

Everything Old

Can Be New Again...



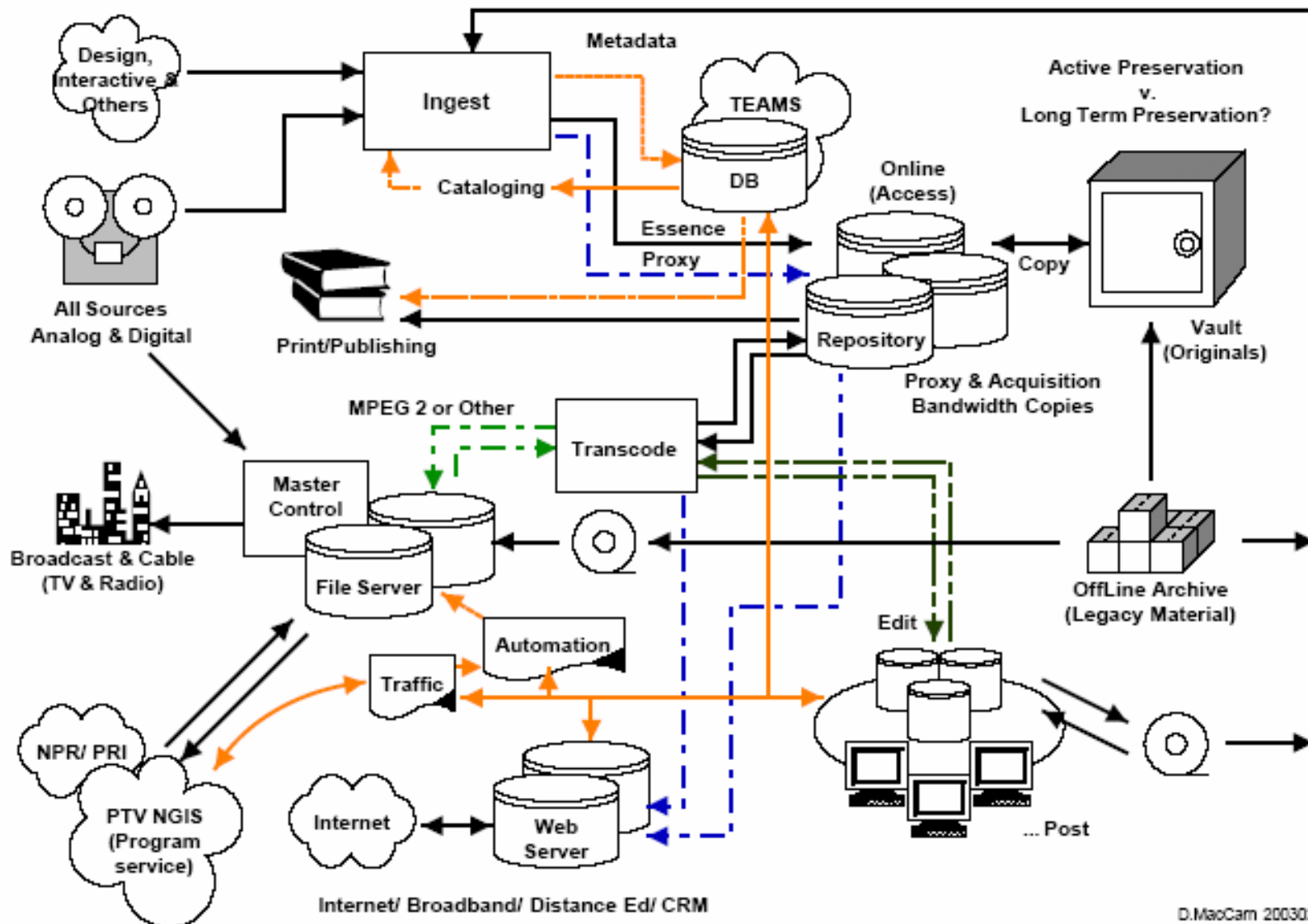
What are we preserving?

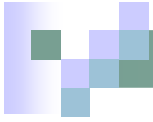




Digital Asset Management Unified Field Theory

Multi-Media



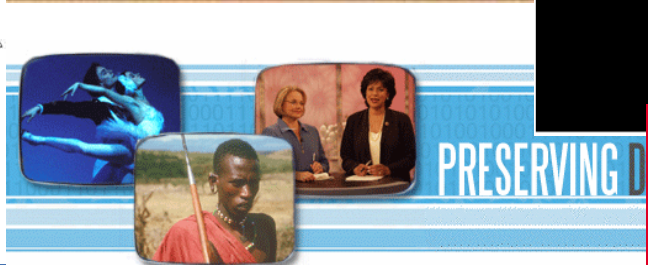
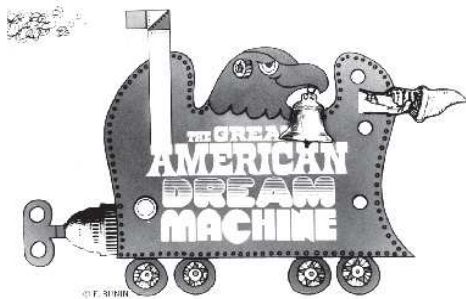


*But what are we
REALLY preserving???*

NOVA

American
MASTERS

The Rise and Fall of
Jim Crow



THE JEWISH AMERICANS
A SERIES BY DAVID GRUBIN

FRONTLINE®

ANTIQUES ROADSHOW®

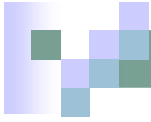





*We are saving important political and
personal touchstones in the
national experience*

- and -

*The public has a long memory
for favorite programs*

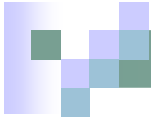


Why Should We Save These Materials?

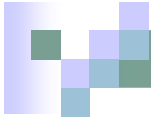


“Public television has been responsible for the production, broadcast and dissemination of programs which form the richest audiovisual source of cultural history in the United States.”

**Television and Video Preservation 1997:
A Study of the Current State of American Television
and Video Preservation
Report of the Librarian of Congress**



- **Our programs reflect important documentation of contemporary social history**
- **There is life after broadcast - the public loves the idea of old programs and expects them to be available, findable and viewable**
- **Teachers, educators, students, want to use materials for class**
- **Producers, journalists, documentarians want to use them for research and new programs**



**Stations, Producers, Distributors,
Users, the Public**

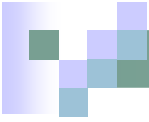
***Who Has Responsibility to Preserve
Public Broadcasting?***



No One!

That's Right - No organization or institution has the actual responsibility for preserving these programs -

Even though many of our programs actually grow more valuable over time!

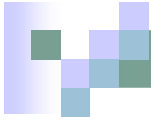
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- **The Corporation for Public Broadcasting** has the authorization from Congress – but in 50 years, CPB has NEVER funded any preservation projects.
 - **PBS** can't afford it – its budget is totally stretched to meet its mission of delivering national programs.
 - It has no 'extra' money to spend on preservation.
 - **Most public broadcasters** are relatively small organizations (i.e. less than 150 employees) with little discretionary income.
 - WGBH in Boston and Thirteen in New York are the only two TV stations with professionally-staffed archives.
 - **Stations and producers** simply don't have the resources or expertise for preservation, and tasks are generally too expensive to take on by themselves.
 - **The Library of Congress** wants the materials – but they must rely on PBS or the producers to save the programs first.



Existing 'traditional' funding sources for public broadcasting are stagnant or declining.

- State and federal support
- Business underwriting
- Private foundations
- Audience contributions

Because of the costs, not everyone agrees that preservation is important.




We can't rely solely on numbers.

We have to make the case
without competing with station operations
or program production.

And the costs cannot look overwhelming.

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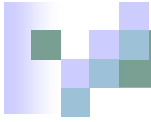


Although the concept of the American Archive shows great promise, the system has not yet begun to –

- Assess actual holdings
- Analyze costs and functions needed for long-term preservation
- Develop partnerships to provide expertise, resources and shared solutions
- Expand economic models beyond selling “program clips”



*Without a shared agreement to
commit system-wide resources,
work collaboratively to develop
new funding models,
and enter into new partnerships,
public broadcasting preservation activities
will stay locally-based, uncoordinated,
and have limited cost effectiveness.*



Preserving Digital Public Television

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Ptvdigitalarchive.org