



# InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

## Areas That Should Be Covered Validated

### Case Study 09(4): Digital Moving Images – WGBH Boston

Geneviève Sheppard, UBC

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Creator of the Fonds		
TOPIC	SPECIFICS	SOURCE
Name	WGBH Boston	
Location	The United States; Boston, Massachusetts	WGBH Web site
Origins	Established in 1951 as a radio station. In 1955 WGBH began to offer television channels. Today WGBH offers a variety of television and radio channels, Web site and a wide range of multimedia productions	WGBH Web site
Legal Status	Public Broadcasting company	WGBH Web site
Legislation	Information not available in the final report	
Norms	Information not available in the final report	
Funding	Grants and contracts; contributions for individuals; community service grants; grants from the Corporation for Public Broadcasting; royalties, sale of services	WGBH Web site
Resources	<ul style="list-style-type: none"><li>Headquarters in Boston</li><li>Branch offices in New York &amp; Los Angeles</li></ul>	WGBH Web site
Governance	<ul style="list-style-type: none"><li>Locally owned and operated</li><li>President</li><li>Chair</li><li>Over 1000 staff</li></ul>	WGBH Web site
Mandate	Deliver radio, TV and multimedia programming	WGBH Web site
Philosophy	To help people make connections to world they live in	

<b>Mission</b>	<p>To enrich people's lives through programs and services that educate, inspire, entertain as well as foster citizenship and culture, the joy of learning, and the power of diverse perspectives</p> <ul style="list-style-type: none"> <li>• Foster an informed and active citizenry</li> <li>• Make knowledge and the creative life of the arts, science, and humanities available to the widest possible public</li> <li>• Reflect positively the diversity of the WGBH audience, inviting a sense of inclusion and a better understanding of each other</li> <li>• To improve access to the public media</li> <li>• Provide programming that services and promotes the healthy development of children</li> <li>• To serve the individual as a spectator and participant in learning new skills through WGBH programs and services</li> </ul>	WGBH Web site
<b>Functions</b>	<ul style="list-style-type: none"> <li>• Produce and broadcast tv, radio and web productions</li> <li>• Produce teaching tools for schools and home schooling</li> <li>• Produce IMAX films</li> <li>• Produce services for people with hearing or vision impairments</li> </ul>	WGBH Web site
<b>Recognitions</b>	WGBH productions earned close to one hundred awards in 2004 alone, including Emmy awards and several awards for radio and web productions	WGBH Web site
<b>Activities Resulting in Document Creation</b>		
<b><i>Administrative &amp; Managerial Framework</i></b>		
<b>TOPIC</b>	<b>SPECIFICS</b>	<b>SOURCE</b>
<b>General Description</b>	The creator produces documentary television programs (activity studied)	FR pg. 1
<b>Type of activities</b>	<ul style="list-style-type: none"> <li>• Research</li> <li>• Pre-production</li> <li>• Production</li> <li>• Post production/editing</li> <li>• Web promotion</li> <li>• Reuse/repackaging</li> </ul>	cs09_wks13_report.pdf (restricted IP2 Web site)
<b>Documents resulting from activities</b>	<ul style="list-style-type: none"> <li>• Film footage</li> <li>• Film footage logs</li> </ul>	FR pg. 2-3

<b>Existence of a RM and/or archives program</b>	<ul style="list-style-type: none"> <li>No recordkeeping system currently</li> <li>There is a WGBH archives</li> <li>There are plans to implement a digital asset management system (Artesia TEAMS product customized by WGBH), for current production work and for the archives</li> <li>There exists a checklist of items each production must send to the archives</li> <li>There is a WGBH-wide retention schedule</li> </ul>	FR pg. 8 FR pg. 2
<b>Individuals responsible for preservation</b>	WGBH has an archives, therefore, it is inferred that the archivists is responsible	FR pg. 2 and inferred from final report
<b>Existence of Preservation Strategies</b>	<ul style="list-style-type: none"> <li>Assets are sent to the archives and compared to the data entry in the footage log to ensure the accuracy of the log's data. Information is added that will be used to track the location of the asset</li> <li>Assets are kept in a secure storage area</li> </ul>	FR pg. 6
<b>Legal Requirements and Constraints</b>	<ul style="list-style-type: none"> <li>Information not available in the final report</li> <li>In-house contracts and contracts with external parties</li> </ul>	Inferred
<b>Normative Requirements and Constraints</b>	WGBH policy to create and save original footage and footage logs	FR pg. 9
<b>Technological Requirements and Constraints</b>	<ul style="list-style-type: none"> <li>FileMaker databases that feed into the archives' database</li> <li>The footage logs are read-only for users and so cannot be manipulated</li> <li>Actual footage is available for circulation so there is no guarantee they will remain authentic</li> <li>Within the DAM system the files will be read-only (only copies of footage will be available to users)</li> </ul>	FR pg. 3 FR pg. 6
<b><i>Digital entity being studied</i></b>		
<b>General Description</b>	<p>Two specific objects generated during the production process:</p> <ul style="list-style-type: none"> <li>Original footage (videotape or film shot by and for a specific production inside or outside the studio)</li> <li>Original footage logs (listing of every shot—subject of discussion, who is in the footage, location, environment,, context, record time)</li> </ul>	FR pg. 3
<b>Type of activities</b>	<ul style="list-style-type: none"> <li>Filming by camerapersons</li> <li>Input into the footage log database</li> </ul>	FR pg. 5

<b>Documents resulting from activities</b>	<ul style="list-style-type: none"> <li>Physical film footage (variety of film/tape formats)</li> <li>Footage log (data in a FileMaker Pro 7 database)</li> </ul>	FR pg. 2-3
<b>Existence of Preservation Strategies</b>	<ul style="list-style-type: none"> <li>The Archives is responsible for preservation</li> <li>With respect to the implementation of the DAM system, there will be a trusted repository contract agreement in-house</li> <li>Copying obsolete or deteriorating digital and analogue tapes to new digital formats</li> <li>Within the DAM system, likely to be conversion of digital files</li> </ul>	FR pg. 2 FR pg. 9  FR pg. 3
<b>Legal Requirements and Constraints</b>	Information not available in the final report	
<b>Normative Requirements and Constraints</b>	<ul style="list-style-type: none"> <li>In-house standards for organizing physical tapes and digital assets. Administrative and descriptive information is structured hierarchically by: series, season #, program, program #</li> <li>The Archives provides training and workbooks on how to complete original footage logs</li> <li>Only the archives can approve changes to descriptive metadata information (changes will be monitored by the DAM system)</li> <li>In-house descriptive standards exist that are combined with the Library of Congress Subject Headings (under the DAM system the descriptions will also be Dublin Core and Public Broadcasting Core compliant)</li> </ul>	FR pg. 2, 5  FR pg. 7  FR pg. 10
<b>Technological Requirements and Constraints</b>	Equipment: <ul style="list-style-type: none"> <li>Current Architecture: structured database (FileMaker Pro 7), variety of analog/digital tapes and film (MiniDV, BetaSP, Digital Beta, DVCPRO, DVCam, HDCam, VHS, 16mm, Super 16 mm)</li> <li>DAM system implemented: DAM system will ingest the footage log created in the FileMaker Pro 7 database</li> <li>Creation and processing tools: FileMaker Pro 7, Quick Time</li> </ul> Media: text, images Formats: Various film and tape formats (see above) <ul style="list-style-type: none"> <li>A unique identifier links the catalogue record in the footage log with the original footage</li> <li>Standardized data entry criteria for the FileMaker Pro 7 database</li> <li>Login procedure will be required for the DAM system</li> </ul>	FR pg. 1, 2  FR pg. 4 FR pg. 6