period: 1940s; 1950s; 1960s

Corporate Names:

Fiction / Non-Fiction: Fiction NonFiction

Geographical Areas: France; Algeria; Germany

Keyword(s) [limit 5]:

LOC Subject(s) [limit 5]: Biography; Presidents; Generals; Statesmen; France Politics and government 20th century;

Personal Names: Gaulle, Charles de

Arts:

- Arts - General
- Art History
- Cinema
- Dance
- Fine Arts
- Music
- Photography
- Theatre

1 2 3 4
 5 6 7 8

Business:

- Business - General
- Accounting
- Business Law
- E-Commerce
- Economics
- Finance
- International Business
- Management
- Management Information Systems
- Marketing

1 2 3 4 5
 6 7 8 9 10

Education:

- Education - General
- Library and Information Services
- Teacher Ed
- Teaching and Technology

1 2 3 4

Humanities:

- Humanities - General
- History
- Language and Literature
- Philosophy
- Religion
- World Languages

1 2 3 4 5 6

Mathematics & Statistics:

- Mathematics
- Statistics and Probability

1 2

Science & Technology:

- Agriculture
- Astronomy
- Biology
- Chemistry
- Computer Science

- Engineering
- Geology
- General Science
- Health Sciences
- Information Technology
- Nanotechnology
- Physics
- Fire Safety

1 2 3 4 5 6 7
 8 9 10 11 12 13

Social Sciences:

- Social Sciences - General
- Anthropology
- Criminal Justice
- Geography
- Law
- Political Science
- Psychology
- Sociology
- Sports and Games
- Statistics
- Women's Studies

1 2 3 4 5 6
 7 8 9 10 11

Go To Summary List

Merlot Total: 2

Archive Assessment - Pg 1 - Physical Access

SERIES TITLE

World, The

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

1996/1/1

TV / Radio / Web

TV Radio Web

Never Aired

Status:

Series Level Record:

Evaluator

S.K.
 B.M.

Record Status

- Not Processed
 In Process
 Complete
 Not Enough Info
 Not Eval'd
 D.C.

Notes:

Program Guide, 1/96, 8/96, 1/97, 1/98 (all articles).

Globe 12.28.95, 4.18.96
Herald 7.19.95, 3.13.96

Original materials: 1 DC.

PHYSICAL ACCESS

Component Information:

Masters:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Interviews:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Original Materials:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stock Footage:

Analog: Current Outmoded Obsolete None

Digital: Current Outmoded Obsolete None

Stills: paper electronic both none

Component Summary:

0 1 2 3 4 5

Documentation:

Cue Sheets paper electronic both none

Footage Logs paper electronic both none

Interview Transcripts paper electronic both none

Program Transcripts paper electronic both none

Script(s) paper electronic both none

Document Summary:

0 1 2 3 4 5

P_UDBH68ALU65V1VX

HELP
Format
Categories

Navigate To:

p2 - Intel, Rts, Ed

p3 - Content

Archive Assessment - Pg 2 - Intellectual, Rights, & Education

SERIES TITLE

World, The

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

1996/1/1

TV / Radio / Web

TV Radio Web

Never Aired

Notes:

Program Guide, 1/96, 8/96, 1/97, 1/98 (all articles).

Globe 12.28.95, 4.18.96

Herald 7.19.95, 3.13.96

Original materials: 1 DC.

Navigate To:

p1 - Phys Access

p3 - Content

INTELLECTUAL ACCESS

Program Content Info Available:

		Quality					n/a
		excellent					
Asset Level w/Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input checked="" type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0
Logs w/Content Description	<input type="radio"/> yes <input checked="" type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input checked="" type="radio"/> 0
Materials Used w/Content Description	<input type="radio"/> yes <input checked="" type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input checked="" type="radio"/> 0
Program Level w/Description	<input checked="" type="radio"/> yes <input type="radio"/> no	<input type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input checked="" type="radio"/> 1	<input type="radio"/> 0

RIGHTS INFORMATION

Legal Files Available:

License Agreements yes no

Other Legal Files yes no

Production Agreements yes no

Releases yes no

Talent Contracts yes no

Restrictions

Legal Summary:

0 1 2 3 4 5

Component Documentation & Legal Total

6

Content Information

Content Longevity: current dated evergreen

	Quality					n/a
	excellent					
Critical Reception:	<input checked="" type="radio"/> 5	<input type="radio"/> 4	<input type="radio"/> 3	<input type="radio"/> 2	<input type="radio"/> 1	<input type="radio"/> 0

Awards:

Archive Assessment - Pg 3 - Content Attributes

SERIES TITLE

World, The

PROGRAM TITLE

PROGRAM NUMBER

BROADCAST DATE

1996/1/1

TV / Radio / Web

TV Radio Web

Never Aired

Notes:

Program Guide, 1/96, 8/96, 1/97, 1/98 (all articles).

Globe 12.28.95, 4.18.96

Herald 7.19.95, 3.13.96

Original materials: 1 DC.

Navigate To:

[p1 - Phys Access](#)

[p2 - Intel, Rts, Ed](#)

Content Attributes:

Target Audience: children professional

Chronological Period: 1990s; 2000s

Corporate Names: United Nations

Fiction / Non-Fiction: Fiction NonFiction

Geographical Areas: South Africa; Africa; Zaire; Arab countries; Hong Kong; China; Congo; India; Israel; Russia;

Keyword(s) [limit 5]: Public affairs

LOC Subject(s) [limit 5]: Radio journalism; Foreign news; International relations; World politics 1995-2005; World

Personal Names: Kahn, Tony; Thakur, Sunita; Ofeibea Quist-Arcton; Lisa Mullins; Mow, Jackie; Mariusa

Arts:

Arts - General

Art History

Cinema

Dance

Fine Arts

Music

Photography

Theatre

1 2 3 4

5 6 7 8

Business:

Business - General

Accounting

Business Law

E-Commerce

Economics

Finance

International Business

Management

Management Information Systems

Marketing

1 2 3 4 5

6 7 8 9 10

Education:

Education - General

Library and Information Services

Teacher Ed

Teaching and Technology

1 2 3 4

Humanities:

Humanities - General

History

Language and Literature

Philosophy

Religion

World Languages

1 2 3 4 5 6

Mathematics & Statistics:

Mathematics

Statistics and Probability

1 2

Science & Technology:

Agriculture

Astronomy

Biology

Chemistry

Computer Science

Engineering

Geology

General Science

Health Sciences

Information Technology

Nanotechnology

Physics

Fire Safety

1 2 3 4 5 6 7

8 9 10 11 12 13

Social Sciences:

Social Sciences - General

Anthropology

Criminal Justice

Geography

Law

Political Science

Psychology

Sociology

Sports and Games

Statistics

Women's Studies

1 2 3 4 5 6

7 8 9 10 11

[Go To Summary List](#)

Merlot Total: 8

APPENDIX C. Advisory Groups

Assessment Advisors

Howard Besser, Director
Moving Image Archiving and Preservation Program
New York University

Michele Cloonan, Dean
Graduate School of Information and Library Science
Simmons College

Paul Eisloeffel, Curator of Visual and Audio Collections
Nebraska State Historical Society

Janet Gertz, Director of Preservation
Columbia University Libraries

David Moltke-Hansen, President Emeritus
Historical Society of Pennsylvania

Rachel Onuf, Assessment Archivist

Megan Sniffin-Marinoff, Director
Harvard University Archives

Sarah Stauderman, Preservation Manager
Smithsonian Institution Archives

Faculty Advisors

Thomas Doherty, Professor
American Studies Department and Film Studies Program
Brandeis University

Helen Greenwald, Professor
Department of Music History and Musicology
New England Conservatory of Music

Gerald Herman, Assistant Professor
Department of History
Northeastern University

Alliah Humber, Art and Architecture Curator
Howard University Library

Garet Nelson, Director
Lyndon State College Library

Eric Schaefer, Associate Professor
Department of Visual & Media Arts
Emerson College

Bruce Schulman, Professor
Department of History
Boston University

William Stanwood, Adjunct Associate Professor
Communication Department
Boston College

Ann Torke, Assistant Professor
Art Department
University of Massachusetts Boston

Andrea Walsh, Lecturer
Program in Writing & Humanistic Studies
Massachusetts Institute of Technology

Tina Wasserman, Faculty
School of the Museum of Fine Arts
Tufts University

Jeanne Wilson, Professor
Department of Political Science
Wheaton College

APPENDIX D. Sample MARS Records

Television Series: *Africans in America*

Episode One: The Terrible Transformation

1. Programs Record (Form)
2. Assets Record (Form)
3. Logs Record (Form)
4. Materials Used Record (Form)



Series <input type="text" value="Africans in America"/> <hr/> Program <input type="text" value="Terrible Transformation, The (1562-1750)"/> <hr/> Program # <input type="text" value="101"/>	Program Summary	101 The Terrible Transformation (1562-1750)--Examines the origins of one of the largest forced human migrations in recorded history. After the arrival of the first Africans in Virginia in 1619, the British colonies laid the groundwork for a system of racial slavery which generates profits that ensure the colonies' growth and survival. Producers: Orlando Bagwell and Susan Bellows.				
DATES						
<table border="1" style="width: 100%;"> <tr> <td style="width: 20%;">Creation Date:</td> <td><input type="text"/></td> </tr> <tr> <td>Original Air Date:</td> <td><input type="text"/></td> </tr> </table>			Creation Date:	<input type="text"/>	Original Air Date:	<input type="text"/>
Creation Date:	<input type="text"/>					
Original Air Date:	<input type="text"/>					

searchable fields

3 masters

<input type="button" value="Go to these Assets"/>				
Format	Type	Tape ID	Description	
1	3/4" cassette	Original footage	1508	TURNBRIDGE PLANTATION, SC
2	3/4" cassette	Original footage	1509	BRIG NIAGRA [NIAGARA ?] ON DECK (NEWPORT, RI) CR#: A21, A22
3	3/4" cassette	Original footage	1531	KPILIBI, GHANA RICE THRASHING AND POUNDING
4	3/4" cassette	Original footage	1532	DURBER FESTIVAL ASSIN MANSO, GHANA
5	3/4" cassette	Original footage	1533	DURBER FESTIVAL ASSIN MANSO, GHANA
6	3/4" cassette	Original footage	1534	WINTER SCENES -FROZEN POND ATTC VITC
7	3/4" cassette	Original footage	1535	SLAVE HOLD, PORT VIEWS MYSTIC SEAPORT, CT
8	3/4" cassette	Original footage	1536	PORT VIEWS, WRITING, CHARTS MYSTIC SEAPORT, CT
9	3/4" cassette	Original footage	1537	WRITING, SHIP JOURNALS MYSTIC SEAPORT,CT
10	3/4" cassette	Original footage	1539	WINTER, FOG, STUMPS, SWAMP MASSACHUSETTS

IDENTIFIERS

Program Number <input type="text" value="101"/>	NOLA : <input type="text"/>	MARS ID: <input type="text" value="P_747YT4JA43K0A36"/>
---	-----------------------------	---



MARS ASSETS Form

[List View](#)

Basket for:
[Sign In](#)

View
Add

To add all assets in current found set, see List view.

[Go to Program](#)

[Go to Log\(s\)](#)

This asset is Available

Series

Tape/Picture ID

Program

Item Type

Format

Program #

RESTRICTIONS

Description Summary

File #

Broadcast Standard

ORDER #

Captioned BITC

Timing

Audio Tracks

Reel #

Cam Roll #

Sound Roll #

Lab Roll #

Box #

Source

Source Reference ID

Copyright Holder

HOLDINGS INFORMATION

Institution:

Physical Location:

Holdings Dept:

Status:

Originating Dept:

Barcode:

Date Portrayed:

Record Creator:

ADMIN DATA

MARS ID

Date Entered:

RC Tracking #:

Date of Materials:



Tracking # 185122

Item # 1002 Type Original Footage
 Series Africans in America # 101
 Title Terrible Transformation, The (1562 - 1750)
 Date Portrayed Time In 02:09:06;17 Out 02:10:44;21
 Event Location
 Keywords T.J. Davis interview

Source
 Source Ref.
 Rights Holder

[Related Asset](#)
 Format(s) **Betacam cassette**
3/4" cassette

Description "The case of John Punch... service for an indefinite tenure"



[keyword search](#)

Series	Africans in America		Item Type	Still
Program	Terrible Transformation		Tape/Picture ID	
Program #	101			
Time in	1:06:43	Time out	1:06:59	Source Time in
Description	Tomochachi Mico or King of Yamacraw and Toonahani his Nephew son to the Mico of the Etchitas; black and white drawing(?);			

M_0E

Rights [Final Program Log](#) [Cue Sheets](#)

It is the responsibility of a Production to investigate and re-clear all rights before re-use in any project

Copyright Holder _____
 Source University of Georgia Rate: _____ per _____ = TOTAL free
 Source Ref # _____

Broadcast Date: 10/19/1998 Restrictions / Notes associated with shot _____

Rights associated with this shot	Territory	Market	Term	Restrictions / Notes
	US	PBS	perpetuity	
	US	Non-Standard	perpetuity	
	US	Audio/Visual	perpetuity	
	Worldwide	Standard	perpetuity	
	Worldwide	Audio/Visual	perpetuity	
	Other	Promotion	perpetuity	
	Other	Home Video	perpetuity	
	Other	Internet	Perpetuity	
	Other	Other	satellite -	

APPENDIX E. Policies and Procedures

1. Using the Assessment Tool: Collecting Program Information

General information about the program and the method and status of evaluation.

Assessment Tool – Page One

Broadcast date – Original broadcast or release date. If needed, indicate the information source in the note field. If no date is ascertained, then use “unknown.”

Program type – Original mode by which the program was broadcast or released.

Never aired – A program that was never finished or, when completed, was not broadcast.

Status – Extent to which or whether the program has been evaluated.

Not Processed – Provisionally not included in the assessment, but could be at a later date.

In Process – Evaluation has not been completed, but will be at a later date.

Completed – Assessment is finished.

Not Enough Info – Research has not resulted in sufficient information to complete the assessment.

Not Eval'd – Not included in the assessment for various reasons. Types of programs that are not evaluated: (1) titles not owned or co-produced by WGBH; (2) titles with no film/video/audio assets but only documentation, such as press kits, promotional photographs, proposals, or program descriptions from PBS microfiche; (3) pledge breaks or pledge specials.

D.C. – “Dub copy”; no easily playable format copy of this title is available so it is recommended that a viewing copy be dubbed, particularly when there is insufficient information to complete the assessment.

Series-Level Record – Evaluate the separate episodes of a series collectively and not each one individually. All series are treated according to this methodology (see below for guidelines for Series-Level Treatment).

Physical Access

This section provides information about the audio/visual components and documentation associated with each program. The specific format of the audio/visual material will not be noted as this information already exists in MARS (the WGBH Media Library and Archives in-house

database), but the aspects important to its accessibility are – whether the format is analog or digital, and whether it is current, outmoded, or obsolete. All formats are classified according to these criteria.

Current - Commonly used in the television or radio industries at the time of the assessment.

Outmoded - Still in use at the time of the assessment, but expected to be superseded by newer technology in the foreseeable future.

Obsolete - No longer used in the industry.

Component Information:

Masters – Completed form of the program. Record highest-level format only. If there is only one format of master, then select “none” for the other class of format. If there are other formats of masters but of a lower level, do not select “none.” If there is no master but a viewing copy, release print, or audio dub, then select “none” for both analog and digital and describe the situation in the notes field. Begin the description with the phrase “no master.”

Interviews – Footage or recordings of interviews conducted for a specific production. Record highest-level format only. If there is only one format of interviews, then select “none” for the other classes of format. If there are other formats of interviews but of a lower level, do not select “none.”

Original Material – Footage shot or audio recorded for a specific production. Record highest-level format only. If there is only one format of original materials, then select “none” for the other classes of format. If there are other formats of original materials but of a lower level, do not select “none.”

Stock Footage – Footage of locations, actions or people obtained for but not originally recorded for a production. Record highest-level format only. If there is only one format of stock footage, then select “none” for the other classes of format. If there are other formats of stock footage but of a lower level, do not select “none.”

Stills – Non-moving images used in a production that may either belong to WGBH or have been obtained from a third party.

Documentation:

Cue Sheets – A legal document indicating the source of materials used in a WGBH production. There are three categories: music cue sheet, visual arts cue sheet (stills), and stock footage/animation cue sheet.

Footage Logs – The listing of every shot (including its source, and record time in and out) that make up a program. Do not include EDLs (edit decision lists) in this category.

Interview Transcripts – The complete unedited text of an interview.

Program Transcripts – The complete unedited text of a program.

Scripts – The complete text and description of all action in a program.

Assessment Tool – Page Two

Intellectual Access

This section assesses the extent and quality of information in the MARS database that describes the physical, rights, source, and content aspects of all the materials associated with a program. This cataloging data or metadata will serve as a basis for enabling users to discover program resources in an electronic/digital environment.

Program Content Information Available

Asset Level w/Description

5: Very detailed description of all aspects of the assets of the program; includes extensive summaries with dates, locations, names, and keywords; time indications; complete source and rights information.

4: Detailed description with dates, locations, names, and keywords; no time indications.

3: General description; summaries, including some but not all of dates, locations, names, and keywords.

2: Basic description; summaries, such as phrases and incomplete sentences.

1: No or very basic descriptive information; sufficient for identification only, such as “interview with (name of person only).”

0: Not applicable; no assets held.

Logs w/Content Description

5: Very detailed description of all aspects of the actual footage, audio, and stills used in the final program and the rights information associated with each item;

includes extensive summaries with dates, locations, names, and keywords; time in and out indications; complete source and rights information.

4: Detailed description with dates, locations, names, and keywords; source and rights information; lacks time indications.

3: General description; summaries, including some but not all of dates, locations, names, and keywords.

2: Basic description; summaries, such as phrases and incomplete sentences.

1: No or very basic information; sufficient for identification only, such as “interview with (name of person only).”

0: Not applicable; no logs for the program.

Materials Used w/Content Description

5: Description of each shot of footage, audio, and stills used in the final program and the rights information associated with each item; includes source and rights information.

4: Detailed description with dates, locations, names, and source and rights information; lacks time indications.

3: General description; summaries, including some but not all of dates, locations, names, and source and rights information.

2: Basic description; summaries, such as phrases and incomplete sentences.

1: No or very basic information; sufficient for identification only, such as “interview with (name of person only).”

0: Not applicable; no materials used records for the program.

Program Level w/Description

5: Extensive and detailed descriptions of the contents of shows, including: plot summaries; characterization of the show’s format (e.g., host moderates a discussion with a panel of experts); names of participants, actors and interviewees; for series, includes descriptive information about the individual episodes, broadcast date, and program number.

4: General descriptions of the contents of shows with plot summaries, characterization of the show’s format, and names of guests, actors, and hosts; for

series, includes descriptive information about the individual episodes, broadcast date, and program number.

3: For series, brief description of series overall but not individual episodes, with the names of some participants; for stand-alone programs, brief description with the names of some participants; includes the broadcast date and program number.

2: Very brief descriptions of series overall or stand-alone programs; includes the broadcast date and program number.

1: Limited information sufficient for identification only, such as “radio”; may include the broadcast date or program number.

0: Not applicable; no programs record.

Rights Information

This section records the existence of documents or restrictions that may limit the use of program materials. There is no attempt to interpret that information, just to identify if the documents needed to make an interpretation are present.

License Agreements, Production Agreements, Releases, Talent Contracts – Note the presence in MARS of documents labelled as such.

Other Legal Files – Documents other than those specified in this list that may pertain to the use of WGBH programs and materials.

Restrictions – Indicates if there are legal or other limits on the re-use of materials.

Content Information

The quality and the relevance of the programs and their subject matter are tested according to various measurements. The content attributes section describes the program’s subject content and chronological and geographical scope, and documents the participation of prominent individuals.

Content Longevity:

The content longevity factor posits the projected permanence of interest in a program’s content for college and university students, professors, and researchers. As the MLA collection spans the whole universe of knowledge, it would be a very difficult undertaking to gauge the “actual” level of relevance of specific topics to the endeavors of the collegiate community. Therefore, the projection of interest is based on the general assumption that some subjects will possess greater worth for scholarship and teaching than others.

For example, it is presumed that Civil Rights and international politics will continue to be compelling to students and professors in the future. Such a program would be rated “evergreen.”

Programs that present strictly local issues or events (i.e., those directly related to Boston or Massachusetts with negligible broader implications or resonance), sporting events, or a “how to” show would have limited appeal on a national scale, and so would be rated “current” or “dated.”

Current – Research/instructional potential is valid only in the present; limited projected future interest.

Dated – Limited research/instructional potential.

Evergreen – Research/instructional interest will persist indefinitely into the future.

Critical Reception:

Awards – Record if the program has won any awards from the following list. Record the name of the award in the notes field.

Academy of Motion Picture Arts and Sciences Oscar
Alfred I. DuPont-Columbia University
Armstrong Memorial Research Foundation
Banff Rockie
George Foster Peabody
Massachusetts Broadcasters
National Emmy
New England Emmy
Ohio State Award
Robert F. Kennedy Journalism Award

Critical Reception – This is intended to gauge critical response as a measure of the quality of the program. The responses are ranked on a scale of one to five. Search the online databases of *The New York Times* and *The Boston Globe*. If no reviews are found, then examine online press kits, program Web sites, or paper press clippings for press reaction.

5: Excellent
4: Very good
3: Good
2: Fair
1: Poor
0: After reasonable amount of research, no reviews could be located.

Assessment Tool – Page Three

Content Attributes:

This section records the program's subject content, its chronological and geographical scope, and the participation of prominent individuals. This depiction of the subject content maps the utility of the collection for students and instructors.

Target Audience - The level of the audience for whom the program was originally produced. (A lack of designation indicates a general audience.)

Children – Program designed for any or all age groups of children and young adults.

Professional – Produced for a specific group of professionals, such as teachers, lawyers, or medical personnel.

Chronological Period – The time coverage of the content of the program. If the action of the program occurs at the same time as when the show was broadcast, use the broadcast decade. For the twentieth century, use the decade format (1900s; 1980s). For other centuries, use the century format (1500s; 1800s). If the show covers more than two decades of the twentieth century or two centuries, include all dates. Example: for a program that spans 1952-1995, enter the 1950s, 1960s, 1970s, 1980s, and 1990s; for a program covering the fifteenth through eighteenth centuries, enter the 1500s, 1600s, and 1700s.

Corporate Names - Named group entities, such as organizations, companies, and government bodies, of national and/or international prominence. Do not include entities of local interest only, unless they are the only named groups associated with a program. Search national authority database for established headings. Enter the name as found in authority record, including qualifying information [e.g., (U.S.) or (Firm)]. If the name is not found in the authority database, include the name in the Keywords field. For stand-alone programs, enter up to five names. For series, document as many names as needed to reflect the topical character of the program.

Fiction/Nonfiction – Select the appropriate choice of factual or created story.

Geographical Areas – Geographical coverage of the content of the program. Assign Library of Congress Subject Headings established headings of countries, regions, states, or provinces. Use the country level jurisdiction. For the United States and Canada, use the state headings. If the program deals with a region collectively, then assign the regional heading. Search the national authority database for established headings. In case of abbreviations (e.g., Canadian provinces and U.S. states), use the full form of the place names. For stand-alone programs, enter up to five locations. For series, assign as many headings as needed to reflect the geographical character of the program.

Keywords – If there is no appropriate Library of Congress subject heading to describe a topic or event treated by a program, then describe this content with the terminology the program uses to refer to it.

Library of Congress Subjects – Use Library of Congress subject headings to supplement access. Enter up to five headings for the major subjects of the program. Search the national authority database for established headings. For works about a person or corporate entity, enter the name in the “personal names” field. For stand-alone programs, enter up to five headings. For series, assign as many headings as needed to reflect the topical character of the program.

Personal Names – Nationally or internationally prominent individuals who are involved in the production of programs, are participants in programs, or are the biographical topic of programs. Do not include people of local interest only, unless they are the only named person associated with the program. Search the national authority database for established headings. Enter the name as found in the authority record, but do not include birth and death dates. Enter the Library of Congress authorized headings in inverted format (last name and then first name or initials). If a name is not found in the Library of Congress authority file, enter the name directly (first name or initials and then last name). For stand-alone programs, enter up to five names. For series, document as many names as needed to reflect the topical character of the program.

MERLOT Subject Headings (<http://www.merlot.org/merlot/categories.htm>). Use MERLOT classifications to categorize a program’s contents. Check off both specific subject areas and the discipline categories (Arts, Business, Education, Humanities, Mathematics & Statistics, Science & Technology, Social Sciences) they are in. For stand-alone programs, use only five subject areas. For series, document as many subject areas as needed to reflect the topical character of the program.

2. Series-Level Treatment

Evaluate the separate episodes of a series collectively rather than each one individually. Review the records in MARS for each episode in the series. Describe the series in overarching profiles with illustrative highlights. These descriptions will serve as a portal to the series. Retain the episode records as staff may be able to evaluate them at a later date.

When employing series-level treatment, include the following steps:

Physical Assets: Use the following terms to provide an approximation of the quantity of each type of material: very many, many, some, or few. Use the same terms with the following abbreviations in the series notes field to provide an approximate quantity of the preservation category of each format of those materials.

AC – analog current
AOU – analog outmoded

AOB – analog obsolete
DC – digital current
DOU – digital outmoded
DOB – digital obsolete

Documentation: When warranted, use the following terms to provide an approximation of the quantity of each type of material: very many, many, some, or few.

Intellectual Access: Describe level of information in MARS about episodes in series.

Rights Information: When warranted, use the following terms to provide an approximation of the quantity of each type of material: very many, many, some, or few.

For all other categories, follow the same procedures outlined above. As noted in the content attributes section, the limits on the number of names and subject headings recorded can be ignored since a series will encompass many more topic areas than a stand-alone program.

APPENDIX F. Numerical Scoring System

Scoring Values

Masters, Interviews, Original Materials, Stock Footage

- Digital Current = 5
- Analog Current = 4
- Analog Outmoded = 3
- Digital Obsolete = 2
- Analog Obsolete = 1

Stills, Cue Sheets, Footage Logs, Interview Transcripts, Program Transcripts, Scripts

- Paper = 1
- Electronic = 2
- Both = 2.5

Intellectual Access – Assets, Logs, Materials Used, Programs

- Maintains its quality score from the Assessment Tool: 1-5

Rights Information – License Agreements, Other Legal Files, Production Agreements, Releases, Talent Contracts

- Receives 1 point for each type of document available to a maximum of 5.

Restrictions

- No Restrictions = 1
- Restrictions = 0

Content Information

- Evergreen = 2
- Current = 1
- Dated = 0
- Awards = 1

Critical Reception

- Because so few programs have reviews, those that do receive half the value of the review score. For example, a program that earns reviews assessed as a 5 receives a score of 2.5.

APPENDIX G. Status of Audio-Visual Formats

	OBSOLETE	OUTMODED	CURRENT
Video (Analog)	1/2" reel-to-reel videotape 2" videotape Betamax cassette W-VHS cassette	3/4" video cassette 1" video 8mm video cassette	Hi 8 cassette Betacam cassette S-VHS cassette
Video (Digital)	D1 cassette D2 cassette D3 cassette D5 cassette Videodisc		Digital betacam cassette DVC pro cassette DVCAM cassette HDCAM cassette Mini DV cassette DVD
Audio (Analog)	2" audio 1/4" audio 1/2" audio Audio cassette	1" audio	
Audio (Digital)	Mini disc		CD DAT DARS
Film (Analog)	35mm 16mm (original) 8mm (original)		Super 35mm film Super 16mm film Super 8mm film

APPENDIX H. Data Summary, Television Series by Decade

	1950s			1960s		
Total Series	25			70		
Masters	Analog	Digital		Analog	Digital	
Current	8%	17%		25%	11%	
Outmoded	0%	0%		1%	0%	
Obsolete	79%	0%		61%	0%	
No Master	0%			3%		
Interviews	Analog	Digital		Analog	Digital	
Current	0%	0%		1%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		1%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	0%	0%		1%	1%	
Outmoded	0%	0%		0%	0%	
Obsolete	4%	0%		28%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		1%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	4%	0%	0%	11%	0%	0%
Cue Sheets	0%	0%	0%	1%	0%	0%
Footage Logs	0%	0%	0%	6%	0%	0%
Interview Transcripts	0%	0%	0%	3%	0%	0%
Program Transcripts	0%	0%	0%	6%	0%	0%
Scripts	0%	0%	0%	4%	0%	0%
Rights Information						
License Agreements	0%			1%		
Other	0%			3%		
Production Agreements	0%			1%		
Releases	0%			9%		
Talent Contracts	0%			4%		
Restrictions	0%			6%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	36%	64%	0%	49%	52%
Awards	0%			10%		

	1970s			1980s		
Total Series	98			97		
Masters	Analog	Digital		Analog	Digital	
Current	20%	10%		12%	6%	
Outmoded	9%	0%		67%	0%	
Obsolete	55%	4%		9%	1%	
No Master	3%			5%		
Interviews	Analog	Digital		Analog	Digital	
Current	5%	1%		9%	2%	
Outmoded	2%	0%		5%	0%	
Obsolete	4%	0%		2%	1%	
Original Materials	Analog	Digital		Analog	Digital	
Current	5%	1%		11%	1%	
Outmoded	6%	0%		36%	0%	
Obsolete	47%	0%		15%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	5%	0%		6%	1%	
Outmoded	2%	0%		7%	0%	
Obsolete	1%	0%		4%	1%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	35%	0%	1%	39%	0%	5%
Cue Sheets	14%	0%	1%	36%	0%	1%
Footage Logs	15%	0%	2%	34%	0%	4%
Interview Transcripts	16%	0%	1%	16%	0%	4%
Program Transcripts	15%	0%	2%	22%	1%	4%
Scripts	19%	1%	3%	28%	1%	6%
Rights Information						
License Agreements	11%			26%		
Other	25%			41%		
Production Agreements	14%			26%		
Releases	19%			36%		
Talent Contracts	23%			43%		
Restrictions	29%			33%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	42%	58%	2%	46%	52%
Awards	11%			9%		

	1990s			2000s		
Total Series	86			48		
Masters	Analog	Digital		Analog	Digital	
Current	18%	12%		10%	71%	
Outmoded	58%	0%		13%	0%	
Obsolete	1%	9%		0%	0%	
No Master	2%			7%		
Interviews	Analog	Digital		Analog	Digital	
Current	37%	3%		44%	24%	
Outmoded	11%	0%		2%	0%	
Obsolete	1%	0%		0%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	57%	2%		53%	26%	
Outmoded	18%	0%		3%	0%	
Obsolete	7%	0%		2%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	24%	1%		36%	5%	
Outmoded	10%	0%		2%	0%	
Obsolete	2%	1%		3%	2%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	36%	1%	7%	19%	0%	15%
Cue Sheets	46%	0%	2%	32%	2%	3%
Footage Logs	47%	2%	6%	32%	0%	16%
Interview Transcripts	28%	1%	13%	32%	3%	10%
Program Transcripts	25%	2%	4%	19%	3%	10%
Scripts	40%	4%	9%	31%	7%	15%
Rights Information						
License Agreements	28%			34%		
Other	53%			39%		
Production Agreements	31%			24%		
Releases	54%			47%		
Talent Contracts	47%			32%		
Restrictions	49%			60%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	10%	33%	57%	40%	2%	58%
Awards	19%			24%		

	All Years		
Total Series	423		
Masters	Analog	Digital	
Current	16%	18%	
Outmoded	31%	0%	
Obsolete	28%	3%	
No Master	3.5%		
Interviews	Analog	Digital	
Current	17%	5%	
Outmoded	4%	0%	
Obsolete	2%	0%	
Original Materials	Analog	Digital	
Current	23%	5%	
Outmoded	14%	0%	
Obsolete	20%	0%	
Stock Footage	Analog	Digital	
Current	12%	1%	
Outmoded	4%	0%	
Obsolete	2%	1%	
Documentation	Paper	Elec.	Both
Stills	28%	0.2%	5%
Cue Sheets	25%	0.2%	1%
Footage Logs	26%	0.4%	5%
Interview Transcripts	18%	0.7%	5%
Program Transcripts	17%	1.1%	4%
Scripts	24%	2.2%	6%
Rights Information			
License Agreements	19%		
Other	31%		
Production Agreements	19%		
Releases	31%		
Talent Contracts	30%		
Restrictions	35%		
Content Information	Current	Dated	Evergreen
Content Longevity	8%	36%	56%
Awards	13%		

APPENDIX I. Data Summary, Television Series by Top MERLOT Disciplines

	Sociology			Education - General		
Total Programs	99			68		
Masters	Analog	Digital		Analog	Digital	
Current	12%	17%		10%	16%	
Outmoded	32%	0%		25%	0%	
Obsolete	31%	3%		35%	6%	
No Master	4%			7%		
Interviews	Analog	Digital		Analog	Digital	
Current	13%	2%		24%	6%	
Outmoded	2%	0%		2%	0%	
Obsolete	3%	0%		2%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	20%	3%		31%	6%	
Outmoded	8%	0%		3%	0%	
Obsolete	24%	0%		15%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	10%	2%		18%	0%	
Outmoded	6%	0%		2%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	26%	1%	4%	18%	0%	3%
Cue Sheets	23%	0%	3%	21%	0%	2%
Footage Logs	25%	3%	3%	22%	2%	4%
Interview Transcripts	18%	0%	4%	16%	0%	7%
Program Transcripts	17%	1%	1%	9%	2%	6%
Scripts	24%	0%	4%	21%	0%	6%
Rights Information						
License Agreements	13%			13%		
Other	23%			24%		
Production Agreements	12%			13%		
Releases	33%			29%		
Talent Contracts	25%			21%		
Restrictions	25%			28%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	4%	50%	46%	13%	46%	41%
Awards	12%			13%		

	Political Science			History		
Total Programs	67			57		
Masters	Analog	Digital		Analog	Digital	
Current	15%	18%		18%	32%	
Outmoded	28%	0%		28%	0%	
Obsolete	31%	6%		16%	4%	
No Master	2%			4%		
Interviews	Analog	Digital		Analog	Digital	
Current	18%	2%		26%	11%	
Outmoded	9%	0%		4%	0%	
Obsolete	8%	0%		7%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	22%	2%		35%	7%	
Outmoded	12%	0%		16%	0%	
Obsolete	18%	0%		18%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	15%	0%		26%	2%	
Outmoded	10%	0%		14%	0%	
Obsolete	2%	0%		5%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	22%	2%	5%	37%	2%	14%
Cue Sheets	22%	0%	2%	42%	2%	2%
Footage Logs	28%	0%	3%	49%	2%	11%
Interview Transcripts	22%	0%	5%	37%	0%	11%
Program Transcripts	21%	2%	5%	30%	4%	7%
Scripts	21%	0%	5%	42%	4%	11%
Rights Information						
License Agreements	16%			33%		
Other	24%			51%		
Production Agreements	15%			28%		
Releases	27%			44%		
Talent Contracts	21%			37%		
Restrictions	21%			49%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	3%	19%	78%	4%	30%	67%
Awards	18%			25%		

Arts - General			
Total Programs	53		
Masters	Analog	Digital	
Current	23%	25%	
Outmoded	28%	0%	
Obsolete	19%	2%	
No Master	4%		
Interviews	Analog	Digital	
Current	17%	8%	
Outmoded	4%	0%	
Obsolete	0%	0%	
Original Materials	Analog	Digital	
Current	28%	6%	
Outmoded	21%	0%	
Obsolete	17%	0%	
Stock Footage	Analog	Digital	
Current	21%	0%	
Outmoded	9%	0%	
Obsolete	0%	0%	
Documentation	Paper	Elec.	Both
Stills	28%	0%	9%
Cue Sheets	25%	2%	4%
Footage Logs	21%	0%	11%
Interview Transcripts	19%	0%	8%
Program Transcripts	19%	4%	6%
Scripts	23%	0%	11%
Rights Information			
License Agreements	23%		
Other	34%		
Production Agreements	17%		
Releases	36%		
Talent Contracts	23%		
Restrictions	36%		
Content Information	Current	Dated	Evergreen
Content Longevity	8%	32%	60%
Awards	21%		

APPENDIX J. Top Tier WGBH Programs

The following programs occupy the assessment tool's top tier in terms of content because they (1) possess a content longevity score of evergreen; (2) received one of broadcasting's top awards; and (3) earned a critical reception score of 4 (very good) or 5 (excellent).

Television Series

Advocates (1969)
Africans in America (1998)
American Experience (1988-present)
American Playhouse (1982-1994)
Arthur (1996-present)
Between The Lions (2000)
Building Big (2000)
Enterprise (1981)
Eye on Education (2002)
Frontline (1983-present)
Greater Boston (1997-present)
The Irish in America: Long Journey Home (1998)
La Plaza (1979-present)
The Long and the Short of It with Robert Reich and Alan Simpson (1997)
Masterpiece Theatre (1971-present)
Mystery (1980-present)
Nova (1974-present)
People's Century (1998)
Rock and Roll (1995)
Say Brother/Basic Black (1968 – present)
The Scarlet Letter (1979)
Soundings (1981)
Ten O'Clock News (1976-1991)
This Old House (1979-2000)
Vietnam: A Television History (1983)
World (1978)
Zoom (1972)

Television Stand-Alones

Baymen Our Waters Are Dying (1977)
The Blue Diner (2001)
The Bostonians (1984)
Chrysler: Once Upon A Time And Now (1982)
Dark End of the Street (1981)
Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb (1981)
The Doomsday Scenario: Banking At The Brink (1983)
Dynasty: The Nehru Gandhi Story (1998)
Holding Ground: The Rebirth of Dudley Street (1997)
Long Way From Home: Boston Street Stories (1994)
Out of Work (1991)
Sherman's March (1988)

Radio Series

Children's Circle (1952-1967)
Masterpiece Radio (1979)
The World (1996)

APPENDIX K. Data Summary, Television Stand-Alone Programs by Decade

	1950s			1960s		
Total Programs	9			64		
Masters	Analog	Digital		Analog	Digital	
Current	11%	0%		20%	36%	
Outmoded	0%	0%		5%	0%	
Obsolete	89%	0%		36%	0%	
No Master	0%			3.1%		
Interview	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		2%	0%	
Original Material	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	11%	0%		5%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	0%	0%	0%	2%	0%	0%
Cue Sheets	0%	0%	0%	0%	0%	0%
Footage Logs	0%	0%	0%	0%	0%	0%
Interview Transcripts	0%	0%	0%	0%	0%	0%
Program Transcripts	11%	0%	0%	0%	0%	0%
Scripts	0%	0%	0%	2%	0%	0%
Rights Information						
License Agreements	0%			3%		
Other	0%			2%		
Production Agreements	0%			3%		
Releases	0%			0%		
Talent Contracts	0%			0%		
Restrictions	0%			2%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	56%	44%	0%	38%	62%
Awards	0%			2%		

	1970s			1980s		
Total Programs	136			171		
Masters	Analog	Digital		Analog	Digital	
Current	21%	15%		14%	4%	
Outmoded	4%	0%		70%	0%	
Obsolete	49%	6%		9%	1%	
No Master	5%			4%		
Interviews	Analog	Digital		Analog	Digital	
Current	0%	0%		1%	1%	
Outmoded	0%	0%		3%	0%	
Obsolete	1%	0%		1%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	1%	0%		2%	1%	
Outmoded	3%	0%		30%	0%	
Obsolete	26%	0%		2%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	4%	1%	0%	11%	0%	0%
Cue Sheets	2%	0%	0%	5%	0%	0%
Footage Logs	8%	0%	0%	6%	0%	0%
Interview Transcripts	2%	0%	0%	3%	0%	0%
Program Transcripts	7%	0%	0%	6%	0%	0%
Scripts	6%	0%	0%	6%	0%	0%
Rights Information						
License Agreements	2%			4%		
Other	12%			12%		
Production Agreements	4%			3%		
Releases	6%			7%		
Talent Contracts	6%			10%		
Restrictions	10%			12%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	41%	59%	1%	49%	50%
Awards	4%			8%		

	1990s			2000s		
Total Programs	109			30		
Masters	Analog	Digital		Analog	Digital	
Current	17%	6%		17%	80%	
Outmoded	67%	0%		0%	0%	
Obsolete	1%	4%		0%	0%	
No Master	6%			3%		
Interviews	Analog	Digital		Analog	Digital	
Current	21%	0%		20%	17%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Original Material	Analog	Digital		Analog	Digital	
Current	43%	3%		30%	23%	
Outmoded	5%	0%		0%	0%	
Obsolete	2%	0%		0%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	7%	0%		10%	0%	
Outmoded	1%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	7%	0%	0%	0%	3%	0%
Cue Sheets	12%	0%	0%	7%	0%	0%
Footage Logs	12%	0%	1%	10%	0%	3%
Interview Transcripts	7%	1%	0%	7%	3%	3%
Program Transcripts	10%	1%	2%	3%	3%	0%
Scripts	7%	0%	2%	20%	3%	0%
Rights Information						
License Agreements	2%			0%		
Other	12%			10%		
Production Agreements	9%			0%		
Releases	17%			23%		
Talent Contracts	15%			13%		
Restrictions	11%			10%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	2%	36%	62%	53%	13	33
Awards	5%			7%		

	All Years		
Total Programs	524		
Masters	Analog	Digital	
Current	17%	15%	
Outmoded	39%	0%	
Obsolete	22%	3%	
No Master	4%		
Interviews	Analog	Digital	
Current	6%	1%	
Outmoded	1%	0%	
Obsolete	1%	0%	
Original Material	Analog	Digital	
Current	12%	2%	
Outmoded	12%	0%	
Obsolete	9%	0%	
Stock Footage	Analog	Digital	
Current	3%	0%	
Outmoded	1%	0%	
Obsolete	0%	0%	
Documentation	Paper	Elec.	Both
Stills	6%	<1%	0%
Cue Sheets	5%	0%	0%
Footage Logs	7%	0%	<1%
Interview Transcripts	3%	<1%	<1%
Program Transcripts	6%	<1%	<1%
Scripts	7%	<1%	<1%
Rights Information			
License Agreements	2%		
Other	10%		
Production Agreements	4%		
Releases	9%		
Talent Contracts	9%		
Restrictions	10%		
Content Information	Current	Dated	Evergreen
Content Longevity	4%	40%	56%
Awards	5%		

APPENDIX L. Data Summary, Television Stand-Alone Programs by Top MERLOT Disciplines

	History			Political Science		
Total Programs	110			102		
Masters	Analog	Digital		Analog	Digital	
Current	16%	16%		8%	19%	
Outmoded	45%	0%		41%	0%	
Obsolete	15%	4%		25%	1%	
No Master	5%			5%		
Interview	Analog	Digital		Analog	Digital	
Current	6%	3%		5%	1%	
Outmoded	0%	0%		2%	0%	
Obsolete	0%	0%		1%	0%	
Original Material	Analog	Digital		Analog	Digital	
Current	14%	4%		9%	0%	
Outmoded	10%	0%		8%	0%	
Obsolete	8%	0%		8%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	8%	0%		3%	0%	
Outmoded	1%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	11%	1%	0%	5%	0%	0%
Cue Sheets	6%	0%	0%	5%	0%	0%
Footage Logs	9%	0%	1%	3%	0%	0%
Interview Transcripts	4%	1%	0%	5%	0%	0%
Program Transcripts	7%	1%	0%	5%	0%	1%
Scripts	11%	1%	1%	3%	0%	1%
Rights Information						
License Agreements	4%			1%		
Other	9%			8%		
Production Agreements	5%			6%		
Releases	12%			6%		
Talent Contracts	9%			6%		
Restrictions	8%			5%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	2%	23%	75%	1%	19%	80%
Awards	8%			4%		

	Sociology			Music		
Total Programs	89			73		
Masters	Analog	Digital		Analog	Digital	
Current	17%	14%		25%	16%	
Outmoded	40%	0%		32%	0%	
Obsolete	18%	2%		21%	3%	
No Master	2%			4%		
Interviews	Analog	Digital		Analog	Digital	
Current	14%	0%		1%	1%	
Outmoded	1%	0%		0%	0%	
Obsolete	1%	0%		0%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	16%	1%		7%	6%	
Outmoded	6%	0%		11%	0%	
Obsolete	6%	0%		12%	0%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	2%	0%		1%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	5%	0%	0%	6%	3%	0%
Cue Sheets	3%	0%	0%	4%	0%	0%
Footage Logs	5%	0%	1%	4%	0%	0%
Interview Transcripts	6%	1%	0%	0%	0%	0%
Program Transcripts	12%	1%	1%	3%	0%	0%
Scripts	2%	0%	0%	6%	0%	1%
Rights Information						
License Agreements	0%			6%		
Other	11%			12%		
Production Agreements	6%			10%		
Releases	10%			10%		
Talent Contracts	10%			10%		
Restrictions	10%			18%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	7%	24%	63%	4%	45%	51%
Awards	12%			3%		

	General Social Sciences			Health Sciences		
Total Programs	57			45		
Masters	Analog	Digital		Analog	Digital	
Current	19%	14%		11%	22%	
Outmoded	33%	0%		44%	0%	
Obsolete	26%	2%		13%	4%	
No Master	5%			4%		
Interviews	Analog	Digital		Analog	Digital	
Current	5%	4%		18%	2%	
Outmoded	0%	0%		2%	0%	
Obsolete	2%	0%		2%	0%	
Original Material	Analog	Digital		Analog	Digital	
Current	17%	4%		31%	4%	
Outmoded	7%	0%		7%	0%	
Obsolete	11%	0%		4%	2%	
Stock Footage	Analog	Digital		Analog	Digital	
Current	4%	0%		2%	0%	
Outmoded	0%	0%		2%	0%	
Obsolete	0%	0%		0%	0%	
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	7%	0%	0%	4%	0%	0%
Cue Sheets	2%	0%	0%	9%	0%	0%
Footage Logs	9%	0%	0%	18%	0%	2%
Interview Transcripts	4%	0%	0%	7%	4%	2%
Program Transcripts	12%	0%	0%	16%	2%	2%
Scripts	4%	0%	2%	18%	0%	0%
Rights Information						
License Agreements	4%			0%		
Other	12%			20%		
Production Agreements	7%			2%		
Releases	9%			24%		
Talent Contracts	9%			18%		
Restrictions	16%			13%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	4%	60%	37%	13%	33%	53%
Awards	9%			4%		

APPENDIX M. Data Summary, Radio Series by Decade

	1950s			1960s		
Total Programs	6			139		
Masters	Analog	Digital		Analog	Digital	
Current	0%	33%		0%	1%	
Outmoded	0%	0%		0%	0%	
Obsolete	67%	0%		97%	0%	
No Master	0%			1%		
Interviews	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		2%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	0%	0%		1%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	17%	0%		4%	0%	
Stock Footage – N/A						
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	0%	0%	0%	0%	0%	0%
Cue Sheets	0%	0%	0%	0%	0%	0%
Footage Logs	0%	0%	0%	2%	0%	0%
Interview Transcripts	0%	0%	0%	0%	0%	0%
Program Transcripts	0%	0%	0%	1%	0%	0%
Scripts	17%	0%	0%	1%	0%	0%
Rights Information						
License Agreements	0%			1%		
Other	0%			1%		
Production Agreements	0%			1%		
Releases	0%			2%		
Talent Contracts	0%			1%		
Restrictions	0%			1%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	17%	83%	0%	34%	66%
Awards	33%			2%		

	1970s			1980s		
Total Programs	64			72		
Masters	Analog	Digital		Analog	Digital	
Current	1%	4%		9%	8%	
Outmoded	0%	0%		0%	0%	
Obsolete	92%	0%		83%	0%	
No Master	3%			0%		
Interviews	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	1%	
Outmoded	0%	0%		0%	0%	
Obsolete	7%	0%		8%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	4%	0%		5%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	17%	0%		18%	0%	
Stock Footage – N/A						
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	0%	0%	0%	7%	0%	0%
Cue Sheets	3%	0%	0%	5%	0%	0%
Footage Logs	10%	0%	0%	14%	0%	0%
Interview Transcripts	0%	0%	0%	0%	0%	0%
Program Transcripts	1%	0%	0%	2%	0%	0%
Scripts	4%	0%	0%	8%	0%	0%
Rights Information						
License Agreements	3%			7%		
Other	4%			8%		
Production Agreements	3%			10%		
Releases	10%			15%		
Talent Contracts	7%			10%		
Restrictions	5%			3%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	27%	73%	0%	36%	64%
Awards	7%			2%		

	1990s			2000s		
Total Programs	19			10		
Masters	Analog	Digital		Analog	Digital	
Current	7%	48%		0%	70%	
Outmoded	0%	0%		0%	0%	
Obsolete	45%	0%		30%	0%	
No Master	0%			0%		
Interviews	Analog	Digital		Analog	Digital	
Current	0%	10%		0%	20%	
Outmoded	0%	0%		0%	0%	
Obsolete	10%	0%		10%	0%	
Original Materials	Analog	Digital		Analog	Digital	
Current	0%	26%		0%	40%	
Outmoded	0%	0%		0%	0%	
Obsolete	26%	0%		40%	0%	
Stock Footage – N/A						
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	10%	0%	0%	10%	0%	0%
Cue Sheets	13%	0%	0%	30%	0%	0%
Footage Logs	29%	0%	0%	0%	0%	0%
Interview Transcripts	0%	0%	0%	0%	0%	0%
Program Transcripts	0%	0%	0%	0%	0%	0%
Scripts	16%	0%	0%	30%	0%	0%
Rights Information						
License Agreements	10%			10%		
Other	13%			10%		
Production Agreements	13%			20%		
Releases	16%			20%		
Talent Contracts	10%			20%		
Restrictions	7%			10%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	3%	23%	74%	10%	0%	90%
Awards	16%			40%		

	All Years		
Total Programs	302		
Masters	Analog	Digital	
Current	3%	8%	
Outmoded	0%	0%	
Obsolete	88%	0%	
No Master	1%		
Interviews	Analog	Digital	
Current	0%	1%	
Outmoded	0%	0%	
Obsolete	3%	0%	
Original Material	Analog	Digital	
Current	2%	3%	
Outmoded	0%	0%	
Obsolete	8%	0%	
Stock Footage – N/A			
Documentation	Paper	Elec.	Both
Stills	3%	0%	0%
Cue Sheets	2%	0%	0%
Footage Logs	6%	0%	0%
Interview Transcripts	0%	0%	0%
Program Transcripts	1%	0%	0%
Scripts	4%	0%	0%
Rights Information			
License Agreements	2%		
Other	2%		
Production Agreements	4%		
Releases	6%		
Talent Contracts	4%		
Restrictions	2%		
Content Information	Current	Dated	Evergreen
Content Longevity	>1%	33%	67%
Awards	4%		

APPENDIX N. Radio Series by MERLOT Discipline

	Music			Political Science		
Total Programs	149			76		
Masters	Analog	Digital		Analog	Digital	
Current	5%	13%		0%	3%	
Outmoded	0%	0%		0%	0%	
Obsolete	81%	0%		95%	0%	
No Master	1%			3%		
Interview	Analog	Digital		Analog	Digital	
Current	0%	3%		0%	0%	
Outmoded	0%	6%		0%	0%	
Obsolete	5%	0%		0%	0%	
Original Material	Analog	Digital		Analog	Digital	
Current	3%	5%		0%	1.3%	
Outmoded	0%	0%		0%	0%	
Obsolete	11%	0%		2.6%	0%	
Stock Footage – N/A						
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	4%	0%	0%	0%	0%	0%
Cue Sheets	3%	0%	0%	0%	0%	0%
Footage Logs	11%	0%	0%	3%	0%	0%
Interview Transcripts	0%	0%	0%	0%	0%	0%
Program Transcripts	1%	0%	0%	0%	0%	0%
Scripts	5%	0%	0%	3%	0%	0%
Rights Information						
License Agreements	3%			1%		
Other	3%			1%		
Production Agreements	4%			5%		
Releases	8%			5%		
Talent Contracts	4%			3%		
Restrictions	2%			3%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	1%	39%	60%	0%	18%	82%
Awards	3%			3%		

	Sociology			Social Sciences		
Total Programs	45			33		
Masters	Analog	Digital		Analog	Digital	
Current	0%	2%		0%	3%	
Outmoded	0%	0%		0%	0%	
Obsolete	96%	0%		97%	0%	
No Master	2%			0%		
Interview	Analog	Digital		Analog	Digital	
Current	0%	0%		0%	0%	
Outmoded	0%	0%		0%	0%	
Obsolete	0%	0%		0%	0%	
Original Material	Analog	Digital		Analog	Digital	
Current	0%	2%		0%	3%	
Outmoded	0%	0%		0%	0%	
Obsolete	2%	0%		0%	0%	
Stock Footage – N/A						
Documentation	Paper	Elec.	Both	Paper	Elec.	Both
Stills	0%	0%	0%	0%	0%	0%
Cue Sheets	0%	0%	0%	0%	0%	0%
Footage Logs	2%	0%	0%	3%	0%	0%
Interview Transcripts	0%	0%	0%	0%	0%	0%
Program Transcripts	2%	0%	0%	0%	0%	0%
Scripts	4%	0%	0%	6%	0%	0%
Rights Information						
License Agreements	2%			3%		
Other	0%			3%		
Production Agreements	7%			12%		
Releases	7%			6%		
Talent Contracts	4%			6%		
Restrictions	4%			6%		
Content Information	Current	Dated	Evergreen	Current	Dated	Evergreen
Content Longevity	0%	20%	80%	0%	15%	85%
Awards	7%			3%		

APPENDIX O. List of Titles Transferred from Obsolete Formats

<u>Title</u>	<u>Year</u>	<u>Original Format</u>
Averell Harriman: U.S. Relations With The Soviet Union	1967	1/4" Audiotape
Backgrounds: Subrahmanyam Chandrasekhar	1960	16mm Film
Bad Risks, The	1965	2" Videotape
Black Power Surveyed	1966	1/4" Audiotape
Black Power Surveyed: Day in Harlem	1966	1/4" Audiotape
Black Power Surveyed: Handful that we are	1966	1/4" Audiotape
Black Power Surveyed: Tenement in Bedford	1966	1/4" Audiotape
Black Power Surveyed: Washington, D.C.	1966	1/4" Audiotape
Boston Symphony Orchestra: S-031-58 reel 1/2	1958	16mm Film
Boston Symphony Orchestra: S-031-58 reel 2/2	1958	16mm Film
Boston Symphony Orchestra: S-032-58 reel 1/2	1958	16mm Film
Boston Symphony Orchestra: S-032-58 reel 2/2	1958	16mm Film
Boston Symphony Orchestra: S-034-58 reel 1/2	1958	16mm Film
Boston Symphony Orchestra: S-034-58 reel 2/2	1958	16mm Film
Boston Symphony Orchestra: S-035-58 reel 1/2	1958	16mm Film
Boston Symphony Orchestra: S-035-58 reel 2/2	1958	16mm Film
Boston Symphony Orchestra: S-039-59 reel 1/2	1959	16mm Film
Boston Symphony Orchestra: S-039-59 reel 2/2	1959	16mm Film
Chance To Read, A	1967	2" Videotape
Children's Circle #1	1952	1/4" Audiotape
Children's Circle #2	1952	1/4" Audiotape
Children's Circle #3	1952	1/4" Audiotape
Children's Circle #4	1952	1/4" Audiotape
Children's Circle #5	1952	1/4" Audiotape
Children's Circle #6	1952	1/4" Audiotape
City Union Power Now	1969	2" Videotape
Civil Rights Panel With Louis Lyons	1963	1/4" Audiotape
Discovery: Colored Students	1960	16mm Film
Discovery: Natural Selection	1957	16mm Film
Discovery: New Life From Old	1957	16mm Film
Discovery: Rodent Engineers	1957	16mm Film
Discovery: Webs and Their Weavers	1957	16mm Film
Draft, The: Its Directors, Its Dodgers	1965	1/4" Audiotape
Earthkeeping (1973)	1973	2" Videotape
East Asia and Our Future	1967	16mm Film
Edwin O. Reischauer: China, Japan	1972	1/4" Audiotape
Edwin Reischauer: Sensitive Western Role	1967	1/4" Audiotape
Exploring Nature: Blood	1961	16mm Film
Exploring Nature: How Animals Move	1961	16mm Film
Flick Out: Odyssey of Henry Miller	1970	2" Videotape
Four Winners	1976	2" Videotape
General S.L.A. Marshall: The Middle East: War or Peace	1968	1/4" Audiotape

Gifts, The	1970	2" Videotape
Grand Bostonians 1973	1973	2" Videotape
Grand Bostonians 1977	1977	2" Videotape
Graphic Arts: Expressionism	1958	16mm Film
Homosexual, The: A New Minority #1	1966	1/4" Audiotape
Homosexual, The: A New Minority #10	1966	1/4" Audiotape
Homosexual, The: A New Minority #2	1966	1/4" Audiotape
Homosexual, The: A New Minority #5	1966	1/4" Audiotape
Homosexual, The: A New Minority #6	1966	1/4" Audiotape
Homosexual, The: A New Minority #7	1966	1/4" Audiotape
Homosexual, The: A New Minority #8	1966	1/4" Audiotape
Homosexual, The: A New Minority #9	1966	1/4" Audiotape
James Baldwin at MIT: On Civil Rights	1963	1/4" Audiotape
James Farmer	1966	1/4" Audiotape
James Farmer: The Civil Rights Movement	1967	1/4" Audiotape
Joyce Chen Cooks	1967	2" Videotape
Kenneth Clark: Poetry and Racism in the United States	1968	1/4" Audiotape
Laughter's a Funny Business: Sinclair Lewis	1959	16mm Film
Laughter's a Funny Business: Verbal Wit	1959	16mm Film
Louis Lyons and the News	1957	16mm Film
Louis Lyons News and Comment	1971	2" Videotape
Measure of Change, A	1964	2" Videotape
Medium Rare 1-4	1974	2" Videotape
Medium Rare 4-7	1974	2" Videotape
Medium Rare 8, 9	1974	2" Videotape
Miguel and the Three Kings	1972	2" Videotape
Mississippi Project: Two Interviews with Observers...	1964	1/4" Audiotape
Negro Revolution: Many Views	1964	1/4" Audiotape
Negro Revolution: Many Views: James Breeden	1964	1/4" Audiotape
Negro Revolution: Many Views: M.L. King	1964	1/4" Audiotape
New Voice, The 101	1979	2" Videotape
Norman Holland Film Reviews	1959	16mm Film
Of Science and Scientists #6 Size of the Universe	1957	16mm Film
Phoebe	1970	2" Videotape
Population Growth	1972	2" Videotape
Prophetic Pictures	1969	2" Videotape
Psychology One: Is Man Free To Choose	1957	16mm Film
Psychology One: Nature vs. Nurture	1957	16mm Film
Rebop #101	1977	2" Videotape
Report From Moscow 1/4	1961	1/4" Audiotape
Report From Moscow 2/4	1961	1/4" Audiotape
Report From Moscow 3/4	1961	1/4" Audiotape
Report From Moscow 4/4	1961	1/4" Audiotape
Science Reporter: Looking For The Big Flash	1962	16mm Film
Science Reporter: Nuclear Collisions	1963	2" Videotape
Science Reporter: The Heart Lung Chain	1963	16mm Film
Seminar on American Civilization: #11: World Role	1959	16mm Film

Seminar on American Civilization: #7 Minorities	1959	16mm Film
Sense of Poetry: Selected Ballads	1958	16mm Film
Siddons: Jazz	1968	2" Videotape
Sonata #1	1957	16mm Film
Test Ban: Hope or Hoax	1964	1/4" Audiotape
Three Sisters	1969	2" Videotape
Timothy Leary: LSD, Consciousness And A New Religion	1967	1/4" Audiotape
Trouble in Iraq	1963	1/4" Audiotape
Two Centuries Of Symphony #101	1959	16mm Film
Two Views Of Vietnam	1968	1/4" Audiotape
United Nations Middle East Special	1967	1/4" Audiotape
Vietnam War Report: Hans Morgenthau	1966	1/4" Audiotape
Vietnam War Report: U.S. in Asia	1967	1/4" Audiotape
Vietnam War Report: White, Strauss, Salisbury	1967	1/4" Audiotape
Vision For The 60's	1962	16mm Film
Wrath of Achilles: 102: Duel of Paris	1958	16mm Film
Wrath of Achilles: 103: Hector And Andromache	1958	16mm Film
Wrath of Achilles: 104: Embassy To Achilles	1958	16mm Film
Wrath of Achilles: 105: Death Of Patroclus	1958	16mm Film
Wrath of Achilles: 106: Hector And Achilles	1958	16mm Film
Wrath of Achilles: 107: Priam And Achilles	1958	16mm Film
Wrath of Achilles: 108: Priam And Achilles	1958	16mm Film
Year They Liberated Yale, The	1970	2" Videotape