

BROADCAST ARCHIVES: A DIPLOMATIC EXAMINATION

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ABSTRACT

This special diplomatics' study examines the applicability and usefulness of diplomatics for the analysis of broadcast archives, and specifically, of sound and moving image documents. The traditional model of diplomatic analysis, devised for dispositive and probative documents, was found not applicable to supporting and narrative documents, which constitute most of contemporary archival material. The documents that are characteristic of the broadcast industry in particular are supporting documents; therefore, a new model of diplomatic analysis based on the same principles and methods as the traditional one was developed in this thesis for supporting documents generated by the broadcast industry.

The new model was successfully used to analyze textual and non-textual, early and contemporary documents produced by different types and sizes of radio and television stations. The analysis showed that the formation, form, and transmission of supporting documents in the broadcast industry has not changed significantly over time; that, although the organization of every broadcast station is unique and constantly changing, there is a basic organizational structure for all broadcast stations regardless of size; and, that the functions of all stations are basically the

same.

The analysis also revealed that the model, the scheme, and the procedure of criticism used in this thesis provide an understanding which would assist in appraisal, arrangement, and description of specific broadcast archives. The bottom-up/top-down integrated approach to the analysis supports the understanding of the documentary, administrative and juridical context of the documents in question, and demonstrates that diplomatics can be used to devise new tools for the examination and study of new types of documents.

The study concludes that broadcast archives in general, and sound and moving image documents in particular, can be profitably analyzed according to diplomatic principles and methods.

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INTRODUCTION

Archivists are constantly attempting to broaden their strategies to gain a better understanding of individual documents and of their creating organizations. This objective is acquiring a new urgency however, because everchanging administrative structures are becoming increasingly complex, and the development of technology has resulted in a proliferation of documents in new and different forms that are being created, transmitted, and stored in a multitude of ways. In a recent article, Peter Sigmond addressed this phenomenon, and proposed that archivists investigate how their colleagues in other countries and in related professions have reacted to this new reality.¹ Specifically, he reported on work being done in the Netherlands, and suggested that, like the Dutch, North American archivists focus on the formal features of documents with the purpose of elucidating the administrative structures and bureaucratic procedures underlying their creation. Sigmond stated that the formal features of documents are governed by rules of procedure and rules of representation, and that archivists can use this information not only to distinguish between contemporary documentary forms, but to fulfil their primary functions of

¹ J. Peter Sigmond, "Form, Function and Archival Value," Archivaria 33 (Winter 1991-92): 141-47.

appraisal, arrangement and description.

A methodology mentioned by Sigmond which has only recently been considered an option by North American archivists, is that offered by the science of diplomatics. The recent development of interest in diplomatics in North America is largely due to a series of articles published in Archivaria by Luciana Duranti entitled, "Diplomatics: New Uses for an Old Science."² Duranti notes that, while diplomatics is an unquestioned and integral part of the European archival culture (due to the age of that documentary heritage), North American archivists should determine how diplomatics can assist them in their work with contemporary records.³ This thesis is a response to that challenge.

While general diplomatics establishes theory and methodology, special diplomatics applies them to a specific body of records. This study is in the field of special diplomatics in that it uses diplomatic principles and methods to analyze typical records produced and accumulated by the broadcast industry. Its purpose is to discover whether diplomatics can be applied to broadcast records, and specifically, whether it can be

² Luciana Duranti is a Professor in the Master of Archival Studies Programme in the School of Library, Archival and Information Studies, University of British Columbia. Duranti's series of six articles on diplomatics was published in Archivaria, one article per issue, beginning in the summer issue 1989, volume 28.

³ Luciana Duranti, "Diplomatics: New Uses for an Old Science (Part VI)," Archivaria 33 (Winter 1991-92): 7.

successfully used to analyze sound and moving image documents.

BROADCAST RECORDS

In order to clarify what is meant by the term broadcast records, it is necessary to define the term "broadcast agency," the creating body of broadcast records, which is

any agency, public or private, profit or non-profit, educational or commercial, which produces, transmits and/or distributes audible and/or visual matter, by radio and/or television, by satellite and/or by cable, intended to be received primarily by the general public.⁴

Therefore, broadcast records are defined here as, any written document created by any broadcast agency, in any medium or format, in the course of its activity.

Broadcast agencies generate documents in a variety of media and formats. When the science of diplomatics was first established, sound and moving image documents as a particular kind of physical and intellectual documentary form did not exist. Because the principles of diplomatics were formulated upon observation of the characteristics of textual documents, it is particularly important to discover whether they can be applied to the sound and moving image documents produced by a broadcast agency. Contemporary documents are routinely produced in many different

⁴ The definition formulated by this author for a broadcast agency does not include peripheral agencies such as related professional associations, regulatory bodies, or independent production companies. Also excluded from it are cable companies.

forms and many different kinds of media, yet to date, a diplomatic analysis of non-paper, non-textual documents has not been conducted. In this respect, the present study is a pioneering effort.

DIPLOMATICS

Originally conceived of as a method of ascertaining the authenticity of a document, diplomatics was born as a science in the seventeenth century with the completion of Jean Mabillon's treatise, De Re Diplomatica Libri VI. The science of diplomatics, which studies the written document, establishes the principles and methodology necessary to analyze its formation, form and transmission.⁵ By using internal evidence and collating documents similar in character, diplomatics constructs a system which assists in determining a document's provenance, date, and/or relevance to the creating agency as a reflection of functional necessity.

"Certainly the most difficult documents to read are by no means necessarily those in the most outlandish hands: they are far more likely to be those which are cast in a form outside the reader's

⁵ A diplomatic analysis can only be conducted on "written" documents, that is, "evidence which is produced on a medium (paper, magnetic tape, disc, plate, etc.) by means of a writing instrument (pen, pencil, typing machine, printer, etc.) or of an apparatus for fixing data, images and/or voices." See Luciana Duranti, "Diplomatics: New Uses for an Old Science," Archivaria 28 (Summer 1989): 15.

experience."⁶ In his discussion of form, L.C. Hector noted that, if an individual can recognize the type of a document, s/he will ultimately have a better understanding of its meaning, that is, "if, having read the beginning of a phrase, he knows how it is likely to continue and end, his progress is bound to be easier; his mind will lead his eyes."⁷ A reader's ability to read and understand a document is partly based on prior knowledge and the ability to predict what the document should or might contain. Diplomatics, which aims to provide documents' readers with that ability, is defined as:

the discipline which studies the genesis, form and transmission of archival documents in relationship with the facts represented in them, and with their creators, in order to identify, evaluate and communicate their nature.⁸

The benefit of using diplomatics to analyze contemporary records has been questioned, but usually not on scientific grounds. The concepts and methods underlying diplomatics are used by North American archivists regularly (though often subconsciously); diplomatics provides a framework for their use, and a system by which documents can be analyzed. While diplomatic analysis may appear to some to be a sterile exercise, this study

⁶ L.C. Hector, The Handwriting of English Documents (London: Edward Arnold (Publishers) Ltd., 1966), 14.

⁷ Ibid.

⁸ Duranti, "Diplomatics," 17. Note that while some diplomatic concepts can be used for documents that are not archival because of the circumstances of their creation, the science was designed for archival documents, because non-archival documents are not evidence of facts and acts.

aims to demonstrate that it provides a clear procedure of inquiry conducive to the identification of all the relevant information about a document.

Diplomatics' most basic contribution to the study of documents is its 'definitional component.' Providing terms for document elements, functions, and forms, it allows for consistency and standardization when describing documents and the context in which they are created.⁹ Secondly, diplomatics provides a means for making connections between documents and the actions which produced them. This enables archivists to understand the purpose for which documents were created, as well as their relationship with the persons and the other documents participating in the same transaction.

The third contribution of diplomatics is the links it makes between a document and the procedure in which the document was created.¹⁰ The characteristics of the procedural phase of document formation explain the activities in which the creator is engaged during that phase. The understanding of the activities undertaken within a procedural phase elucidates a creator's functions. Lastly, diplomatics provides the means for analyzing

⁹ See Duranti, "Diplomatics," 7.

¹⁰ This contribution also facilitates the means for a systematic examination of the relationship between documents and the juridical system within which documents are created, the relationship between documentary forms and types of acts, as well as the relationship between documents and persons.

the information system in which a document exists, and to connect it with the broader administrative and juridical context of the document.

METHODOLOGY OF THE STUDY

This thesis will use diplomatic methodology in a systematic way, that is, it will separately examine all the elements that diplomatists have identified as belonging to a documentary system according to diplomatic concepts and principles.¹¹ The study of those elements is meant to occur simultaneously, so that the knowledge derived from the analysis of one can support the understanding of the others, however, the presentation of the study itself can only be sequential. Consequently, this author has chosen to begin the presentation of the analysis from the study of the documents, because this is the traditional way in which diplomatists develop their examinations. This very detailed exposition will be contrasted with a view of the context of the records' creators, proceeding gradually from the general to the specific, until the two examinations of the records and of their context will meet in the presentation of the persons and their activities.

Heather MacNeil emphasized the importance of developing this converging type of analysis when she stated, that a thorough

¹¹ Duranti, "Diplomatics: New Uses for an Old Science (Part IV)," Archivaria 31 (Winter 1990-91): 10.

examination of archival documents must take a *top-down* approach as well as a *bottom-up* approach:

To understand the meaning of a particular documentary form...it is essential first to determine the nature of the bureaucratic action (for example, the function, activity or transaction) that generated it, as well as the social, legal and administrative structure that provided the context for that action. It is only when provenancial relationships have been delineated and elucidated that the documentary forms that embody them can be understood...".¹²

While a top-down approach reconstructs the organization of the creating body, and analyzes its function and procedures (based on law and regulations), a bottom-up approach is a direct examination of documents and analyzes the documents' genesis, form and transmission to discover more about their relationships and context of creation. This thesis takes therefore an integrated approach in its analysis of the documentary residue of the broadcast industry, for the purpose of collecting all the relevant information about broadcast documents, of being able to distinguish between how the records creating bodies are supposed to function and how they actually function, and of assessing the contribution of the diplomatic methods to the acquisition of knowledge about the broadcast industry. Peter Sigmond has written that documentary forms often prove to be more consistent than the organization of the offices in which documents are produced.¹³

¹² Heather MacNeil, "Weaving Provenancial and Documentary Relations," Archivaria 34 (Summer 1992): 192.

¹³ Sigmond, "Form, Function and Archival Value," 144.

His point will be tested in the study of the context of creation of broadcast records in Chapters Two and Three, the results of which will be capable of being compared with the direct examination of the records in Chapter One.

SOURCES OF THE STUDY

In the English speaking world, there is limited literature concerning general diplomatics, there is little in the archival literature about broadcast archives, and there is virtually no literature about the diplomatics of broadcast archives. The published sources used for this thesis are therefore scarce and focus on general diplomatics and diplomatic analyses of specific bodies of records. The discussion of the application of diplomatic methodology to the study of the documents generated by the broadcast industry, the history of radio and television, and the presentation of the legislation relevant to the industry are primarily based on monographs and journals from the field of broadcasting.

The principal sources of information for this thesis were a series of discussions with records creators working in the broadcast industry, and the first-hand examination of documents. Several active broadcast agencies were studied: the British Broadcasting Corporation (United Kingdom), CHCH-Television

(Hamilton, Ontario),¹⁴ TVOntario (Toronto, Ontario) and CIUT-FM (Toronto, Ontario). These stations were chosen because they are representative of small and large institutions that are either profit or non-profit, educational or commercial, radio and/or television, and French and/or English.

ORGANIZATION OF THE THESIS

Chapter One, which is a direct examination of three documents typical of the broadcast industry, takes a bottom-up approach which typifies a diplomatic analysis of the genesis, form, and transmission of these documents. Note that this analysis is only directed to operational records, as administrative or housekeeping records are formally the same for all business organizations. Note also that the study is not limited to the Canadian system, even if for practical reasons, the examples were taken from the Canadian context.¹⁵ The following two chapters take a top-down approach, and through an analysis of the context

¹⁴ Radio and television stations are commonly referred to by their "call letters." In Canada, call letters are assigned by the Canadian Radio and Television Commission (CRTC). Stations may apply to the CRTC for particular letters which have significance to them (for example, the initials of the owner). However, the first letter for all Canadian stations is "C" just as the first letter for all U.S. stations is "W."

¹⁵ The operational records of an agency are generated by functions that pertain to the continued operations and services provided by that agency in accordance with its mandate. An agency's administrative records (often referred to as housekeeping records), include all documents produced by supporting functions, such as personnel, financial, purchasing, and property control. While operational records relate to activities that are external in nature, administrative records relate to activities of an internal nature.

of creation, determine which broadcast records are produced, for what purpose, by whom, under which conditions, and using which procedures. That is, Chapter Two outlines the broadcast industry's juridical system and technological development as it relates to the history of radio and television, and Chapter Three continues with an examination of the administrative context in which broadcast archives are created. In Chapter Three, the functions, procedures, and activities of a typical radio and television station are identified and discussed, as are the persons that concur in the formation of broadcast documents. In addition, this chapter includes a detailed description of the persons (their roles and responsibilities) and a list of documents created and accumulated by them. This chapter is illustrated with figures which provide a structural framework.

The Conclusion summarizes and assesses the value of the thesis' findings. Following the Conclusion is a Glossary of radio and television terms.¹⁶ The Glossary is not exhaustive, but all the terms included in this study, or directly relevant to it are listed. Finally, Appendices illustrate the documents chosen for analysis.

¹⁶ This thesis does not include a glossary of diplomatic terms. It is important to understand that diplomatic definitions are different from archival definitions because diplomatics is a separate science. For definitions of diplomatic terms see Luciana Duranti's series of articles.

CHAPTER ONE

BROADCASTING: THE TYPICAL ARCHIVAL DOCUMENTS

The diplomatic analysis begins with a direct examination of three documents typical of the broadcast industry, followed by an examination of the transactions from which each of these documents results. This examination is a three-part analysis which identifies all the elements concurring in the formation of these documents, and demonstrates what can be learned directly from the information provided by those elements about the documents' creators and context of creation. The procedural study of the genesis of the documents will further clarify their administrative context.

In every broadcast station, everything revolves around the broadcast, thus, the most typical transactions are those which relate to the production and airing of radio and/or television programmes and the most typical documentary forms are programme related. The three documents chosen for analysis in this study include a radio drama script, a radio drama programme recording and a television news programme recording.¹ These documents are

¹ Examples of documents from both early and contemporary stations have been chosen to determine whether the age factor affects the design of the model of analysis.

representative of documentary forms and transactions unique to the broadcast industry.

DOCUMENTS' CRITICISM

The diplomatic criticism of the documents is the first step of the three-part bottom-up analysis. It consists of the identification of the extrinsic and intrinsic elements or characteristics of the documents, and of the deductions made from this examination about the persons, actions and forms of archival material. Extrinsic characteristics of a document are the elements that constitute the physical make-up of the document and contribute to its external appearance. Intrinsic characteristics of a document are "the integral components of its intellectual articulation: the mode of presentation of the document's content, or the parts determining the tenor of the whole."² The purpose of the process of identifying what corresponds to those characteristics in a given document³ is to draw conclusions about a document's function through an analysis of its form.⁴

² Luciana Duranti, "Diplomatics: New Uses for an Old Science (Part V)," Archivaria 32 (Summer 1991): 11.

³ Janet Turner uses the expression "labelling." See Janet Turner, "Studies in Documents: Experimenting with New Tools: Special Diplomatics and the Study of Authority in the United Church of Canada," Archivaria 30 (Summer 1990): 99.

⁴ Note that an examination of extrinsic characteristics can only be performed on an original document. This writer had access to the three original documents, but it is a disadvantage for the reader not to have the original documents readily available for documentary criticism. A photocopy of the radio drama script has been provided in Appendix 1, a photocopy of the radio discs have been provided in Appendix 2, and a photocopy of

Form is defined as "...the complex of the rules of representation used to convey a message, that is, as the characteristics of a document which can be separated from the determination of the particular subjects, persons or places which it concerns."⁵ In the middle ages, early diplomatists recognized that it was possible to conceive of typical documentary forms, and established a method for analyzing those ideal forms. The knowledge resulting from such analysis assisted their understanding of the administrative actions and function generating a document, the ultimate object being to verify its authenticity. Today, verifying the authenticity of a document might be one of the objects of the analysis, but contemporary archivists are primarily concerned with the information revealed about a document's function because it provides them with an understanding of the context of a document's creation, and this assists them in performing their archival duties. The components of the ideal documentary form that diplomatists developed for dispositive and probative documents are as follows:

the label on the television recording has been provided in Appendix 3. For the purpose of this thesis, copies of the radio and television recordings are also being preserved in Special Collections at the University of British Columbia. The original script and original radio recording are preserved at the Archives of Ontario in Toronto, Ontario (C 105 St. Lawrence Starch Company Collection). The original television newscast is preserved at CHCH-TV in Hamilton, Ontario, in its news library.

⁵ Duranti, "Diplomatics...(Part V)," 6.

Extrinsic Elements:

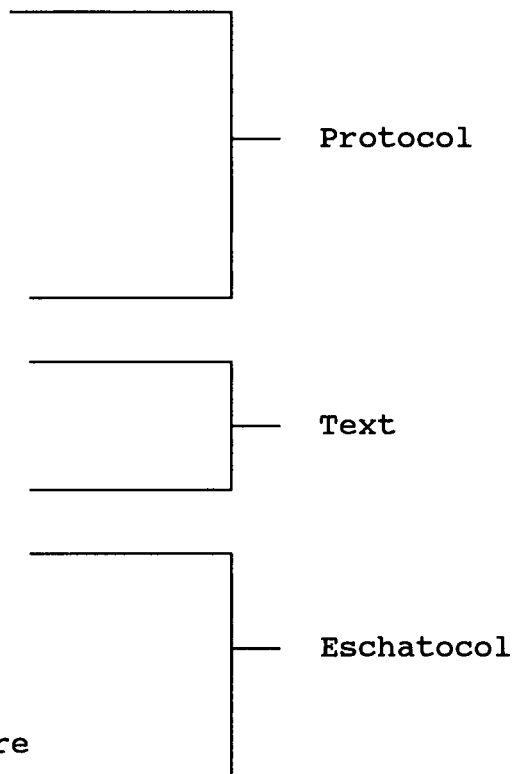
medium
script
language
special signs
seals
annotations

Intrinsic Elements:

entitling
title
date
invocation
superscription
inscription
salutation
subject
formula perpetuitatis
appreciation

preamble
notification
exposition
disposition
final clauses

corroborator
[date]
[appreciation]
[salutation]
complimentary clause
attestation
qualification of signature
secretarial notes



Not all of the extrinsic and intrinsic elements are present in every document and some are mutually exclusive. It is in fact the specific combination of certain elements which defines a documentary form; thus, while the above model is satisfactory for administrative documents in the form of the classic epistle, other models must be devised for other types of documents. Each model should contain the combination of recurring elements typical of the form which makes a given type of document able to

reach its purpose. The scheme developed by early diplomatists to examine the documents created in the Middle Ages does not have a universal applicability to twentieth century documents, just as the functional categorization of all documents as dispositive or probative does not embrace all contemporary archival material.

The three documents which have been chosen for the present analysis - a radio drama script, a radio drama programme recording, and a television news programme recording - are not of the type taken into consideration by traditional diplomatics. Even if they were created in support of an action, they are not a by-product, but a product of an activity, being intended for dissemination and being manifestations of ideas, rather than of administrative endeavours. Yet, they fully participate in administrative procedures, and are interrelated with typical transactional documents; thus, their individual nature is subsumed by the nature of the aggregation of which they are part, and they come to share the same function accomplished by the archival documents contained in the same group.

The three documents belong in the category termed "supporting" documents, which includes all those documents "constituting written evidence of a juridically relevant activity which does not result in a juridical act."⁶ In the context of the function,

⁶ Luciana Duranti, "Diplomatics: New Uses for an Old Science (Part II)," Archivaria 29 (Winter 1989-90): 9.

activity, and procedure in which they participate, they serve the same purpose that teaching notes and a recording of related lectures serve in the context of the teaching function of a professor. Therefore, while their forms can be dissected by a diplomatic analysis, a new model must be devised to guide such operations. The traditional model described above was defined on the basis of the documentary forms existent for dispositive and probative documents, the written form of which was required, and which were not intended to be communicated by voice.

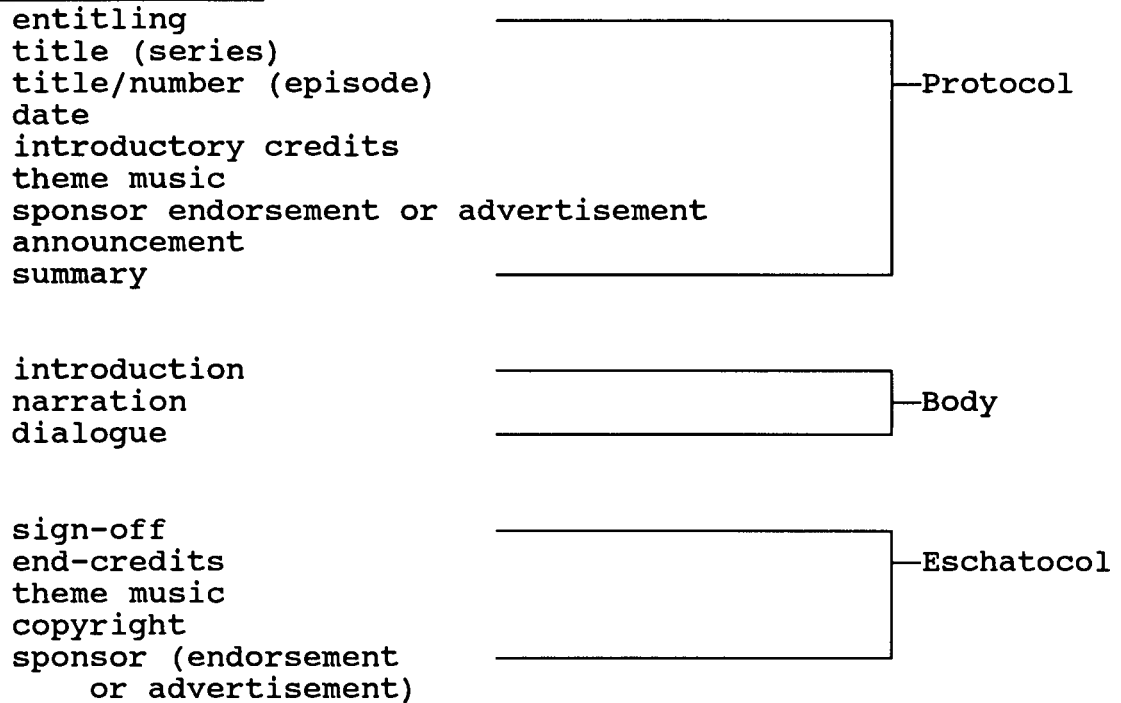
In order to develop a new model for these documents, the recurring elements typical of each documentary form must be identified. This does not mean that some of the elements characteristic of administrative documents are not present also in the new model, but that schemes of analysis must be specific to each documentary form. The new model, which is the first part of the scheme of diplomatic analysis⁷ for the form of supporting documents in the broadcast industry is as follows:

Extrinsic Elements:

- medium
- script
- language
- special signs
- seals
- annotation(s)

⁷ Note that the 'scheme of diplomatic analysis' is the schematization of the entities examined by diplomatists for each document subject to their analysis, in the order in which those entities are examined.

Intrinsic Elements:



This model results from an observation of multiple examples of the documentary forms in question, and will be tested on the three documents mentioned earlier. Some of the elements in this model are also typical of the scheme used to analyze administrative documents, however others have been eliminated or revised. While all of the extrinsic elements remain the same (because extrinsic elements do not relate to articulation of content), most of the intrinsic elements have changed. The new model, like the traditional model, contains a sub-structure for intrinsic elements comprised of three sections: *protocol*, *body*, *eschatocol*. The new elements present in each of these sections are defined below.

The protocol of supporting documents in the broadcast industry serves the same purpose of the protocol of dispositive and probative documents, that is, to introduce a document and provide the context for the action and its documentation. The three elements common to both models are an entitling, title and date, while those specific to the new model are introductory credits, theme music, sponsor endorsement or advertisement, and summary. As in the traditional model, not all of these elements are present in every supporting document generated by the broadcast industry, and some are mutually exclusive.

The element entitling, as in administrative documents, is the mention of the physical or juridical person issuing the document. In the case of a radio script, television script or programme recording, this is usually the production company. Although the new model includes 'title' as an element, the definition of this element is revised and expanded with respect to the traditional 'title.' Almost all radio and television drama programmes, since the very early period, have both a series title and an episode title or number. A series title is defined as a formal title proper, that is, an inclusive title for a group of programmes which contains two or more parts.⁸ An episode title is defined as the title used to indicate the name of an individual programme

⁸ This definition was taken from the Planning Committee on Descriptive Standards' draft of "Sound Records," chap. in Rules for Archival Description, Ottawa: Bureau of Canadian Archivists, December 1992.

which is part of a series. Often, rather than being individually titled, episodes are instead numbered.

Like the model for dispositive and probative documents, the model for supporting documents generated by the broadcast industry also includes a 'date' element in the protocol. However, the definition of this element is also revised and expanded. While traditionally the date referred to the place or time of the action or of its documentation, the date element in radio and television productions may refer to either the production date, the air-date, or both. The production date is the date a radio or television programme is created and made ready for broadcast. The air-date, is the date on which a programme is scheduled to be broadcast.⁹

A new element present in the protocol of this model is introductory credits. Credits are mentions of the contributions to a programme's production. This element might be compared to the traditional superscription, but whereas the superscription mentions the author of the document and/or the act, introductory credits usually refer to the script's author and the actors.¹⁰ A radio or television programme may have credits at

⁹ If the action is "broadcasting," in a very general way it could be said that a production date is the date of a document, while an air-date is the action's date.

¹⁰ Credits provide radio listeners and television viewers with information about the persons responsible for the creation of the programme. Introductory credits are a characteristic

the end (end-credits) as well as at its beginning (introductory credits). End-credits are present in the eschatocol.

Theme music is a short piece of music or a segment of a longer piece of music which is routinely played at the beginning and/or end of a production. A programme is often recognized by its theme music when it is broadcast. Theme music is commonly followed by a sponsor endorsement or advertisement. This is another new element which may appear in any of the three document's sections: protocol, body, or eschatocol. A 'sponsor' is an organization or individual who finances a particular production or the broadcast of a radio or television programme, and usually receives recognition during the broadcasting of the programme. This recognition is either in the form of mention of its name (endorsement), or of an advertisement (commercial) for one of its products. Sponsor endorsements and advertisements usually appear at the beginning and end of a programme, but may also appear throughout the body.

Sometimes (more commonly in programme recordings), an

element in the protocol of radio and television scripts as well as broadcast recordings, which often also include end-credits in an eschatocol. Actors' names may be read on radio accompanied by music, or appear on television with music, over images, on plain background or framed by a graphic design. Often for television dramas, printed credits are displayed opposite an image of the actor, or set opposite to the name of the character that the actor plays. Credits are less common for news reports, but are gradually becoming more frequent as more and more in-depth stories are produced.

announcement is present. This is typically a statement that proclaims the start of a programme. Lastly, especially in serial drama productions, a summary is included. This element is typically a reiteration by the narrator of the previous episode(s).

The second section in the traditional model for an administrative document, the 'text,' refers to the substance of the document and contains the "manifestation of the will of the author, the evidence of the act, or the memory of it."¹¹ The body of a supporting document is comparable in form to the text, however, it does not serve the same purpose, and for this reason is named differently. Rather than containing the action (will), and the information on its origin and motivation as in the text of a dispositive or probative document, the body of a supporting document in the broadcast industry only indirectly points to the action because it constitutes its product. The actual evidence of the act connected to the supporting document is in its protocol.

The elements of the body in this new model are introduction, narration and dialogue. The introduction often consists of a short presentation which may include the series or episode title. Like the traditional preamble, the introduction may express the motivation of the action, in this case, of producing the programme. In the narration, a narrator sets the scene, and in

¹¹ Duranti, "Diplomatics...(Part V)," 13.

the dialogue the actual story begins.

The last of the three documentary sections is the eschatocol. Traditionally, the core of the eschatocol has been an attestation validating the document. This element would include the subscription of those who took part in issuing the document as well as of any witnesses. There is no need for broadcast supporting records to include such an element, because protocol elements and extrinsic special signs fulfil the validation function of the attestation. A broadcast recording, however, usually acknowledges the contribution of all or some of those who have taken part in the production transaction, and does it in the eschatocol. The eschatocol of the new model contains sign-off, end-credits, theme music, copyright and sponsor (endorsement or advertisement). The term sign-off is taken directly from the broadcast industry. The function of this element is sometimes a combination of the roles of the attestation, corroboration, salutation and complimentary clause in the traditional model, while other times it is simply conclusive. Thus, in a radio or television broadcast, the sign-off would usually consist of the narrator (in a drama) or anchors (in a newscast) wishing their audience farewell, giving their name(s), and often naming the sponsor and/or the producer. In a radio or television script instead, the sign-off consists of a simple 'END.'

End-credits serve the same purpose of introductory credits but

appear in the eschatocol. Occasionally they duplicate information provided by introductory credits, but they tend to be more detailed. While end-credits usually do not appear in scripts, they are common in programme recordings and especially in contemporary programming. In fact, television stations are now beginning to recognize the entire staff that works on their newscasts, from the producer to the videotape librarian.

Copyright is the element which lists the intellectual owner of the production (the author of the act of producing the broadcast).

This identification of the extrinsic and intrinsic elements of a typical document generated by a specific kind of juridical person, is only the first part of the bottom-up diplomatic analysis. The second part, which follows the scheme of diplomatic criticism employed by traditional diplomatists for administrative documents, consists of examining concrete existing documents according to the structural documentary model, and using the information derived from that examination to deduce further information about the diplomatic concepts of persons, acts, forms, procedures, and status of transmission as they relate to those documents. Such an analysis provides information on the persons concurring in the formation of the documents, the names and types of act in which those persons have participated, the relationship between the documents and the procedures generating the documents, the categories of the procedures generating the

documents, and the types of the documents. The resulting information will determine the function of each document as a whole and will guide the third part of the bottom-up diplomatic analysis, that is, the examination of the procedures by means of which the documents chosen for analysis were generated. This three-part analytical structure will be used below to study the three existing documents selected for testing the effectiveness of diplomatic criticism.

1) Radio Drama Script Analysis

The first document is an early radio drama script from a radio series entitled "What Price Loyalty" (See Appendix 1). The radio series, which focused on the British Loyalists making their way in Canada, was sponsored by the St. Lawrence Starch Company Ltd. in Hamilton, Ontario, consisted of forty-nine episodes, ran from 1935 to 1936, and aired weekly.

Extrinsic Elements

The first extrinsic element is the medium, that is, the physical material on which the message is fixed; the carrier of the information. The medium of the radio script is white bond paper. As is usual with radio and television scripts, the pages are not stapled together because it is noisy to turn stapled pages. White paper is traditionally most common for the final version of the script because it was always thought to be the easiest type to read from, and scripts must use a paper that does not rattle

(onion skin is the worst). Pulp copy paper as used in newspaper offices is recommended. The writing is also typed on only one side of the page, and this is usual because it reduces the noise produced when actors and/or actresses read from the script.

The script element is traditionally characterized by information configuration, layout, pagination, format, typeface, paragraphing, punctuation, and corrections.¹² This document was composed on a typewriter. Radio and television scripts are never handwritten so that the print is clear and easy to read. Any necessary corrections are always made carefully. There are several corrections made to this document that are either typed over or written into the document, and they include over ten spelling corrections made with a typewriter, and three pencilled in additions of words. It is unusual for a final radio or television script to have corrections. Traditionally, the entire document must be clean, neatly typed, and free of errors in punctuation, grammar and spelling. However, with the time restraints of a broadcast production, changes might be made up to the last minute, and in early radio, when typewriters were used (as opposed to word processors), typing up a final clean version was often too time consuming. Note that one page is missing.

¹² The use of the term "script" has more than one meaning in this thesis and this author has attempted to make the distinction clear; the "radio script" is the document under analysis and the "script" is the extrinsic element.

This radio script is a mimeograph, but diplomatically is not a copy. Because this specific document includes annotations, which enable it to produce the necessary consequences, it is the first complete and effective version of the script, that is, an original.¹³ An analysis of the annotations will be made later in the discussion. Format is a very important component of the script to analyze in radio and television scripts. Radio and television scripts are regularly categorized according to their format, and the industry has in fact assigned names to the various types of formats. Although there are many different script formats for radio and television, each designed for a different type of production, there are generally five common formats: television film format, live television format, radio drama format, television news format, and radio news format.¹⁴ The format of this radio drama script is the standard for this kind of document ('radio drama format'), and there are only a few variations on this. Traditionally, radio drama scripts are single spaced, but occasionally they may be double spaced. Double spacing makes a script easier to read, and to edit at the last minute, if necessary. The single column format differs for radio and television because each medium has different requirements. Television scripts are closer to the format for stage plays, with the dialogue and only essential character movements.

¹³ See definition of a copy and of an original in Duranti, "Diplomatics," 18-20.

¹⁴ For more information see Daniel E. Garvey and William L. Rivers, Broadcast Writing (New York: Longman Inc., 1982).

In radio however, the music, sound effects and microphone position are essential parts of the script.

In radio drama format, the name of each speaker is usually typed about one inch from the left edge of the page; capital letters are used and followed by a colon. However, because in this script there are music and sound effects, the left hand column is reserved for sound effects, the central column is for the name of the speakers, and the right column is for dialogue. Typically, the music and sound effects in the left hand column of this script are typed in capital letters one half inch from the edge of the page; however, contrary to common usage, they are not underlined.¹⁵ The dialogue is also typically typed with regular upper and lower case letters, all directions for the cast are typed in capital letters, and individuals' directions are put in parentheses inside the dialogue. Directions for the entire cast are placed one inch from the left edge of the page running to one inch from the right edge and not in parentheses.¹⁶

Another very revealing extrinsic element is the annotations. Annotations are defined as additions to the

¹⁵ Script writers indicate in the script such things as microphone use, sound effects and music. These are the primary technical and production elements. See Robert L. Hilliard, Radio Broadcasting: An Introduction to the Sound Medium (New York: Hastings House Publishers Inc., 1967), 29.

¹⁶ Daniel E. Garvey and William L. Rivers, Broadcast Writing, 39.

complete document, and is almost always handwritten. Rough drafts of radio and television scripts are always annotated, but that kind of annotation is for purpose of correction so that the master script can be written. Annotations on the master are related to whom the script belongs to. Script annotations give directions specific to whomever the script is intended for about that person's role in the production. Annotations are an essential instrument for directors, who need to coordinate many people and machines in a specified time frame: there are standard symbols, but many directors develop their own. After a Director adds annotations, s/he has the Assistant Director and the Floor Manager make the same markings on their scripts.

The annotations to the script under analysis clearly indicate that this particular script is a master actor's script that belonged to the radio character Roger Falconer. Such a conclusion is based on the following reasons. Actor's scripts are traditionally typed and marked by initials or with the actor's character name, and individual actors' parts are underscored, or handwritten notes relative to cues, mood and tempo are pencilled in.¹⁷ On this script, the character's name, "Roger Falconer," is written at the top in pencil as an annotation, and his lines are also underlined with a heavy blue pencil.

¹⁷ Patricia Biggins, "An Annotated Bibliography of Canadian Radio Drama Produced by CBC Vancouver Between 1939 and 1945," (M.A. diss., Simon Fraser University, 1974), 22.

According to diplomatics, there are three categories of annotations. Although the annotations on the chosen document are minimal, they clearly fall into the second category. This type of annotation is "...included in a complete and effective document in the course of carrying out the subsequent steps of the transaction in which the document participates."¹⁸

Information regarding the traditional diplomatic categorization of annotations is included in the document's diplomatic description.

The extrinsic element language assists in identifying the country, community, or culture in which the document was produced. While the language of the drama's dialogue and narration is Old English (some of the words are spelled phonetically to ensure the speakers deliver them with an accent), the language of the document is English. This is indicated by the language of the protocol and the annotations. The language element of a document may be further broken down into language styles: journalistic, political, business, colloquial etc. The style of the language of the document as well as the vocabulary and composition provide information on the purpose and function of the document. Also, while the language provides information on the place where the document was created, the style indicates

¹⁸ See Duranti, "Diplomatics...(Part V)," 9. Also, during the procedural analysis, it will be made clear that these are execution phase annotations with respect to the script procedure, and handling annotations with respect to the production procedure, made in the deliberation phase.

the type of document. Whereas a news broadcast would be normally in a journalistic style and a documentary might be in a scientific style, this radio drama script is appropriately in a colloquial style. This document has no special signs or seals.

Intrinsic Elements

In the protocol of the radio script, the series title is given as "What Price Loyalty", and the episode number, which is indicated in the upper right hand corner, is "6 - 49," meaning that this script is for the sixth episode in a series of forty-nine episodes. The chronological date cited, "Oct. 13, 1935," is the air-date,¹⁹ and the only introductory credit, the script-writer's name, is Evelyn Biddle.

The protocol of this radio script, like in most early radio dramas, includes directions for theme music (identified as "British Grenadiers"), and mention of a sponsor endorsement and advertisement. One element typical of most radio dramas which is not present in this script is a summary. Instead, this drama sets the scene in the narration. Note that the radio script in this series does not include an entitling, or an announcement.

In the body of this document, there is no introduction. The

¹⁹ According to Patricia Biggins, it was common for the details about the title, producer, series, date of broadcast and names of performers for an early broadcast to be written on the script's envelope. See Biggins, "Annotated Bibliography," 21.

narration begins with the narrator describing the scene and the mood: "Early Upper Canada in the grip of a blizzard...", and is accompanied by sound effects (on the left side of the page). The dialogue begins on the second page with Marigold's song and her husband Arthur's exchange. As is evidenced by this script, radio or television drama scripts do not always include an eschatocol.

Now that the labelling process has been completed, and the structural articulation of the document is clear, deductions may be made about the persons concurring in the formation of the document, the actions, and form of the script. First, the persons who participated in the action supported by this document can be identified. From the information that was gained through an examination of the elements of the radio script's protocol, it can be deduced that the author of the document is Evelyn Biddle, the individual identified in the introductory credit. The addressee of the document is the actor playing the drama's character Roger Falconer. His identification is based on the annotation handwritten on the top of the first page, that is, "Roger Falconer." In fact, the name of the character is typically written by the director on the top or side of the first page of an actor's script. The addressee of the act is not expressed on the script, nor is the writer of the document, but this is typical of radio and television scripts which are typically directed to a broadcast station, a production company and/or a sponsor. The analysis of the programme recording

related to this radio script will reveal that the addressee of the act of generating the radio script is the St. Lawrence Starch Company, the sponsor of the production. And typically, the writer of the script is the same as its author - in this case, Evelyn Biddle.

Following the identification of the persons involved in the creation of the script is the recognition of the name of the act from which the document results, the type of act the document represents, the procedural phase in which the document participated, that is, the relationship between the document and the procedure which generated the document, and finally the type of the document. These pieces of information are gained through an examination of the document in relation to the fundamental diplomatic concepts of 'fact' and 'act,' the nature of the activities, and the will and purpose that generate them.

Records result from actions and transactions. While acts may involve only one person, transactions involve two or more parties. Transactions are juridical acts directed to the obtainment of effects recognized and guaranteed by the system, which create, modify, extinguish or maintain relationships among the persons involved.²⁰ Only one person concurring in the formation of this document is named, Evelyn Biddle, in an introductory credit. According to this piece of information, it

²⁰ Duranti, "Diplomatics...(Part II)," 12.

appears that the author of the act and the author of the document are the same and this would indicate that the type of act is a 'simple act.'²¹ However, while a script may be written in its entirety by a single writer or team of writers, it is highly uncommon for a script which is used for a broadcast production, not to receive input from other members of the production team such as the producer and sponsoring groups. Therefore, the act embodied in the issuing of this radio script, which contains annotations revealing that it was prepared for programme production and broadcast, was probably generated by a 'collegial act.'²² So, while a direct analysis of the script indicates that the author of the document is Evelyn Biddle, the author of the act embodied in this document is guessed to be a collegial person constituted of the production group, the script author and writer (Evelyn Biddle), and the sponsor.

The name of the act is 'radio drama script production.' This is made clear by the previous examination of the document's format. Naming the act and later the documentary form requires that diplomatists consider terms established by the broadcast industry to classify a programme, that is, in this specific case, the

²¹ An act is defined as a 'simple act' when "the power of accomplishing the act is concentrated in one individual," that is, "the will to produce the act is one will...one deliberation with one purpose." See Ibid, 13.

²² An act is defined as 'collegial' when the power of accomplishing the act is concentrated in one organ, whose single members have a collective will that is 'manifest in one deliberation with one purpose.' See Ibid.

subject/description of the drama.²³ These classifications of dramas will always vary slightly in terminology from station to station, but are commonly referred to as follows:

Domestic drama
Historical plays and panoramas
Social satires and problems
War dramas and documentaries
Adaptations of classics
Experimental²⁴

Based on the subject of the drama, therefore, the document under analysis refers to an historical drama, and the full name of the act becomes 'radio drama script production, historical play.'

The next step is to identify the type of procedure in which this document participated, and the phase of that procedure which generated it, that is, to examine the relationship between the document and the procedure. Procedures are categorized based on their purpose, and the activities engaged in to carry out different categories of procedures vary. According to diplomatic classification, the category of procedure from which this document was generated is an executive procedure. It is defined as such because producing a script is a routine transaction,

²³ Again, the terminology can be confusing. There is a clear distinction between the term 'programme format' in the broadcast industry and 'format' as a diplomatic element. Rather than use the terms interchangeably this thesis will use the broadcast industry term always prefaced with the term 'programme.'

²⁴ These six categories of radio drama are identified and defined by Patricia Biggins in her "Annotated Bibliography."

externally regulated, which occurs according to a standard method;²⁵ and, the phase of the procedure which generated this script is the execution phase.²⁶

The last step of this part of the analysis is to identify the type of document, that is, to name the documentary form, confirm whether its status is original or copy, its nature public or private, and its function probative, dispositive, supporting, or narrative. The conclusion that this script is an 'actor's script,' is based on an analysis of the annotations, and the determination of the version. In her "Annotated Bibliography of Canadian Radio Drama," Patricia Biggins lists five different versions of scripts including: author's manuscripts or typescripts, producer's scripts, technical scripts, actor's scripts, and clean scripts.²⁷

²⁵ An executive procedure is defined as, "those [procedures] which allow for the regular transaction of affairs within limits, and according to norms already established by a different authority." For descriptions of the categories of procedures see Luciana Duranti, "Diplomatics...(Part IV)," 19.

²⁶ Every modern transaction embodies six procedural phases: initiative, inquiry, consultation, deliberation, deliberation control, and execution. The execution phase is "constituted by all the actions which give formal character to the transaction." Documents created during this phase usually embody the transaction. See Duranti, "Diplomatics...(Part IV)," 14-15.

²⁷ See Biggins, "Annotated Bibliography," 21. One physical characteristic which assists in determining the version of a script is the "colour" of the paper on which it is printed. Different versions are often printed on varying colour of paper, the purpose being, to ensure that they are easily distinguishable from one another. In television news, multiple carbon copies of scripts are printed on different coloured sheets of paper dependent upon the content. For example, straight on-camera news

As to its status of transmission, this document is an original. This determination is based on the fact that, while the document has some corrections and additions, it is in fact the first complete document generated that is enforceable, that is, it produces the consequences for which it was intended. Also, all actor's scripts are usually originals: in fact, by the time a script is assigned to an actor, it has been fleshed out and any corrections or alterations are minimal. Whether this script was re-typed one more time is unknowable from a direct examination of this document, but improbable, considering the underlined lines of dialogue.²⁸

The definition of a document as public or private reflects the relationship the document has with its author. This script has to be considered private because it was created by a private

copy (the anchor's dialogue) might be printed on white paper while the descriptions of the tape inserts might be on yellow paper. This allows the news director to anticipate what is coming up, so that if the show is going overtime, then s/he is able to easily eliminate less important segments ('to pull copy').

Writing a script requires that the idea be developed through a series of versions. Some scripts may include sketches, comments, a list of characters and performers, or may have a separate sheet attached with list of performers or date of broadcast in pencilled notes. Versions of script formats vary between stations, but generally are highly standardized.

²⁸ For information on original, drafts, and copies, see Duranti, "Diplomatics," 19-21.

person,²⁹ that is, the collegial will which gave origin to the document is, in the Canadian juridical system, private in nature. Finally, as hypothesized at the beginning of this analysis by the act of choosing a radio drama script as an example of a typical broadcast document, the function of this document is 'supporting.' In fact, a radio drama script does not put an act into existence nor is its written form required as evidence of an act. The script is a product of a juridically relevant activity which is primarily oral, and its purpose is to support the broadcasting of a drama production. A summary of the diplomatic analysis conducted on the radio drama script is presented in the diplomatic description below.

Extrinsic Elements

Medium:	bond white paper; 20 pages; 8.5" x 14", not stapled; watermarks: "Progress Bond," "Made in Canada"; single sided; slightly stained; a half page is between pages 15 and 16; tears in corners show that pages were stapled together at one point
Script:	standard black typescript; some corrections (typed over); pagination in upper right; no abbreviations
Format:	divided into three columns: sound effects, speakers' names, and dialogue; the dialogue is double spaced

²⁹ A 'private person' is a person performing functions considered to be private in the context of the juridical system in which that person acts. In contract, a 'public person' is a person performing functions considered to be public in the context of the juridical system, and is vested with sovereign power. For more information see Luciana Duranti, "Diplomatics: New Uses for an Old Science (Part III)," Archivaria 30 (Summer 1990): 16.

Language: English

Annotation(s): name of character "Roger Falconer"; [indecipherable word]; Roger's dialogue underlined in blue pencil crayon; notes to actor playing Roger, reminding him of his cue; several corrections/additions made in pencil. All annotations have been inserted by the director in the deliberation phase with respect to the production procedure

Intrinsic Elements

Protocol

title (series): What Price Loyalty
number (episode): Episode 6 - 49
date (chronological): For Broadcast Oct. 13, 1935
introductory credits: Evelyn Biddle
theme music: Fanfare; British Grenadiers; Minuet
sponsor (advertisement): Commercial

Body

narration: "Wind Narrator (above storm) Early Upper Canada in the grip of a blizzard...departed for a sojourn in Boston,---"

dialogue: "[Marigold's song]; My gratitude, loved one...Minuet."

Persons

Author of the act: Evelyn Biddle, members of the production group, and the sponsor
Author of the document: Evelyn Biddle
Addressee of the act: St. Lawrence Starch Company
Addressee of document: the actor playing Roger Falconer
Writer of document: Evelyn Biddle

Type of act: collegial act

Name of act: radio drama script production, historical play

Relationship between document and procedure: document concluding the execution phase of an executive procedure

Type of document: actor's script, supporting,
private, original

Diplomatic Description: 1935, October 13.
A script written by Evelyn
Biddle for the actor playing Roger
Falconer in episode 6 of the
historical radio drama entitled
"What Price Loyalty."

1 actor's script, supporting,
private, original

2) Radio Drama Programme Recording Analysis

The second document chosen for analysis is the recording of the same radio drama to which the previously analyzed script related.³⁰ Conducting an analysis of this document based on the model formulated for the script should not present problems, because the recording also has a supporting function with respect to the drama production activity.

Extrinsic Elements

The medium of a document was particularly important for the identification and evaluation of medieval documents because, depending upon the material it was made of, its shape, and how it was prepared for receiving the message, diplomatists were able to

³⁰ The fact that recordings were made of this radio drama series immediately reveals a great deal. Early radio and television stations rarely made recordings of their productions, because programmes were usually broadcast live from the studios and there was no need for recordings. Recordings were only made if the programmes were intended for delayed broadcast, or for distribution to another station(s) for broadcast at a later date.

date a document, determine its provenance, and verify its authenticity. Over time, as offices began to use standardized writing materials, the analysis of the medium became less relevant; but today, with the introduction of new technologies, and the resulting variety of ways to affix and access the information on contemporary media, the medium of a document is becoming more revealing. In this regard, knowledge of the history of technological development of television and radio production can be extremely valuable, and the physical form of a sound or moving image document can be the element that reveals most about the context of creation: in fact, the information gained through an analysis of the medium of a sound and/or moving image document can readily assist in dating a document, discovering details about its provenance, and even determining why the document was made.

This radio drama programme recording consists of two 16" metal based instantaneous disc recordings coated in cellulose acetate. Because such discs were only made between 1935 and 1955, it can be ascertained from the medium that the document dates no later than 1955. This document is an acoustic recording that was recorded at 33 1/3 RPM, is thirty minutes in duration, and was recorded using the instantaneous recording process.³¹ Because

³¹ This recording process is described in Chapter Two. For more information see Brock Silversides' article entitled, "Guide to Identifying and Dating Sound Recordings," Canadian Association of Music Libraries Newsletter 21, no. 2 (February 1993): 5-13.

this recording process was primarily used by early broadcast stations, this information also indicates that the recording was produced with the intention of broadcasting by a commercial, private station.

Like the medium, the script is also an element which provides important information about contemporary documents. As was mentioned earlier, the element 'script' in a textual document refers to information configuration, the layout of the writing in relation to the document's physical form, pagination, format, typeface, handwriting, paragraphing, punctuation and correction, as well as the presence of various hands. In a sound recorded document, the element 'script' refers specifically to the characteristics of sounds and silences; in the case of this document, it refers to the speech, music, singing, and silence. Radio regulates sound by using silence. In printed media, the context of a document is immediately apparent because messages can be seen in their physical milieu, but the temporal characteristic of radio, which presents messages sequentially, demands that certain repetitious indicators be used. For example, radio may use a theme song at the start of a serial programme, or make regular announcements during the programme. Goffman suggested that these conventions are used to combat the 'constraints of radio blindness.'³² In Understanding Radio,

³² See E. Goffman, "The Radio Drama Frame," chap. in Communication Studies, eds. J. Corner and J. Hawthorn (London: Edward Arnold, 1980), 162-65.

Andrew Crisell compares radio with the printed medium and concludes that radio matches the visual resources of print with its own acoustic resources.

It can match the differences of size with differences of duration; words in different kinds of print with words in different tones or voices; dots, borders and asterisks with pips or musical jingles; and the photographs or icons of people and things with indexes - the sound made by people and things.³³

Crisell went on to note that print is a technological development of speech, an attempt to fix meaning which is inherent in words and the inflection of the human voice. Thus, it seems odd to have to mould the characterization of the formal elements of sound and moving image documents on that of printed documents, but this is necessary due to the rate at which technology has evolved. An example of a formal element originating from the need of reproducing the structure of printed documents for sound and moving image documents, are 'signposts.' Signposts, which are designed to provide a sense of context, indicate a programme and/or station's shape and structure, so listeners can decide if they want to keep listening. In the early days of radio when there was less competition in the area of family entertainment, families tuned into their favourite shows weekly, but today, the radio is just one of many sources of information and entertainment. Although listeners still tune-in to their favourite shows, more often, people turn on the radio when it is

³³ Andrew Crisell, Understanding Radio (London and New York: Methuen and Co., 1986), 87.

convenient at all times of the day and night. Because of this, the risk of ambiguity with contemporary radio is high, and signposting needs to be used, such as "later this afternoon we will talk to XXX about XXX." There is no signposting present in this recording for several reasons: it is an early radio programme (signposting was less common), and signposting is most common between programmes or during commercial breaks within a programme. There are no commercial breaks present in the body of this programme.

The other extrinsic elements to examine are language, special signs, seals, and annotations. The language of the recording, like the related script, is English, colloquial style. The special signs on this document are printed labels adhered to the centre of each disc (see Appendix 2).³⁴ Each label indicates the station which recorded the drama (CFRB) and directs users to start the needle on the inside of the disc and to use the needles that originally accompanied the disc for "one playing only." These labels also provide space for information on record speed ("33 1/3 RPM"), programme segment ("Parts one and two"), programme title ("What Price Loyalty"), and the sponsor. Moreover, the air-date ("Oct. 13/35") and the time of broadcast ("5:00-5:30 p.m.") were typed in by the writer in addition to the

³⁴ The function of special signs is to identify the persons involved in the documentation activity and to contribute to the validation of a document. They are divided into two categories: signs of the writer and subscribers, and signs of the records office or chancery.

printed information which constitutes the special sign of the records office. The annotations on the disc labels ("#245-24," "#245-25") are constituted by classification numbers that were added to the documents by the archives responsible for the documents' identification and retrieval, in the management phase.³⁵ This type of annotation reveals information about the documents' custodial history.

Intrinsic Elements

An intrinsic analysis of the radio drama recording is comparable to that of the corresponding radio drama script, but because they are distinct documents, there are variations. While the protocol of both the radio script and the recording includes a series title, an episode number, an air-date, an introductory credit, theme music, and an advertisement for the sponsor, the protocol of the recording also includes an announcement, an entitling and a topical date. The recording begins with the theme music (British Grenadiers), followed by an announcement: "Ladies and Gentlemen, we bring you another in the series of historic dramatizations of Upper Canada."³⁶ Next is the sponsor's advertisement, a brief fanfare, then the name of the sponsor with the topical date ("The St. Lawrence Starch Company

³⁵ See Duranti, "Diplomatics...(Part V)," 9.

³⁶ This is the mention of the action specific to this document: the general action that the recording concludes is the production of a radio drama, but the specific act of which it is the outcome is broadcasting the radio drama.

of Port Credit Ontario").

The body of the recording is comparable to the body of the corresponding script, except that it contains a sub-structure consisting of an introduction as well as a narration and dialogue. The introduction consists of another announcement of the series title, which precedes the narration and the dialogue. Unlike the radio script, the recording of the radio programme includes an eschatocol containing several elements. The sign-off mentions the following week's episode, where the production was recorded, and how the broadcast was distributed. The end-credits list the author of the script, the producer and author of the programme production, and the narrator, while the sponsor (endorsement) mentions the sponsor's name and its products. The copyright owner is the St. Lawrence Starch Company, which sponsored the production financially. This is known from the entitling. The eschatocol is concluded by the mention of where the drama was performed (CKOC).

In order to identify the persons that concurred to the formation of this document, it is most effective to begin by identifying the act in which the document participated; the production of a radio drama programme. Whether or not the radio drama, or its recording, is broadcast (live or delayed) is a separate issue.³⁷

³⁷ The definition provided in the introductory chapter for 'broadcast agency' noted that a broadcast agency produces, transmits and/or distributes matter intended to be received by

The will at the origin of the production of the radio drama programme is similar to that generating the radio drama script in that it results from the wills of a number of persons. However, rather than being a 'collegial act' (one deliberation with one purpose), this act results from many "different acts produced by ...a number of individuals..., but all essential to the formation of some final act of which they are partial elements."³⁸

Therefore, the name of the act is 'radio drama programme production, historical play' and the type of the act the document represents is a 'compound act on procedure.' The procedural phase in which the recording participated, like the script, is the execution phase of an executive procedure.

An understanding of the wills which were responsible for the act generating the documents assists in identifying the persons who participated in the document's creation. Information on the authors of the act of the 'radio drama production' appear in the eschatocol, and are the station CKOC in Hamilton, the production group and the sponsor (the St. Lawrence Starch Company). Because the will that resulted in the production was collective, all those who manifested it are authors. The series was sponsored

the public. Therefore, the act is the production of the drama rather than the actual broadcast of the drama. Although a radio or television production is intended for broadcast, it may never be broadcast or it may be broadcast numerous times by many different stations.

³⁸ See Duranti, "Diplomatics...(Part II)," 14. This is explained further in the procedural analysis of the transaction in which this document participated.

(funded) by the St. Lawrence Starch Company, and the production was put together by the radio station's command. The author of the document (i.e. the person competent for issuing the document) is the producer named at the end of the recording, Gordon Anderson. The writer of the document is the station (CFRB) which actually fixed (recorded) the production.

The addressees of the act are the radio listeners of all the stations to which a copy of this recording was distributed. This is evident by the type of the document, which is intended for broadcast. The addressee of this particular document is CFRB, the station which used the discs for broadcast, as indicated by the disc labels.

The type of document is a radio drama programme recording, private, supporting, and original. Private because, like the script, it was created by a private organization, original because the recording is the first complete and enforceable document of this drama programme, and supporting because the act is the production of the radio drama programme and such an act is complete and effective independently of the recording of it; the recording of the production is only the product of the act.³⁹ The

³⁹ Historically, documents progress through the three functional types - supporting, probative, dispositive - and this documentary form is no different. In some countries, national broadcast industry regulators require that stations make and retain audio copies of all broadcasts for a specific period of time for legal reasons, and when a written form of an act is required as evidence, its document type is defined as probative.

information revealed through this analysis is summarized as follows:⁴⁰

Extrinsic Elements

Medium: two x 16" transcription discs (grooves cut on one side), metal base coated with cellulose acetate compound; instantaneous recording process includes speech, singing, and music (acoustic); played at 33 1/3 rpm., 30 minutes duration for each disc

Script: speech, music, singing, and silence

Language: English (colloquial style)

Special Sign: disc labels affixed to the grooved side of each disc (Appendix 2)

Annotations: #245-24 (on one disc label), #245-25 (on the second disc label)

Intrinsic Elements

Protocol

theme music : British Grenadiers

announcement: "Ladies and Gentlemen, we bring you another in the series of historical dramatizations of Upper Canada entitled 'What Price Loyalty'."

title (series): What Price Loyalty

So technically, a programme recording could be described as probative. However, only when its written form is uniformly required by the industry will this form be defined as a probative document, and because broadcasting is still so young and the recording of all programming is not required, these three documents are still defined as supporting in nature.

⁴⁰ Note that the diplomatic description of a programme recording includes significantly more elements than the diplomatic description of a textual document.

entitling: St. Lawrence Starch Company
sponsor (advertisement): Bee Hive Golden Corn Syrup
date (topical): Port Credit Ontario

Body

introduction: title: "What Price Loyalty"
narration: "Early Upper Canada in the grip of a blizzard...Looking backward from 1935 down the vista of the bygone years, we are amazed at the steady stride of the progress through the 19th century..."
dialogue: "[Marigold's song]; My gratitude, loved one...Minuet."

Eschatocol

sign-off: "Next week, an historic event in the history of Kingston, 'the First Stage Coach.' Originated in the studios of CKOC at Hamilton. Broadcast over a Canadian network."
sponsor: Bee Hive Golden Corn Syrup, a product of
(advertisement) the St. Lawrence Starch Company
end-credits: Written by Evelyn Biddle, produced by Gordon Anderson, Narrator is Werner Bartmann
copyright: St. Lawrence Starch Company

Persons

Authors of the act: CKOC, members of production group, sponsor (St. Lawrence Starch Company)
Author of the document: Gordon Anderson (producer)
Addressee of the act: radio listeners of all stations to which a copy of the recording was distributed and broadcast

Addressee of the document:	CFRB
Writer of the document:	CFRB
Type of act:	compound act on procedure
Name of act:	radio drama programme production, historical play
Relationship between document and procedure:	document concluding an execution phase of an executive procedure
Type of document:	radio drama programme recording, supporting, private, original
Diplomatic description:	1935, October 13. Hamilton, Ontario. The St. Lawrence Starch Company and CKOC present What Price Loyalty, for the people of Ontario, script by Evelyn Biddle, Gordon Anderson, producer. 1 radio drama programme recording for CFRB, supporting, private, original. 2 x 16" instantaneous disc recordings.

3) Television News Programme Recording Analysis

The third document chosen to test the model of analysis for supporting documents generated by the broadcast industry, is a recording of a contemporary television news programme. Because this document is so similar to the radio drama programme recording, the focus of the discussion preceding the schematization of the diplomatic analysis will be on the elements

which differ from the radio recording's analysis. And, in order to demonstrate how information on the creation of this document may be extracted from an analysis of its formal elements, no further information about the recording will be provided at this point.

Extrinsic Elements

A physical examination of this television news programme recording reveals that it is affixed on a Sony T-120 VHS tape capable of recording two hours.⁴¹ While the polyester based, magnetic particle tape is 1/2" wide, the plastic cassette case is a standard size (18.5 cm. long, 10.25 cm. wide, and 2.5 cm. in depth). As with the instantaneous disc of the radio recording, identifying the recording format of the television programme as VHS provides a means of confirming information about the date of the document. VHS format came into use in the mid-1970s, therefore we know that the recording under examination dates after that time.

As with a radio recording, an examination of the script element of a moving image document is very revealing. Details on how the information is formatted translate to articulation of speech and music. The script of the television newscast includes the words

⁴¹ The "T-120" indicates that the tape is capable of recording 120 minutes (two hours) at regular recording speed. At slow speed (Extended play - "EP"), the tape is capable of holding up to seven hours.

spoken by the news anchors as well as the vocabulary and the phraseology, the layout or presentation of the stories, and the technical jargon, text and graphics which represent the message.⁴² Although the script of a news broadcast differs from the script of any other programme genre (drama, documentary, etc.) in that it consists of a series of separate stories and topics, the stories are linked together by the anchors' continuous dialogue. It is primarily the layout which makes this genre of programme document easily identifiable as a news programme.

The information is communicated in English (language) in journalistic style. The dialogue includes both French and English, if the man-on-street-interviews are included, but this is not clear until the document is 'read' (played), because it is not indicated on the tape's label. The tape's label (special sign) is 4 inches x 1 1/8 inches and adheres to the long edge of the tape cassette (see Appendix 3). It is printed with the station's logo (11 CHCH) in purple ink, and has information handwritten on it in blue pen. These handwritten details are annotations, and include the series title, the time-slot (the time the broadcast was scheduled to be aired), the broadcast date, the number of the videotape recorder on which the recording

⁴² An in-depth study of the anchors' vocabulary is outside the realm of special diplomatics. This is an area of study more likely to be included in a palaeographic examination of the document.

was made, the tape generation (master), and the initials of the videotape machine operator.

Intrinsic Elements

Because this document both moves and speaks, the intrinsic elements identified for analysis were taken from the video image, the visual graphics, the soundtrack or a combination thereof; and this is primarily what makes this documentary form different from the traditional ones.⁴³ These three information configurations are often presented simultaneously and do not always correspond identically. For example, data belonging to this document's entitling is both in image and soundtrack form. The graphic logo which is pictured reads, "CHCH 11 News" and the voiceover sounds "Channel 11 News." This is an example of a discrepancy between the sound and the image. Simultaneous with the entitling is the theme music - several bars of electronic music.

The entitling is followed by the title of the programme, and as for the radio drama programme, the definition of this element has been modified to accommodate the structure of this intellectual form - the television news programme. Since the beginning of broadcasting, stations have employed the concept of having daily, or weekly television/radio series. When this is

⁴³ In the scheme of the analysis, intrinsic elements are identified in either the picture, the soundtrack, or both. For this reason, the data revealed by each element is followed by an indication of whether the information was extracted from the visual image (pic) and/or the soundtrack (sd).

the case, the series will have a title and often the particular programme, also termed an 'episode,' will have a title or number. It is possible therefore for a programme to have both a series title and an episode title. However, while this is common for drama programming, it is rare for news programmes. In the previous document, the series title was "What Price Loyalty," and the episode number was "Episode 6." The television newscast has simply a series title; however, the date (chronological) which follows the title, besides its traditional function of placing the document in a temporal context, has also the function of an episode title. Like the entitling, it appears printed across the screen ("19 October 1992") by means of computer graphics, and is voiced in the soundtrack as "Monday October 19th." In the introductory credits, the four anchors are named in a voiceover, and simultaneously a still picture of each appears on the screen, concluding the protocol of this document.

At this point, the anchors move quickly into the introduction of the body, constituted of an overview of the top stories. This immediately leads into the narration, which introduces each individual story, and to the inserts of individual reports, stories and commercials (dialogue).

The eschatocol includes only two elements: sign-off, during which two anchors give their names, and copyright ownership, where the station name and logo appear across the bottom of the screen.

Most of the persons that participated in the television news production are indicated clearly. The author of the act is the station, CHCH-TV, which is indicated in the entitling. While the author of the document is the producer, and the writer of the document are the person(s) who recorded the production, neither is mentioned. The names of the anchors are given at the beginning by a narrated voiceover (Dan McLean, Donna Skelly, Paul Henry and Matt Hayes). Sometimes, in contemporary television news broadcasts, credits run at the end of the programme that name the author of the document (the producer) and the writer(s) of the documents (the production staff).⁴⁴ The addressees of the act, like with the radio recording, are the station's viewers. The addressee of the document is the station itself, because the recording was made for the station to retain as a record of the broadcast. Although news programmes are never re-broadcast, most contemporary stations preserve a selection of them for future research or partial re-use. This particular document is being preserved by the station permanently because it is in fact the first episode of *The Golden Horseshoe Report*.⁴⁵

The name of the act is 'television news programme production' and

⁴⁴ One reason that this programme might not include all the end credits is because it is regularly followed by an evening news programme which does contain end-credits. And, the end-credits for the evening show are probably identical to the Horseshoe Report.

⁴⁵ The phrase 'golden horseshoe' is used to describe the heavily populated areas on the shore of Lake Ontario extending from Niagara Falls to Oshawa, in the Province of Ontario, Canada.

this type of act is, like the radio drama programme production, a 'compound act on procedure.' The act is the production of the programme and such an act is complete and effective independently of the recording of it; the television recording is the product of the act. The type of document is a television news programme recording, private, supporting and original, and the document concludes the execution phase of a executive procedure.

In the introduction to the analysis of this document, no extra information about the document or the context of the document was provided. So far, all the information about this document has been gained from a direct analysis of the document and it does include really all the information necessary to identify it and understand its function. The schematization of this analysis is summarized as follows:

Extrinsic Elements

- Medium:** 1 x Sony VHS T-120 videotape, 2 hours duration, plastic cassette case: 18.5 cm. long, 10.25 cm. wide, and 2.5 cm. in depth; polyester based magnetic particle tape 1/2" width.
- Script:** speech, music, computer graphics, moving images.
- Language:** English
- Special Sign:** tape label with station logo (11 CHCH)
- Annotations:** news programme title ("Golden Horseshoe Report"), time-slot ("5:30 - 7:00"), broadcast date ("Oct. 19/92"), number of videotape recorder (#3) the programme was taped on, "master" tape, initials of videotape operator ("BB")

Intrinsic Elements

Protocol

theme music: music

entitling: CHCH 11 News (pic)
Channel 11 News (sd)

title (series): The Golden Horseshoe Report (pic;
sd)

date (chronological): 19 October 1992 (pic)
Monday October 19th (sd)

introductory credits: - with Dan McLean, Donna Skelly,
Paul Henry, and Matt Hayes (sd)
- [their faces] (pic)

Body

introduction: Good Afternoon everyone (sd)

narration: Metro Toronto Police Officers.... (sd)

dialogue: [individual stories and reports
presented by anchors]

**sponsor
(advertisements):** There are empty spaces on the tape for 5
commercial breaks. This recording of the
newscast does not include the recording
of
the advertisements.

Eschatocol

sign-off: And that is it, the first edition of the
Golden Horseshoe Report (sd)

end-credits: "I'm Dan McLean" "And I'm Donna Skelly"
(sd)

copyright: A CHCH News Presentation c.1992 (pic)

Persons

Author of the act: CHCH-TV

Addressee of the act: television viewers of CHCH-TV

**Addressee of
the document:** CHCH-TV

Type of act: compound act on procedure

Name of act: television news programme
production

Relationship between document and procedure: document concluding the execution phase of an executive procedure

Type of document: television news programme recording, supporting, private, original

Diplomatic description: 1992, October 19. Hamilton, Ontario. CHCH Television presents the first edition of the "Golden Horseshoe Report."

1 television news programme recording, supporting, private, original

PROCEDURAL ANALYSIS

Modern documents are the product of actions and transactions, just like medieval documents, but differently from the Middle Ages, when one action or transaction generated one document. In modern times, one action or transaction may generate an indefinite number of documents, each of which would reflect one step or part of one step. Modern archivists are faced with documents that reflect multilateral relationships in which each fact manifests itself in a fragmented documentary form. According to diplomatics' ideal procedural model, every modern transaction embodies the following six procedural phases: initiative, inquiry, consultation, deliberation, deliberation control, and execution.⁴⁶ Although each phase produces documents that are

⁴⁶ A procedure is defined as "the formal sequence of steps, stages or phases whereby a transaction is carried out." See Duranti, "Diplomatics...(Part IV)," 11.

interlocutory with respect to a final document that concludes and synthesizes the whole transaction, and represent steps towards the final document's creation, some or all of those phases also result in complete and effective documents that embody other more specific transactions complete in their own right, that is, in documents that are final with respect to procedures subordinate to that used to carry out the main transaction.⁴⁷ Identifying the documents that result from each procedural phase of the transaction resulting in the document being analyzed and understanding how they relate to that document constitute the core of a diplomatic examination of the genesis of a document.

An analysis of every document resulting from each procedural phase can in fact be done until the genesis of every single document participating in a transaction has been examined, however, the number of documents resulting from each transaction conducted within one administrative body may be significant, and an analysis of every ramification of each transaction is not necessary to an understanding of the central transaction. The purpose of a study in special diplomatics is to identify the 'typical' transactions of a given administration, the documents created in each stage of each procedure used to carry out those transactions, and the structure and interrelationships of those documents.

⁴⁷ Ibid., 16.

Although the documentation of modern transactions is fragmentary and thus voluminous, the amount of textual documents created by broadcast stations has always been minimal, and the primary reason for this is the nature of the industry, which is characterized by immediacy. For broadcasters, time is of the essence. In an industry where last minute change is common, scheduling must be precise and proceed without delay (most news staff work within a 24 or 12 hour time-frame). Broadcasters must be flexible enough to meet daily crises head-on. Within this environment, there is little time for creating textual documents, and no time to spend on unnecessary formal paperwork. Many of the decisions made during the production and airing of daily programming are routinely changed and go undocumented, and programming is often being defined or altered while it is being aired. The primary concern is always the final product - the broadcast.

Early stations were small, privately owned, and often set up as hobbies rather than for profit, and programmes were aired live, which meant that broadcast signals were transmitted directly from stations to audiences' home receivers without being recorded. There were no government or industry regulations requiring that textual records or copies of the broadcasts be kept, so limited textual or programme documents were generated, and those generated were usually destroyed. Occasionally, stations found it necessary to record a broadcast for distribution, or to record a

show for later broadcast. This was particularly true for radio drama shows which were often distributed to several different stations for broadcast, but generally, re-broadcasting is more common in contemporary stations because recording technology is more accessible.

Of course as with other for-profit business, as stations grew in size, the amount of textual documents increased proportionally. Gradually, as legislation and regulations were established, stations were required by law to maintain certain records. Moreover, stations began creating and preserving copies of broadcasts in order to defend themselves against possible legal action, to protect their copyright, and in some cases to re-broadcast. Today, medium to large size stations generate an overwhelming amount of programme documents; however, compared to other industries, they create still a limited amount of records. This is because, in a broadcast station, everything revolves around the broadcast; thus, the most typical transactions are those which relate to the production and airing of radio and/or television programmes.

The third part of the bottom-up analysis conducted in this chapter examines the transactions and related procedures from which each of the three chosen documents resulted: the production of a radio drama programme, the production of the script for that

programme,⁴⁸ and the production of a television newscast.

Throughout these analyses, the discussion will include how the documents generated by each transaction might differ in a small/medium/large station as well as between early and contemporary stations.

1) Radio Drama Programme Production

A typical transaction for a radio station is the production of a radio drama play. The final document is the recording of the radio drama programme, which represents and concludes the transaction.⁴⁹ The procedure described here is the genesis of an original radio drama programme recording. The phases of the transaction are:

- 1) initiative - Planning for programming.
- 2) inquiry - Collection of information necessary to produce the drama.
- 3) consultation - Discussion about how to organize the production once all the relevant information has been accumulated.

⁴⁸ It is important here to clarify a definition of terms. The broadcast industry commonly uses the term "produce" to refer to the activity of creating a radio/television programme for broadcast. The phrase 'producing a script,' as it is used in this chapter, means writing and finalizing a script on which, it is intended, a broadcast programme will be based.

⁴⁹ The purpose of this transaction is to broadcast the programme that is produced. Because diplomatics can only analyze the 'written' document, the programme can only be analyzed if it is recorded.

- 4) deliberation - Approval of script and finalization of budget and programme schedule.
- 5) deliberation - Control exercised by talent unions on
control staff contracts and external regulatory bodies on content.
- 6) execution - Broadcast of the programme and/or recording of the programme.

The production of a radio or television programme in any size station always begins with planning, but while a large station consistently assigns specific tasks to specialized staff, staff responsibilities in a smaller station often change. An idea for a programme may originate internally or from an external source, and may consist of anything from an idea expressed verbally by a staff member, to a formal written proposal presented to a station by a writer.

In a small station, any person may be responsible for originating the idea for a programme or a commercial; however, developing the idea or examining the feasibility of a proposal usually starts with a brainstorming session among the programme director, radio talent staff, someone from promotion or sales and sometimes a continuity writer. The idea or proposal is discussed in regards to content, audience interest, production costs, available talent, promotion and sales. This phase of the procedure is called the initiative phase, because it "is constituted by those acts, written and/or oral, which start the mechanism of the

procedure."⁵⁰ Although the arising of the idea (conceptualizing and thinking about a production) is the seminal stage of the process, it is rarely documented. If it is agreed to go ahead with the idea, the documents resulting from this phase in an early radio station may include a *draft proposal*, a *rough budget*, *draft production schedule (time-frame)*, and an *outline of the general allocation of responsibilities*. Each person present at the brainstorming session usually takes the responsibility for researching further one or more aspects of the production. In a larger station, particularly if contemporary, the initiative phase may be somewhat more complex. The discussion about the feasibility of the production would more likely be revolve around a potential plan including *time estimates*, *costing*, *manpower* and *union agreements*.⁵¹

The second procedural phase, the inquiry phase, consists of the gathering of the information required to assess the situation. Examples of documents produced during this phase are *applications (from talent and/or writers to work on the show)*, and *estimates for costing regarding talent and technical*

⁵⁰ See Duranti, "Diplomatics....(Part IV)," 14. Note that Duranti's ideal structure of the integrated procedure was used for these analyses of procedural phases.

⁵¹ Generally speaking, radio productions have always required less planning than television, and contemporary stations embark on more complex projects than the early stations ever did. This is because the visual aspect of television involves a larger crew, more equipment and a more detailed production, and early radio stations did not have the technology to attempt very complex productions.

requirements. Due to rigid deadlines and the nature of the industry, much of the information gathered during this phase remains unwritten. For example, script writers and/or researchers are often selected through word-of-mouth recommendations, and contacts are made using the telephone.

The third phase is referred to as the consultation phase. In this phase, opinions and advice are expressed, and revisions to the idea are proposed and discussed after all the information gathered in the previous phase has been organized and assembled. In a small station the manager and the production manager would simply be presented with all the gathered information by staff, and would express their evaluation. In a large station, this phase would most likely require the compilation of a *formal proposal* by the production manager, composed of all the information gathered in the inquiry phase for presentation to management.

The process of approving the *final proposal* (written or verbal), and notifying all those involved is the deliberation phase. This phase encompasses the final decision-making. In a small station it would include the compilation and approval of the master *script* (and *musical score(s)* if applicable), the formalization and finalization of *contractual agreements* with talent and musicians and of the *programme schedule*, and the making of the necessary technical arrangements for recording. In a larger and

contemporary station, this phase might result in additional documents such as *formal written approvals* for the programme, the *budget* and the *script*, *legal contracts* with external talent (free-lance writers, talent, musicians, recording studio etc.) and *memoranda*.

The deliberation control phase is more evident in contemporary stations, be they large or small. Currently, programmes must comply with federal and state legislation relating to content and censorship, and stations must comply with union regulations. In early small radio stations, there were fewer rules and programmes did not require approval, other than from station management.⁵²

In the final procedural phase, the execution phase, the radio production is either broadcast, recorded for delayed broadcast, or recorded during broadcast for repeat broadcast. The primary document created in this phase is the *recording of the programme*. The first intended communication of the production is the broadcast, but as noted earlier, the broadcast cannot be analyzed diplomatically without being fixed in an objective form. The medium of the final recording will vary according to when the

⁵² Len Peterson noted that writers of radio drama were able to be more daring in the days of live radio because management could not listen to the recording before the show was broadcast to check it for controversial lines. Peterson stated that writers "took the stance of the classic Greek playwrights, who assumed they could examine everything." See Rosemary Bergeron, "Caplan-Sauvageau Report: A Major Concern at ASCRT's 1986 Conference," ASCRT Bulletin, no. 29 (January 1987): 6.

programme was recorded. For example, instead of transcription discs or wire recordings, today there are 1/4" open reel magnetic tapes, compact discs and digital recordings.

Although the production of radio drama plays was more common for early radio stations than it is for contemporary radio stations, there is little difference between the type of documentary output of the procedural phases of the transaction in an early station and that in a contemporary station.⁵³ The only difference is that, in larger and more complex radio stations, the documentation becomes more voluminous and fragmentary. A more significant difference is discovered when comparing the documentary output of the procedural phases of a radio drama programme production with those of a television drama programme production. Because television has a visual component, a number of additional activities are required, each of which results in different kinds of documents.

The last three phases of the procedure (deliberation, deliberation control, and execution) constitute what is referred to as a 'continuum.' This means that they are aimed towards a common purpose, the creation and refinement of the final document (the radio programme recording) which concludes and represents the whole transaction. Conversely, the first three procedural

⁵³ With the introduction of television drama, radio moved away from drama programming and focused on providing more informational programmes such as news and documentary reporting.

phases of the procedure (initiative, inquiry, and consultation) generate documents which are referred to as interlocutory. While each of those documents is final with respect to a subordinate procedure within the main procedure, they are all interlocutory with respect to the document generated by the main procedure. This will be exemplified by the analysis of the second typical transaction.

2) Radio Drama Script Production

The second transaction is the production of a radio drama script. The related procedure develops in parallel with the previous procedure, that is, it takes place at the same time as the production of the radio drama programme.⁵⁴ If the entire transaction of producing the script started and ended within one procedural phase of the production of the radio drama programme, it would constitute a subordinate procedure. However, the genesis of the document that represents the purpose of this transaction, as well as its residue, potentially spans all the phases of the drama programme production; therefore, it is said to constitute a

⁵⁴ As mentioned earlier, the diplomatic definition of a transaction is "an act or several interconnected acts in which more than one person is involved and by which the relations of those persons are altered." (Duranti, "Diplomatics...(Part VI)," 11). Therefore, in order for the act of writing a script to be defined as a transaction, the script must be accepted by a producer for consideration or, the writer must be contracted/employed by a station to write the script. Scripts may be written without ever being submitted for production or ever broadcast; to write a script as an intellectual exercise is not a transaction but an action. Therefore, to better convey the sense of its transactional nature, the writing of the script analyzed here has been called "radio drama script production."

parallel procedure.⁵⁵

Radio and television drama scripts are developed through a series of stages. While the number of stages per programme varies with the particular guidelines of each station and the type of production, the procedure of producing a script is quite standardized.⁵⁶ Within the transaction, each stage of development corresponds to a procedural phase. The stages are listed and defined below.

The first stage of producing a script is preparing the *scenario*, also referred to as the *treatment*, *outline*, or *summary*. A *scenario* is a detailed, chronological overview of a prospective script, written in narrative form. It either provides information on the setting, plot, and characters, and gives examples of the dialogue, or is a scene-by-scene narrative description of the story, including sketches of the principal characters. When a station hires a writer to prepare a script, the writer usually prepares a *working scenario* for himself as an aid to construct

⁵⁵ It is important to note that, although a script may be written without being produced as a programme, a radio drama programme cannot be produced without a script being written, completed and accepted in the radio drama production's deliberation phase.

⁵⁶ Sometimes the finished script consists of little more than a scenario containing only the continuity. Radio and television programmes may be fully scripted, semi-scripted, show formatted, or only be based on a 'fact' or 'rundown sheet.' See Herbert Zettl, Television Production Handbook (Belmont, California: Wadsworth Publishing Co., 1976), 539.

the play, but rarely does the station receive a copy of this. The final *scenario* is presented to the station for consideration. For a one hour drama, a *scenario* may be two or three pages in length, which is usually one-fifth the length of the projected script.

Once the *scenario* for a drama production is written and accepted by the station, the writer(s) begins to flesh out the play, an activity which may involve research and possibly interviews. This is accomplished after the creation of several *rough drafts* (also referred to as '*author's typescript with emendations*')⁵⁷ on which to base the *master script*. These *rough drafts* are either handwritten or typewritten and include alterations made by the writer.

When the writer is satisfied with his/her drafts, s/he produces the *author's clean typescript* for submission to the producer. This is an unmarked typescript, usually recognizable by the author's signature or name and address.⁵⁸ From this moment on, the writer works with the producer, and the following documents result from their cooperation: *producer's script with emendations* (typewritten with handwritten deletions and additions), *producer's script with comments* (typewritten with handwritten notes added by the producer during rehearsal regarding acting or

⁵⁷ See Biggins "An Annotated Bibliography," 22.

⁵⁸ Ibid.

technical problems), *producer's script with technical notes* (typewritten with timing notes taken during rehearsal, often with sound effects or technical notes or music cues included), and *technical scripts* (typewritten, marked with cues and underscored sound effects).⁵⁹ Each of these scripts are working documents for the ensuing master scripts.

There are three types of master scripts: *master producer's scripts*, *master actors' scripts*, and *master technical scripts*. These are unmarked scripts, without indication of changes or of use (although *actors' scripts* are often marked by initials and underscoring of parts and/or notes regarding cues, mood, tempo). The phases of the script writing procedure are summarized as follows:

- 1) initiative - Idea for the story (*scenario*).
- 2) inquiry - Collection of information necessary to write and produce the story (*rough drafts*).
- 3) consultation - The *author's clean typescript* is submitted to the story editors for opinions, suggestions and corrections.
- 4) deliberation - After the scripts are written (*producers script, technical script, actors' scripts*), each scene is reviewed to identify casting, and location needs, this information is summarized in a *cast and set sheet*. The play is usually rehearsed with the actors to ensure that there are no problems.
- 5) deliberation - Control exercised by station management,
control and any external regulatory bodies on

⁵⁹ Ibid., 23.

content.

- 6) execution - Final versions of the *production script*, *technical script* and *actors' scripts*.

The initiative phase of the development of a script originates with the preliminary idea for the broadcast. Sometimes a producer has an idea for a show and hires a writer to prepare a script, and other times a writer (or agent) may send a script or an idea for a script to a producer.⁶⁰ The initial idea manifests itself in the form of a *scenario*.

Following the initiative, the inquiry phase begins. This phase results in a number of *rough drafts* all of which are retained by the writer. The *author's clean typescript* is submitted to the producer in the consultation phase, at which time, opinions, corrections and suggestions are presented to the writer by story editors and the producer. If the producer is not satisfied, s/he will request a complete re-write. The consultative phase results in the writing of a *producer's script with emendations*, a *producer's script with comments*, a *producer's script with technical notes*, and a *technical script*.

The deliberation phase is constituted by the final decision

⁶⁰ Most writers work alone, but in larger stations they are sometimes required to work in teams. Large stations often permanently employ writers who work at home. In small stations, writers might only be under contract part-time or hold additional positions at the station.

making. At this stage the script might be re-written again after a read-through by the cast with the producer, and again after the first rehearsal. How a writer produces any number of scripts (*producer's script, technical script, actor's scripts* etc.) depends upon the scope of the production. How a producer organizes his shows depends on local procedures, the nature of the production, and personal experience, so the level of planning and detail will vary. Each scene may be reviewed to identify casting needs and this may also result in the compilation of a *cast sheet*.⁶¹

The deliberation control phase involves compliance with station policy and external regulations, less for early small stations and more for larger contemporary stations. By this stage, the master scripts should have been finalized.

The execution phase results in the *master production script*, the *master technical script*, and the *actors' master scripts*. Verification of a script, however, is never complete until the production is 'in the can,' because last minute changes can and often do occur after a script is typed up until the production is performed. This phase of the procedure corresponds with the deliberation phase of the previous transaction - the production

⁶¹ In television, after the script is written, each scene is reviewed to identify casting, and location needs. This information is summarized in a *Cast and Set Sheet* that is placed in front of the script. These are especially useful when shows are shot with multi-camera set-ups.

of the radio drama programme.

As in the case of the first transaction, there is little variation in the procedural phases of this transaction between an early radio station and a contemporary station - large or small. The primary difference would be the fragmentary nature of documentation in a large complex station, caused by a more complex organization and the needs for a larger bureaucracy. Again, there is a more noticeable difference between radio and television scripts because television scripts are presented in a more complex format (each sequence might be consecutively numbered, it might be double columned with picture on the left and sound on the right, etc.). The main difference between scripts for radio and scripts for television is that television scripts include visual instructions, termed 'visualization', on camera angles, location, actions, characters' actions and appearance, time of day (so type of lighting is specified), etc. Television scripts have 'sluglines' that identify each new scene/physical local.⁶² The versions of scripts produced in each phase of this transaction could be described as a continuum as the purpose is the creation of the *original script* - the final document.

Although the first three procedural phases of the radio drama

⁶² For more information on television scripts see Richard A. Blume, Television Writing: From Concept to Contract, 2d ed. (Boston: Focal Press, 1984).

production and of the radio drama script do not neatly correspond, the master scripts must be completed by the deliberation phase of the radio drama production, or the production could not proceed, and, the deliberation control phases of each transaction overlap. This is why these two transactions are described as parallel procedures.

3) Television News Programme Production

The third transaction analyzed is the production of a television news programme. Originally, news was not presented as a distinct programme on radio or on television, but was inserted as one or two minutes of a programme that would also include human interest stories. When news started to be broadcast as a separate programme, early versions consisted of talking heads reading news reports from external sources such as newspapers until, with the development of technology, different kinds of techniques began to be used to produce newscasts.

Gradually, stations began to gather their own stories, visuals were incorporated, and field footage was interspersed with reporter voiceovers. Programmes started to be edited, shots became shorter, interviews were included more frequently, more than one camera began to be used, and more on-site clips were inserted. Besides visuals, graphics were also incorporated. Whereas the early stations' graphics were very simple, and might

have consisted of a printed heading glued to a cardboard sign placed behind the Anchor, 1950s' stations blew up images on rear screen projection systems, and 1980s' stations began to employ computers to compose maps, photos of people, and artwork depicting words, numbers, or signs. By the 1980s, not only had the presentation of news changed, but so had its content, and news reporting began to include more 'hard news topics.' News became more analytical and interpretive as opposed to merely descriptive and, today, there are even television channels devoted entirely to reporting news.⁶³

Although the format⁶⁴ of news programmes has varied according to the time period and the purpose of the programme, most stations broadcast news which is a combination of in-depth stories assigned to reporters (who may work on them for several weeks), and daily news reports. The in-depth news stories are often accompanied by on-site footage and by interviews collected especially for the story, while daily news reports are read over the air by Announcers, accompanied by file footage or illustrated with only a still image or graphic behind them.

⁶³ See Rosemary Bergeron, "The Presentation of News on CBC Television, 1953-1988" (M.A. diss., Carleton University, 1990).

⁶⁴ The term "format" is used here as the broadcast industry uses it, that is, to describe the programme layout and content.

The production of a routine television news programme is somewhat different from that of a radio news programme or a television drama programme. While its visual component demands more detailed planning, facilities, and equipment than a radio newscast, a television newscast presents significantly fewer variables than a television drama. Compared to a television drama, which may change its set, its cast, and its technical requirements for each episode, a news broadcast is rather stable. However, like in any newscast, the deadlines remain strict, and this creates other kinds of demands. The following is the procedural sequence in the production of a typical television newscast.

- 1) initiative - The News Director assigns responsibilities to Reporters to cover in-depth stories.
- 2) inquiry - Reporters gather material for their particular assignment(s) as well as collect daily news reports from the news feeds and 'broadcast news' services.
- 3) consultation - The News Director assembles all the relevant information from Reporters and external sources on completed in-depth stories and offers advice and suggestions.
- 4) deliberation - Final decision by News Director of stories to be included in the broadcast, and the establishment of the order of presentation.
- 5) deliberation control - Final approval by station management on form and content.
- 6) execution - The Announcer reads the news; visuals and graphics are projected over; inserts and commercials are cued in; and the show is broadcast live.

Like a radio station, a television station develops ideas for news programming in a variety of ways. For ideas on in-depth stories it might hold a brainstorming session among staff members, an idea might come from management, or *storylines* might be submitted by external sources such as freelance reporters or writers. Possible ideas for these in-depth stories are discussed in regards to content, audience interest, and production costs. Once ideas are agreed upon, the News Director assigns Reporters to cover certain events/issues and specifies deadlines, length of final story, and possibly an angle. This phase of the procedure is the initiative phase. The instructions to the Reporters from the News Director may be oral or written. If they are written, documents resulting from this phase are a *news assignment sheet* and/or a *rough budget*.

The activities in which television news staff participate, and consequently the types of documents generated or accumulated, have undergone changes largely due to the development of technology. In the inquiry phase, Reporters gather information about their assignments. Depending upon the technology available, this may include doing *interviews*, gathering *file footage*, and/or searching for visual aids (*photographs*, *graphics* etc.) for in-depth stories. News staff of early stations were limited by technology and were not immediately able to go outside the studio to gather field footage by 'remote coverage.' They often gathered information for newscasts from the newspapers and

simple background visuals in the form of *artwork* or *slides*.

Because time has always been of the essence, little paperwork has ever been completed in this phase.

In addition to doing work on in-depth stories during the inquiry phase, Reporters also gather all the daily reports available from various external sources, such as news feeds, newspapers, or 'wire services.' If chosen for inclusion in the broadcast, these stories are read by the Announcer accompanied by a still image or graphic behind.

In the consultation phase, all the relevant information collected is put together, compared, and selected. Reporters submit their stories to the News Director, and the stories from external sources are examined. The News Director then gives advice to the Reporters for any changes. In medium to large size station this phase would result in a meeting between the News Director and the Assistant News Director to discuss the possible choices. Once Reporters are given feedback, each story and daily report is worked into a timed segment ready for insertion into the nightly broadcast.

The deliberation phase is constituted by the final decision-making regarding the stories for broadcast. Provided there is time, the News Director makes his final selections on the basis of the stories' quality and relevance, and decides on their order

of presentation. This phase results in such documents as the *anchor's script*, *directions for the switcher*, a *programme log* (perhaps computerized) for master control, *directions for the technical staff* on putting together visuals, sound mixing voiceover etc. Also, the writers may add last minute information to the anchor's script. The last stage before the broadcast itself is the final approval by the station management of its content and form to ensure that it represents the views of the station. This phase is the deliberation control.

The execution phase is when the individual stories are actually broadcast as a complete newscast. With today's technology, unless the complete programme is recorded for preservation purposes, stories (termed inserts) exist as physically separate tapes and are aired one after another at the time of the broadcast. Tapes are cued up by Master Control, and the Switcher (who is given instructions by the News Director) controls exactly which tapes will be aired at which time. Again, time is of the essence, so a limited amount of paper work is produced. Master Control makes any necessary revisions to the *programme log* to reflect the actual broadcast and, if necessary, the person responsible for video tape recording (VTR) makes dubs from one format to another.

The amount of documents resulting from this procedure is minimal, because the entire transaction takes place in a space of less

than twenty-four or sometimes twelve consecutive hours. The number of moving image documents created depends upon the number of stories included in the newscast and the amount of time spent on each story. For example, some contemporary newscasts include special stories which reporters may have been working on for a more lengthy period of time and result in a large number of *field tapes*. These tapes are edited and the *final story* (which is termed an 'insert') is physically contained on one video tape, but the residue of the entire activity will be contained in a significant number of *field tapes* as well as *reels of outs and trims*. If the station has chosen to preserve the programme in its entirety, Master Control has a routing switcher tape the show while it is being aired. In so doing, the station creates a *master programme recording*. If a *master programme recording* is not generated, the only recordings that remain are the individual *inserts*.

Early stations did not have the technology to air broadcasts with today's sophisticated visuals. They would create newscasts consisting of still pictures with voiceover narration (and an occasional shot of the anchor reading the news) and stories read from newspapers; they would produce 'headline' or 'ticker tape programmes,' or present local or national newsreels. These methods were both practical and economical, but viewers preferred

newscasts that included footage gathered by remote.⁶⁵ Because of time restrictions, little paperwork was completed. Of course, in both early and contemporary stations, the *final programme log* has always been retained. The log describes and constitutes evidence of which stories were aired and when. Clearly, the activities undertaken in each phase of each transaction have changed over time depending upon technological development and the station's environment. However, except for the amount of documentation, there is little difference between the documents produced by early and contemporary stations, be they large or small. For this reason, it is easy to typify transactions.

SUMMARY

This chapter, which took a bottom-up approach to the analysis of the documentary output of broadcasting, has examined the form, function, genesis and transmission of three documents typical of the broadcast industry. The information gained from this type of analysis is limited; however it is essential to understanding the relationship between the documents and the actions in which they participated. The following chapter analyzes the broadcast industry - the context in which the three documents were created - taking a top-down approach, that is, outlining the history of radio and television's technological development and the industry's juridical system.

⁶⁵ See Bergeron, "The Presentation of News on CBC Television," 16.

they reflect the functioning of their creating agency.²³

While the character of a country's juridical system establishes the nature and function of a broadcast station, technological developments tend to affect the particular procedures and activities used to carry out that function and the documents resulting from them. For example, the introduction of mobile filming units enabled television crews to venture outside of the studio to tape or do live broadcasts of news events. This technological breakthrough not only changed how information was gathered for programmes and how programmes were produced, but affected the kinds of programmes possible. Mobile units enabled reporters to go directly to the events and get close to the people involved in the story rather than having to arrange for either the reporter to go to the scene, take notes, and come back to present those notes in the studio, or, for individuals to come and be interviewed in the studio. First-hand news created a different kind of programme, and eliminated much of the paperwork occurring between the event and the actual report of it.

Considering the unprecedented impact that broadcasting has had on

²³ While the dates that new technologies emerge are exact, the dates they begin to be used by records creators varies. Therefore, documents cannot be precisely dated solely on the basis of their format. For more information about when certain broadcast technologies were used, see Brock Silversides' article entitled, "Guide to Identifying and Dating Sound Recordings," 9-13.

modern society, the industry has a relatively brief history. Television and radio broadcasting as we know it today grew out of early experiments with Morse code communication on ship-to-shore transmission in the late nineteenth century. Radio enthusiasts that advocated voice transmission for entertainment purposes initiated experiments at the beginning of this century, and in 1915 suggested using broadcasting technology to make radio a "household utility," that is, to bring music and lectures, and events of national importance into the home by means of a receiver called the "radio music box."²⁴

The first radio stations were small operations set up by amateurs using experimental equipment. They operated at approximately 10-15 watts and were usually all on the same frequency. By 1923, there were over six hundred radio stations in the United States alone, broadcasting weather reports, sports, and a limited amount of music. Most were owned by either individuals wanting to sell sets, or university science departments.²⁵ Gradually, with radio's popularity and the formation of networks, the size and complexity of stations increased. In the so called 'golden age of radio,' frequencies became government controlled, technology improved, and stations began to concentrate on programme

²⁴ Gross, Telecommunications: An Introduction to Radio, Television, and the Developing Media, 39.

²⁵ Ibid., 41.

development.

Although experiments with television began in the 1800s, it was not officially introduced until the 1940s. Dominant since 1952, its growth was explosive, and television became a widespread phenomenon in most developing countries. With the introduction of television came the natural decline of radio, and not until the 1970s did radio begin to increase its audience and regain momentum.

Radio and television production relies on equipment to create programmes. Although equipment has changed frequently, most changes have simply made it more compact, and have been focused on improving sound and/or image quality; however, there have been several innovations that have also significantly increased both the efficiency of the production and distribution processes. The rate of technological development has varied among countries depending upon economic situations and government interest, but the fundamental effects of major changes are common to all nations. Many of the technical innovations for equipment actually resulted from the development of new recording formats. Technological development will be examined in relation to both the process of radio and television production and the process of programme distribution.

1) Radio

Early radio stations relied primarily on live programming. Pre-recording, though often necessary, was not routine. For small stations, it was essentially a question of practicality and economics; however, recordings were generally made when broadcasters could identify an immediate need for re-use. Recording programmes allowed for their distribution to other local stations, and was frequently done by early stations to record statements by persons from overseas and in different time zones, and to record chain (network) programmes for later broadcast. Pre-recorded advertisements, political speeches, public broadcasts and airchecks were even more common, because they were practical. Pre-recording particularly fulfilled the needs of advertisers whose distribution outlets were in distant areas and who could not afford advertising with chain programmes. Drama was recorded only occasionally when, for example, it was not possible to bring actors together.²⁶ Consequently, the total broadcast record of early radio represents only a fragment of the entire output. However, in spite of this, examples of most genres of broadcast programming have survived. These include advertisements, sportscasts, political speeches, radio drama, music, children's shows, documentaries, and game shows.

To record programmes, early radio stations used the soft-cut

²⁶ Allen Specht, "Tune Into That Disc - Early Radio Recordings," ASCRT Bulletin, no. 29 (January 1987): 14.

recording process. The resulting recordings are referred to as either transcriptions, acetates, or instantaneous discs. The term instantaneous refers to the fact that the recordings could be made by an individual radio station and played back immediately. Commercial recordings, which instead were pressed transcriptions (usually 78 rpm), were mass produced by networks and radio service companies and were made using a multi-step process, therefore it took longer to produce them. Physically, instantaneous recordings resemble phonograph discs, but the recording technique and composition of the instantaneous disc are different. Instantaneous discs, which ranged in size from 7" to 16" in diameter (depending on the duration of the recording), were actually made of metal, glass or cardboard, and coated with acetate. Recordings were made by mounting a disc on a turntable and cutting in grooves with a special stylus. Generally, 33 1/3" rpm was used for speeches, and 78 rpm was used for a music production. Although the worldwide standard for discs was initially the 78 rpm shellac record, the broadcast industry primarily used 16" discs recorded at 33 1/3 rpm. These were similar to the 78 except the grooves were closer together and narrower. The stylus necessary to play these discs used a tip radius of 2.5 mils.

From 1935 to 1955, when radio was at its height, instantaneous disc recordings were the dominant recording format. As music became an ever increasing component in radio output,

inexhaustible supplies of recorded music became all important for broadcast stations. A large supply ensured enough available material to keep a radio station running continuously.

Until the early 1950s, when magnetic tape arrived, the primary recording technique used by radio in America was the phonograph disc. Tape, however, made a great impression on the broadcast industry and rapidly replaced stations' use of transcription discs. In fact, tape could be edited and controlled in ways not possible with disc recordings, and, while every imperfection was heard with discs, tape recordings were said to be indistinguishable from live performances. Flawed tape recordings could be easily re-recorded without delay and could easily be spliced or edited with scissors and scotch tape. The reproduction of master discs on the other hand was a costly and time consuming process. Another advantage of tape was that dubbing was simplified and improved. Discs had to be copied directly and this meant that all the inaccuracies on the original were also recorded in the duplicate. Inaccuracies on tape could easily be edited out, recorded over, erased and then re-used, while discs had to be returned to a factory outlet for a fresh coat of shellac in order to be re-used.²⁷ By the mid-1950s, magnetic tape was used by almost all radio stations.²⁸

²⁷ Dick, "An Archival Acquisition Strategy," 259.

²⁸ Specht, "Tune Into That Disc," 16.

Over the years, magnetic audio tape has appeared in a variety of formats and speeds, but the technology has remained virtually the same. The original 1/4" open reel, which was at one time used only for music and speeches, is still used today for drama, interviews and special edition programmes. Eight-track and cassette tapes, which were mainly designed for the home market, were used by broadcast stations for music, advertisements, and station identifications during the 1970s. In addition to using open reel tape for full length programmes, broadcast stations often used cartridges, commonly referred to as 'carts.' Carts, which are self-contained cases of magnetic tape wound in a continuous loop, were used for short spots less than eight minutes. They were most common during the 1960s and 1970s, but are still used today by small radio stations.²⁹

Magnetic audio tape recording equipment was originally very bulky. For early radio stations, the ability to record programmes and air them at a later date increased their flexibility, but the introduction of low cost portable tape recorders was yet another crucial technological innovation in the production process. Portable recorders meant that stations could easily go on location to conduct interviews.

With the development of technology in the 1980s, many radio

²⁹ Information provided to this author by Ann Lloyd, University of Victoria radio station, Victoria, British Columbia, 6 December 1990.

stations gradually moved from using analogue recording processes to making digital audio recordings. The advantages of digital audiotape (DAT) (which has only been used regularly by a few stations since the late 1980s) are the superior sound quality, the absence of generation loss in copying, the ability to contain twenty-four hours of digital recording on an open reel tape (which previously held only one hour of analogue recording), and cost. A DAT tape costs approximately one third of what an analogue tape costs for the same quantity of recording, occupies less storage space, and means reduced equipment costs. Since 1988, the Radio Archives at the Canadian Broadcasting Corporation has used DAT exclusively.³⁰

2) Television

In addition to the equipment needed for radio, television requires equipment necessary to produce the visual portion of a programme. Like radio, early television broadcasting was done live, that is, television studios sent signals directly from stations to home receivers. When recordings were made, the medium was motion picture film. Black and white was the first phase in film technology, and for television, black and white negative was very often used because it was less expensive and was capable of being processed more quickly than reversal film.³¹

³⁰ Dick, "An Archival Acquisition Strategy," 260.

³¹ Blake Kellogg, "Overview of Film News Gathering Processes and Technologies," Transcript of a presentation given at the first session of the 1990 Association of Canadian Radio and

In the early 1950s, television devised the 'kinescope' (kines) for recording broadcasts, though like radio recordings, the process was expensive so they were made sparingly. Kinescopes were 16mm film copies made by focusing a camera on the television monitor on which the image was being projected. Although their quality gradually improved, it is not as good as that of an original broadcast. Their prime function was to make programmes available for circulation, and today, they often remain the only existing recordings of many television programmes that were broadcast live.

The first important technological developments in television began with the improvement of camera equipment. Early television was restrained by film production equipment that was both bulky and crude. The development of lighter cameras meant that cameras could be carried on a person's shoulder, and this changed the whole procedure of gathering news and recording events. Lighter cameras allowed for material to be transmitted live 'on-the-spot' instead of from the studio. They eliminated the practical problems created by bulky equipment and the need for large trucks. With mobile units, crews were no longer restricted to studios or control rooms but could film on location, and further improvements in camera equipment increased the flexibility of the mobile units even further. Eventually, television became even more portable with the invention of videotape, when both the

Television (ASCRT), Portland, Oregon.

camera and the videotape recorder were combined into one unit. In addition to picture, sound also underwent several phases of development. Sound tracks were either on a separate magnetic track or were put on a magnetic and later optical sound stripe which was placed directly on the edge of the film.

The appearance of videotape and videotape recording equipment was the most influential development in television. Videotape recorders (VTRs) enabled programmes to be taped and played back without having to wait for film to be developed. Although videotape equipment was initially unwieldy, this development increased the flexibility of the programming function and made television production more like film production, that is, programme segments could be taped in any order and at different times before being quickly edited together. Because programmes did not have to be recorded continuously, the director had time between scenes to discuss revisions and to initiate feedback. 'Film style directing,' as this activity is called, was responsible for a significant change in the production procedure.³²

There is not a specific date when broadcast stations converted from film to video. Videotape appeared in the 1950s, and then developed quickly through a variety of phases. The transition

³² Information provided by Phillip Keatly, television producer, Canadian Broadcasting Corporation, Vancouver, British Columbia, 29 March 1990.

period was gradual and extended over a period of ten years, from the 1970s until the 1980s, when videotape virtually replaced the use of film. Film is still used today for television programmes that require exceptional picture quality, such as nature programmes or outdoor adventure programmes. Because film does result in better picture quality, although it is more expensive, it is in some cases the best. For instance, the picture quality for news reports is not of primary importance. For news shows, which are primarily intended to provide information, it is sufficient to record on videotape. For example, all news recorded by the Canadian Broadcasting Corporation is currently recorded, edited and preserved on Betacam video format.³³ When broadcasters choose film over video, they may also have re-use potential in mind. For series that are re-used for stock shots, film is the preferred medium because of its superior picture quality. Thus, the type of production (genre, topic) affects the choice of format. Another advantage of replacing film with video was that multiple prints were no longer necessary and much of the paper work generated in the post-production process could be avoided.³⁴ This is an example where a technical innovation affects the creation of documents by the station.

³³ The primary advantages of betacam are its stability, and its ability to produce high quality images.

³⁴ Information provided by Linda Copeland, film librarian, Canadian Broadcasting Corporation, Vancouver, British Columbia, 5 February 1990.

The first video tape recording system appeared in 1951. Developed by Bing Crosby Enterprises in the United States, the tape was black and white, 1" wide, and the equipment to play it had twelve heads which read the tape at 100 IPS (inches per second).³⁵ In 1956, Ampex Corporation, also based in the United States, introduced a 2" wide quadruplex videotape that quickly became the standard for the broadcasting industry and was subsequently used for twenty years. The reason it was called quadruplex was that the playback equipment has four heads. The 2" format is still used occasionally and is only just in the process of being phased out.

In Japan, in 1959, Toshiba developed what was called the helical scan video recording. This tape was also 2", ran at 15 IPS, but what made it different was that it ran on a slant against moving heads. The advantage of this technology was that the same amount of information that could be held on a 2" tape could now be accommodated on a 1" tape. Less tape meant less cost. Today, helical scan video tape comes in a variety of widths ranging from 1/4" to 2", and tape speeds range from 1.26 IPS to 15 IPS. However, because the recording lies at a long diagonal that goes to the edge of the tape, this longer recording path is a cause of mechanical instability, which becomes a significant problem.

³⁵ Susan Swartzberg and Dierdre Boyle, "Videotape," chap. in Conservation in the Library: A Handbook of Use and Care of Traditional and Non-traditional Materials (Westport, Connecticut: Greenwood Press, 1983), 155.

These problems are less apparent in high-end equipment, but in lesser quality machines the systems include excessive picture jitter and lower resolution.

In the late 1960s, the first 1/2" video tape system (black and white and then colour) and the first portapak camera were demonstrated by Sony in the United States. This format was most appealing to a wide variety of consumers outside the broadcast industry because of its convenience. Sony and its competitors aimed their products specifically at libraries, industry and schools. Susan Swartzburg called the realization of this development the "video movement," otherwise known as "guerrilla television" or "grass roots video."³⁶ With Sony's development, video became more portable, and many new uses were realized for this production medium. This technological development was primarily responsible for the growth of the cable industry and public access channels in the early 1970's. The effects are still felt today and are seen in the broadcasting industry, cable and the information industries.

In 1972, Sony developed the U-Matic video cassette format. U-matic tapes were 3/4" videotapes encased in plastic cassettes. The plastic cassette case made loading the tape into machines easier, and meant less wear and tear on the tape itself. This format, which offered better signal quality and picture stability

³⁶ Ibid.

than the 1/2" tapes, was quickly accepted by other manufacturers as the standard for industry and the educational market. By the late 1970s the 3/4" U-Matic tape was the format adopted by the broadcast industry.

While 3/4" video cassettes were used widely from the 1960s to mid-1980s to collect television news, and 1" persisted from the 1970s onwards, both of these formats are currently being replaced by 1/2" betacam and digital, respectively. Each of these new formats improve upon technical quality and, as Ernest Dick noted, requires "the rethinking of television production."³⁷

Other innovations in television production equipment include the increased capabilities of equipment for the production of special effects, such as the ability to employ slow motion and the instant replay. These technical development added depth and breadth to the methods of producing programming material.

Yet another influential development for radio and television broadcasting which cannot be ignored is the computer. Although not exclusive to television and radio technology, computers have played a significant role in the broadcasting industry and in

³⁷ Dick, "An Archival Acquisition Strategy," 260. Note here also that in 1975 Sony also introduced the 1/2" videocassette system called "Betamax," commonly referred to as Beta. Immediately after that, Matsushita (Sony's competitor), developed the 1/2" VHS (Video Home System) video cassette system. VHS competed with Beta and eventually won out. Neither of these formats were ever adopted by the broadcast industry.

particularly the new television technologies. In North America, computers began being used by broadcast stations during the late 1970s for controlling equipment and labour costs. At that time, they were expensive to purchase and maintain, and they were limited to tasks such as automatic playback of video tape recorders.

In the early 1980s, the possibilities computers offered increased, but they were still expensive. Computer systems assisted activities such as text processing, electronic teleprompting, and access to archival programme databases. It was not until the mid-1980s that capabilities expanded to include the automated control of on-air broadcast equipment. Today, computers are less expensive, more powerful, more reliable, and have increased applications for the broadcast industry. There are standard software packages for automated on-air playback recording, recording incoming feeds, programme storage and editing, and maintaining programme logs, and controlling common links for VTRs, switchers, character generators, and cart machines. In addition to these operational activities, stations also use packages for administrative activities common to other industries. Computers have increased the efficiency of the production process for both radio and television, and this has affected station activities and the generation of

documentation.³⁸ The utilization of computers by radio stations has reduced the number of announcers necessary and increased the demand for all-round radio production people.

The means of distribution of programmes have also affected the organization of stations and their production procedures, stations' activities, and the documentation generated by those activities. Development has been continual, and currently there are many distribution systems in use. Most systems use the frequencies encompassed in the electro-magnetic spectrum. VHF, UHF, short waves, AM, FM, carrier waves, clear channels, multiplexing, stereo, bandwidth, modulate, and line of sight, are all terms used to describe the characteristics and uses of frequencies. Often, distribution systems are combined. For example, a radio program may be sent by wire to a transmitter and then, through the airwaves via the transmitter's antenna, to a home or car radio. Or, the programme may be sent by satellite to stations with satellite receivers, or distributed to stations in audio or video cassette copy format by what is termed "bicycle distribution."³⁹ The primary function of a cable station is distribution (as opposed to production). Cable, which exemplifies a combined distribution system, is almost as old as broadcasting but has had to fight for recognition. The

³⁸ See Steve Swift and David Ray Worthington, "Future Bright for Broadcast Automation," Broadcast Technology 18, no. 5 (February 1993): 24.

³⁹ Information provided by Linda Copeland, 5 February 1990.

differences between cable and broadcasting are in terms of technology, channels, cost, ownership, and regulation. Cable station signals are received at the cable headend, are converted into output and then sent through coaxial cable to the homes of local subscribers. It is important to recognize that cable is one primary means of distribution.

In regards to distribution, the greatest innovation for radio and television was the inception of the satellite. In 1962, the Testar I, a communication satellite, was launched by the American Telegraph and Telephone Company and the National Aeronautics and Space Administration, and carried the first live television transmissions between the United States and Europe. Today, many countries exchange programmes via satellite and, with the development of technology, broadcasting around the world is becoming more and more intertwined.

With the development of technology and production equipment, it is natural that the average size of stations has changed.⁴⁰ Increased sophistication of equipment has demanded increased specialization of staff, and thus required more staff, so stations today are generally larger than the early ones. In addition to size, the function of stations has also changed

⁴⁰ The size of a station is dependent upon other factors as well, that is, financial resources, ownership and type of station (radio and/or television, national or local, commercial or public, community access, university, educational, independent, or network-affiliated).

through the development of the broadcasting industry. With their increase in number, many stations have chosen to specialize (ex. country music radio, continuous news radio, 24-hour weather television station, multicultural) in order to draw a particular audience and to maintain a competitive edge. The 'format' of a station is determined by programming priorities, which in turn are determined by station owners, or by the government, through legislation. In many state run stations, governments determine the programming, and the percentages of types of programming, and censor undesirable programming.

SUMMARY

This chapter has examined the two factors that most influence broadcast systems: juridical systems and technological development. While legislation and regulations are affected by and affect political, technical and proprietary issues regarding facilities and programming, technological developments seem to affect primarily station activities. Both influences determine the amount and type of documentation created, but for different reasons. Although they are linked, each has been addressed separately for purposes of explanation.

The examination of juridical systems determined that there is not one generic legal model in which broadcast systems work. However, because the issues with which each system is concerned are similar, the effects on stations have been similar. Firstly,

it is clear that national legislation in every country requires that similar documentation regarding facilities be both created and maintained. In particular, all contemporary stations are chartered by their nation's government and regulated in terms of frequencies, powers and time, and this requires that stations successfully apply for and maintain station licenses and promises of performance. Documents types created to fulfil this requirement always include *license applications* and *license renewals*, and sometimes include *license revocations* and *license transfers*. In order to maintain a station license, stations are also required to maintain records that document their operations, such as *programme logs*, *logger tapes*, *maintenance logs*, and *operation logs*.

In addition to national legislation, many countries also have industry regulations for the broadcast industry which require that certain documentation be created and maintained. For example, in some countries, copies of aired programmes are required to be kept for certain periods of time. Also, certain documentation must be made available for public inspection on demand. In addition to rules specific to the broadcast industry, general records retention regulations devised by legislative bodies for all corporate enterprise also affect stations. These usually demand that records regarding taxation and finances be kept for certain period of times in adherence to financial laws. Juridical systems also influence the structure of broadcast

stations. For example, in countries which do not permit commercial advertising, stations would not have a sales or promotion department. Legislation and regulations may also affect the organization of persons within the station, in so far as industry unions demand certain autonomy for their members, but generally they do not affect the station's procedures or activities. Socio-political frameworks may influence the structure of a station according to the types of ownership and financing permitted in a country, but the functions of a station remain consistent despite any such difference. Finally, juridical systems have influence on programme content. Regularly, both national legislation and industry regulation set standards for programming, advertising and/or content.

Technological development has influenced the broadcast industry in a very different way. While it has not affected the procedures of stations like legal systems, it has significantly changed the activities engaged in to carry out the procedures, and this in turn has affected the amount and types of documents created. The rate of technological development has varied in each country, but as with legal systems, the effects on stations of similar equipment and supply development, have been similar.

The following chapter examines the administrative context in which broadcast records are created. It describes the persons acting in typical radio and television stations, the documents

they create, and the way in which they organize themselves and their activities.

CHAPTER THREE

BROADCASTING: THE ADMINISTRATIVE CONTEXT

In a small broadcast station, an individual may assume a variety of duties and play more than one role. A salesperson who is also responsible for announcing a hockey play-by-play is an example of one human being behaving as two persons, that is, assuming two roles, parts, capacities: one of salesperson and one of announcer. In both a diplomatic and legal sense, *persons* are defined as legal subjects to which certain rights and duties are ascribed by a juridical system. Within a given juridical system, one human being may be several persons.

Persons are central to diplomatic theory because they are an essential component of the archival document. Human beings represent different persons in the documents they make and receive depending on the different roles that they play with respect to each document. There may be many persons that participate in the creation of a document, but at least three are always present: author, addressee, and writer.

The author of a document is defined as "the person(s) competent for the creation of the document, which is issued by him or by

his command, or in his name."¹ Identification of the author of a document first requires an understanding of the distinction between "the moment of action" and "the moment of documentation."²

While the moment of action corresponds to the manifestation of the will(s) of the person(s), the moment of documentation corresponds to the recording of such manifestation. The author of an action, the person whose will prompts the act, is usually also the author of the document, the person whose will generates the related document; however, the two persons may differ. For example, a broadcast station is the author of both a programme's broadcast and its recording if the broadcast station's will gave origin to both the act of broadcasting and the related document, but the author of the broadcast would be different from the person issuing the related document, if the station (the author of the act) broadcast a made-for-television drama produced by an independent film company (the author of the document).³

The writer(s) of a document, is "the person(s) responsible for

¹ See Duranti, "Diplomatics...(Part III)," 5.

² Ibid., 7.

³ Just as the author of an act may also be the author of the related document, one individual may be both the author and the addressee of a document. This is however more common when an individual is working in a private capacity. For more information regarding the "moment of action" and the "moment of documentation," see Duranti, "Diplomatics...(Part II)," 4-5.

the tenor and articulation of the writing."⁴ The writer may be either a representative, a member, a delegate, or an officer of the author, and his/her name usually appears in the form of a subscription with qualification (title or function of the writer). For example, in a letter of appointment which gives an individual a contract to work on a radio or television show, the General Manager's name (its subscription) in the form of an autograph is at the bottom. In this case, the station is the author, and the General Manager is the writer of the aforementioned letter. Instead, in a radio broadcast, the Producer is the writer and his/her name is read by the Announcer at the end of the programme, with a qualification. If the name is not read over the air or is not part of the recording, it might be written on the tape label or indicated in accompanying documentation. More and more stations are reading credits, that is, naming the individuals involved as persons in a production.⁵

The third person necessary to the creation of a document, is the addressee. The addressee is defined as "the person(s) to whom

⁴ Duranti, "Diplomatics...(Part III)," 7.

⁵ Note that Technical Directors could not be designated as writers of broadcast documents because, according to diplomatics, they are not persons as they merely compose what has already been articulated by the producer. A countersigner may also subscribe a document to either evaluate its physical/intellectual form, or guarantee that the document was created and signed according to proper procedure. The countersigner takes responsibility for ensuring that all elements of the document such as title/date etc. are present; s/he is not responsible for content. This concept of validation will be described in more detail later.

the document is directed."⁶ Every document must have an addressee because documents represent acts, and acts must be directed towards someone to exist, be it an individual or a group. The addressee of a document may be different from the addressee of the act the document relates to, but usually they are one and the same. The addressee will be named in one of several places on the document: top, bottom, or verso. For example, in the previously mentioned letter of appointment, the name of the addressee is at the top. The radio broadcast, on the contrary, which is directed to the communities the station broadcasts to, does not include the addressee's name. This is because it is available for anyone in those communities who chooses to listen; the addressee is the audience in those communities. Such addressees are not 'written' directly on the document, but their identity is revealed by the specific area where the programme document is aired.

In order to identify the author, the writer, and the addressee of a document, it is essential to recognize responsibilities and competencies. The author of an act and that of the related document is the person with the authority and capacity, that is, the competence, to issue the document.⁷ Usually the author is also responsible, that is, obligated to answer for that act, and

⁶ Duranti, "Diplomatics...(Part III)," 6.

⁷ Ibid., 12.

it is the document which holds him/her accountable for that responsibility.

In order to identify the persons that concur in the formation of broadcast documents, one must first know who are the persons working in the industry, their roles, competencies, and responsibilities. This chapter examines those persons, the organizational structures within which they work in relation to the functions of the broadcasting body, and the specific competencies they have within those functions. It also examines the documents these persons produce, accumulate and maintain. Illustrated by figures, the chapter includes structural models for typical small, medium and large radio and television stations, a description of how each is generally organized, and how each differs from the other.

RADIO⁸

Individuals originally got involved in radio for one of two reasons: either they were attracted by the technical concept, or they saw it as a commercial opportunity to increase interest in the medium and subsequently sell radio receivers. Often referred to as a 'rich man's hobby,' early radio stations were two or three-person operations that required their staff to do everything: announcing, engineering, and script writing. One

⁸ The information for this section on radio was gathered in Toronto, Ontario, with the assistance of Cameron Finley, General Manager, CJRT-FM, March 1992.

early station whose primary objective was to promote the sale of radio receivers was CFJC in Kamloops, British Columbia. Laurie Irvine described the working conditions at this station in 1937.

We had wonderful working conditions, the three-man staff. You could get by with a two-man staff on Sunday by carrying CBC all day. That meant that one fellow could have a day off, so we used to get every third Sunday off. You worked for 20 days and had a day off, and we loved it, just loved it. All this for the magnificent sum of \$80 a month. I was there for four years, by which time the staff had grown to an astonishing four people - so we got every second Sunday off.⁹

As radio developed, government legislation and industry regulations were introduced, so control on stations became externally regulated, alternate possibilities for commercial financing (such as advertising) took hold, and ownership shifted from the amateur enthusiasts to entrepreneurs in capitalist societies, and government in the others. As technology advanced, and the benefits of radio were recognized, stations grew in number, size and complexity.

There is little difference between the organization of an early radio station and that of a contemporary small station. Each usually has less than twelve employees. The early stations had few employees because radio was new and stations started by operating at a basic level. Small contemporary stations are the

⁹ Dennis J. Duffy, Imagine Please: Early Radio Broadcasting in British Columbia, Sound Heritage Series, no. 38 (Victoria: Provincial Archives of British Columbia, 1983), 26.

size they are because only a limited number of staff is necessary to maintain the station, and also because many prefer to maintain an intimate image and be what is referred to as grass-roots in nature, and for this it is better not to grow too large. One of the few differences between operating a small early station and a contemporary small station is that technology has become more sophisticated and demands different skills from operators and engineers. However, this does not have a great effect on the number of people necessary to run a station.

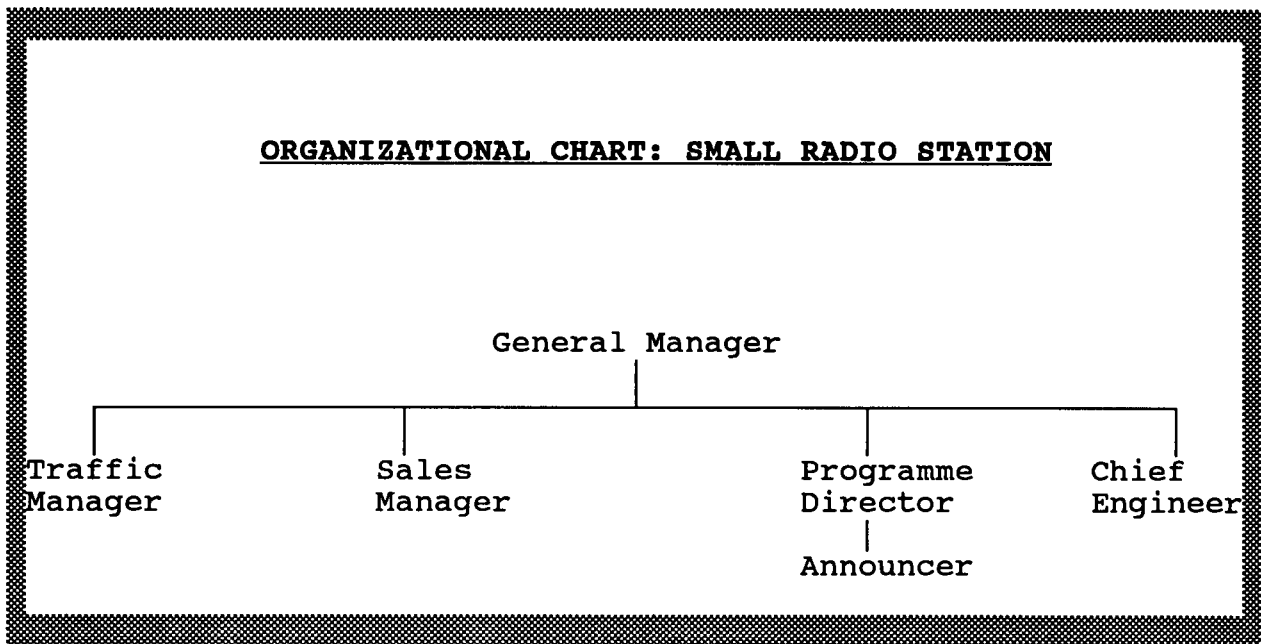
In small stations, individuals have always been given more than one responsibility. Duties are divided up depending on the number of staff and the job titles of management and staff seldom reveal exactly what each staff member is competent for. For example, in a small station, a General Manager might also serve as a Sales Manager or Programme Director or both, and the daytime talk show host might also work in production in the evening. Each individual may have to do a variety of unrelated tasks due to station demands and the small number of people on staff. However, a small station of six persons, in a market with a population less than 10,000 (See Figure 1, page 126), would usually divide up the functional areas as follows:

General Manager

Traffic Manager/Secretary

Sales Manager (or Fund-raising Coordinator)

FIGURE 1¹⁰



¹⁰ See chart from Joseph S. Johnson and Kenneth K. Jones, Modern Radio Station Practices, 2d ed., (California: Wadsworth Publishers Co., Inc., 1978), 22.

Programme Director

Announcer

Chief Engineer

In a small station, management is competent for making things happen. That is, management sets the goals, establishes the policies and procedures, makes the decisions and generally locates, trains and motivates staff to operate the station. There are usually three members on the management team: General Manager, Programme Director, Sales Manager. This team is responsible for satisfying the demands of the audience, the owner(s), the advertisers, and the employees, while conforming to government legislation and industry regulation. That is, the management team must keep the station alive by preserving and protecting the station's license and, in the case of a commercial station, ensuring a profit.¹¹ The specific responsibilities of the six persons are as follows:

General Manager

The General Manager of a small station (who may also be the Station Manager or Vice President depending on whether s/he owns an interest in the station) is primarily responsible for basic station planning, facility planning, regulatory matters, personnel, organizational procedures, programming and sales.

¹¹ Richard A. Blume, Making it in Radio: Your Future in the Modern Medium (Connecticut: Continental Media Company, 1985), 32.

This is in addition to handling all administrative problems with unions, accountants, lawyers, bankers, consultants, owners and the community at large. Documents produced and accumulated by the General Manager comprise: *correspondence, memoranda, policy records, budget agendas, legal documents including staff contracts, details of audience reactions, union relation documentation, monthly reports, staff applications, programme schedules for submission to regulatory bodies*, and a copy of the station's *license* as well as a copy of the *Promise of Performance (POP)*. A General Manager relies heavily on the head of the programming department, usually called the Programme Director.

Programme Director

The Programme Director is also part of the management team. The degree of a stations's success is directly proportional to the success its programming achieves with listeners and advertisers. Because programmes are the station's product, a programme department can be likened to a company's manufacturing department and, like manufacturing, it is usually the largest department. Programme Directors, responsible for both in-house productions and acquired programming, oversee the entire programming concept, including commercials, spot announcements and station breaks.¹²

¹² 'Acquired programming' (also referred to as 'purchased programming') is programme material that has been produced by a production company other than the broadcast station. The rights for airing this type of programming are leased to a broadcast station by the production company for a specified period of time.

In addition to controlling the programming budget, the Programme Director takes the most active role in making programming decisions within the context of long range policies set by the owner, the General Manager, and management as a whole.

In a small station, the functions of programming and production are combined, so, the individual in this area is not only responsible for allocating the working budget, the entire business and artistic arrangements, but also the origination, interpretation, casting, staging, and treatment as well as directing the studio operation and any post-production. In addition to *correspondence* and *memoranda*, the documents produced and accumulated by this person may include: *programme notes and schedules, programme budgets, production files (material leading up to the broadcast of a programme), information on concepts and future projects, promotional material, copies of contracts, press cuttings, topic files, biographic (vertical) files, scripts, and any existing recorded programmes and stock material.*

Sales Manager (or Fund-raising Coordinator)

In a commercial station, a Sales Manager is the third member of the management team. S/he keeps the General Manager informed on how the station is being received by the marketplace, works with the General Manager to create policy and procedure relating to sales, considers the station's sales, and monitors general

business clients. In a small or medium sized station serving a small community, all the staff sell part-time and the Sales Manager coordinates the effort. Records produced in this area primarily include *client advertising account files* and *published rate cards*.

In a non-commercial station such as an educational station or a university campus station, fund-raising takes the place of sales. A Fund-raising Coordinator would be hired and made responsible for obtaining grants and enlisting public support through community contributions. In small stations, most of the staff is recruited when the Fund-raising Coordinator organizes a fund-raising drive. The Coordinator would produce *files on fund-raising initiatives* and keep *files on potential donors*. And, in a very small station, the Fund-raising Coordinator would most likely be responsible for maintaining copies of the station's *financial records*.

While management focuses on developing policy and procedure, the rest of the staff is responsible for implementing those policies and procedures.

Traffic Manager/Secretary

The Traffic Manager (often referred to as Continuity) is indispensable to the daily operations. S/he is responsible for the detailed scheduling and coordination of all programming,

station breaks, commercials, Public Service Announcements, and any last minute changes. The Traffic Manager supervises all record keeping, including the preparation of the *programme log*. Programme logs, which serve as schedules for on-air personnel, record all advertising (invoicing etc.) that is sold, and list all programmes and commercials to be aired each day.¹³ In a small station, this person might also be responsible for writing *on-air promotion copy* for station breaks and transitions between programmes, and preparing the *records, tapes, scripts* and *commercials* that are included in the programme (the music librarian would perform this last duty in a larger station). The Traffic Manager also keeps a *record of all available commercial time* and informs Sales when slots are open. Other documents might include: *copies of various legal documents, meeting minutes, invoices, original contracts and budget documents, general programme information, annual reports, capital assets information, and housekeeping records for personnel, facilities and equipment*. In short, the Traffic Manager plays a pivotal role and most likely in a small to medium size station would have originals or copies of all organizational documents. Essentially, Traffic is responsible for a central set of *administrative files*.

¹³ Logs are divided into hourly segments and indicate exactly when a programme begins and ends. Not only are logs a means of keeping a record of the station's programming, but they are usually required by law, thus, they are a means of accountability. See Robert Hilliard, Radio Broadcasting: An Introduction to the Sound Medium, 3d ed., (New York: Longman Inc., 1985), 121-24.

Occasionally, in a small station, the person responsible for traffic would also double as a secretary responsible for clerical work. In a medium to large size station however, the responsibility of traffic occupies a full time position.

Announcer

The Announcer, who is accountable directly to the Programme Director, is responsible for the live commentary portion of programmes. In early radio, Announcers had to be extremely flexible because they would rely on just a sheet with a few facts on it and ad lib the rest, or (as in small contemporary stations) they would read news directly out of a newspaper. Today, the amount of scripted material varies among stations depending upon the station's format. In medium to large stations, technical operators are stationed in a separate location to broadcast (operate equipment) and perhaps tape shows. In small stations however, Announcers are usually required to operate their own audio boards and recording equipment. Since the very early stations, most Announcers have been required to record the times on and off which result in the final programme log. Announcers create little, if any, documentation. Unless they are playing an additional role, their files may only include *correspondence* and *internal memoranda*.

Chief Engineer

In a small station, the position of Chief Engineer may be

contracted outside the station. Whether the engineer on contract or not, s/he reports to the General Manager regarding the status of the station's signal and equipment, and ensures general compliance with legislation and regulations regarding technical standards. In the United States, every operating station must employ at least one individual who has successfully passed the Federal Communications Commission (FCC) exam.

The Chief Engineer is always responsible for updating the General Manager on any technological or equipment innovations, and the General Manager would consult the Chief Engineer on any major technical move such as filing for authority to increase power. The Chief Engineer focuses on planning for new equipment and maintaining and repairing old equipment. Documents kept by this person would include *technical files*, *equipment maintenance files*, a *maintenance log* and an *operating log*. In a medium to large size station, the *maintenance log* is kept by the Chief Engineer and the *operational log* may be kept by the Console Operator or the First Class Transmitter Engineer. Both logs maintain information showing that the station is operating within the technical specifications established by their license and that the station is not intruding upon the signal of other stations.¹⁴ Other documents produced by this department might include *staff permits* such as the ones the FCC requires. Also, the engineering department in a small station is responsible for

¹⁴ Ibid., 121.

maintaining the *logger tapes*.¹⁵

Small radio stations divide up the duties according to how many staff they have and the interests and strengths of each individual. Although titles and combinations of responsibilities will vary, the basic activities each of these persons undertakes in order to follow procedure and fulfil his/her function are the same in every station. For example, a small station of ten might divide up these same duties as follows:

General Manager

Sales Manager

- 2 Salespeople

Programme Director

News Director/Announcer

- 2 Staff Announcers

Chief Engineer

Traffic Manager/Secretary¹⁶

¹⁵ Some national bodies require that tapes of complete days radio and television broadcasts (logger tapes) be kept for a short period of time in the event that there is a complaint. In Canada, the Canadian Radio and Television Commission requires that tapes be kept for at least thirty days before they may be legally erased and re-used.

¹⁶ In a station of this size, it is likely that the sales staff and the News Director will double as announcers. Not all individuals working for a small to medium sized station are on staff. Most stations have a lawyer, a bookkeeper, and an accountant who do some work for the station, but on a contractual basis. Conversely, a large station will have these positions on staff supervised by a Business Manager.

While early stations were necessarily small, stations became larger and more refined as broadcasting developed as an industry. Generally, throughout the history of the development of the broadcast industry, the size and complexity of stations have grown, but because the size of the station also depends on the station type (university campus, educational, commercial), there is still a place in contemporary society for the small station, and the model for it has not changed dramatically from the early radio station.¹⁷

While small radio stations have 6 to 10 staff members, a medium station with a market population of approximately 50,000 to 100,000 (See Figure 2, page 136) might have from 15 to 40 employees (not including any existing volunteer component). A station with 25 employees might break up the competencies as follows:

General Manager

Sales Manager

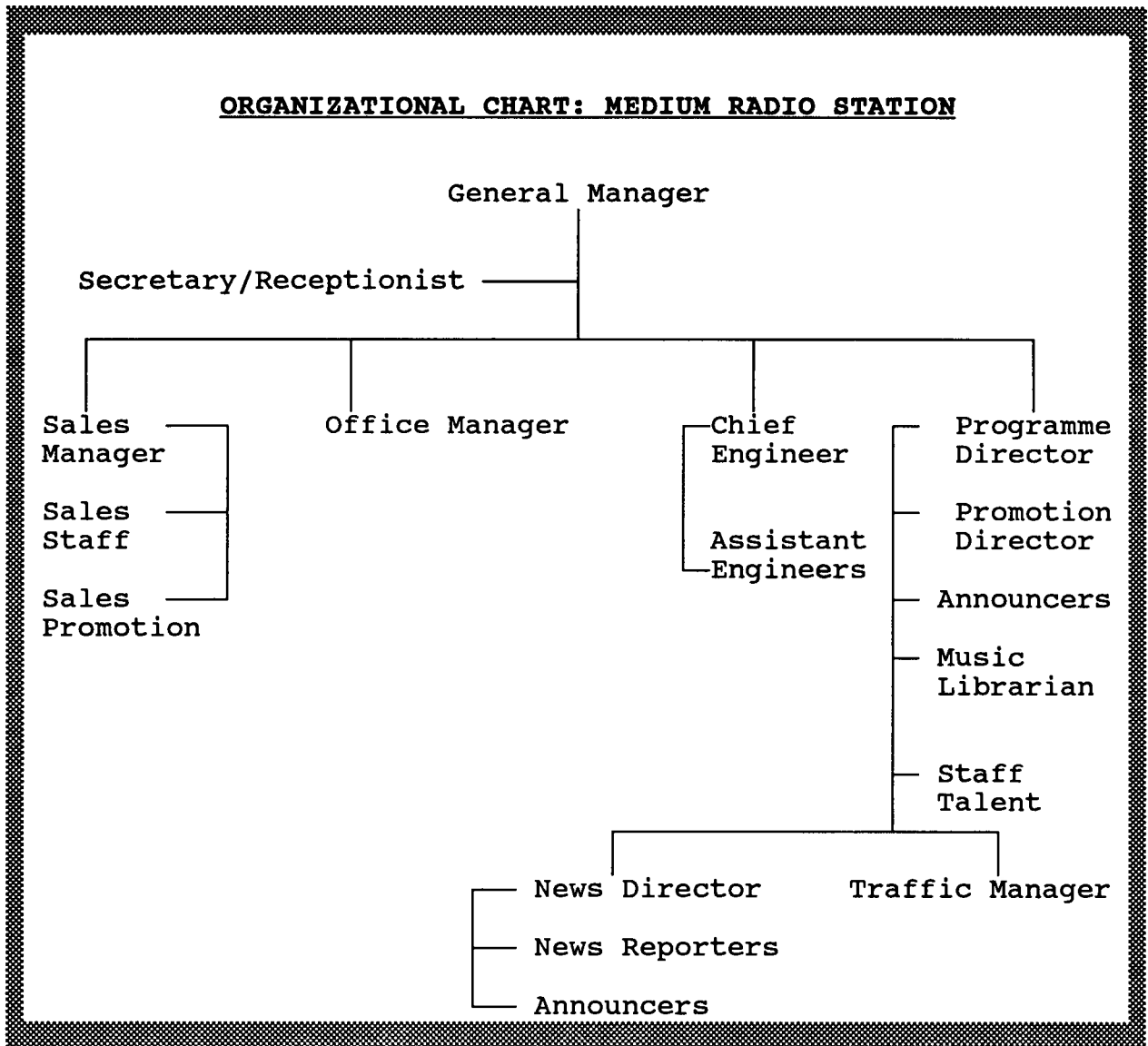
- 2 Salespeople
- Sales promotion

Programme Director/Announcer

- Traffic Manager
- News Director/Announcer
- News Announcers/Reporters (2)

¹⁷ Robert L. Hilliard, Radio Broadcasting: An Introduction to the Sound Medium, 3d ed., 60.

FIGURE 2¹⁸



¹⁸ See "Radio Station Organizational Charts," National Association of Broadcasters, 1969.

- Promotion Director
- 2 Announcers
- Music Librarian
- 2 Staff talent

Chief Engineer

- Assistant Engineers

Office Manager

Secretary/Receptionist

In a medium sized station, the General Manager has less direct involvement, and the Programme Director has several individuals that report to him or her, such as Announcers, a Music Librarian, a Traffic Manager, and a Promotion Director. Two separate departments that are only occasionally found in small stations are News and Promotion. It is not that these functions do not exist in a small station, but that the function of news production is usually absorbed into programming and the function of promotion is usually absorbed into sales. In a larger station with more employees, the competence of each position is more narrowly defined. The positions not already described, or those altered by the size of the station, that would exist in a medium sized station are as follows:

News Director

The News Director usually reports directly to the Programme Director. A News Director directs all activities in the news

department, including supervision of all staff, administering the department's budget, monitoring all research and coordinating with other programming departments. Primarily though, the News Director is responsible for establishing the station's policy regarding how the news is broadcast and ensuring that the policy is implemented.¹⁹ In a small to medium sized station, it is the Announcers' responsibility to determine which events will be covered, which stories will be broadcast and how the chosen stories will be presented, and the News Director does some or all of the on-air reporting. Documents created by the News Director include performance evaluations of announcers ("*on-air notes*"), *edited copy*, *programme budgets*, *backgrounders*, *assignment sheets*, *schedules*, *correspondence* and *internal memoranda*.²⁰

News Announcer(s) / (Reporter)

All News Announcers gather and organize news and write reports, but the daily activities primarily depend upon the size and market of the station. In a small to medium sized station, Announcers collect information for hard news stories and deliver them on the air. In larger stations, actual reporters are assigned to specific geographic or topical areas (ex. politics,

¹⁹ For example, the policy may establish general rules such as prohibiting sensationalism.

²⁰ Information gathered in Toronto, Ontario from Armando De Paralta, former news announcer for the British Broadcasting Corporation, 11 August 1993.

economics etc.) and sent out to gather hard news first hand and/or prepare in-depth reports for Announcers to read or to deliver themselves on air. The information assembled for routine hard news reports in a small to medium sized station is usually gathered from 'wire services' and read directly on the air. Information for in-depth documentary reporting by larger stations may be acquired by library research, telephone inquiries, interviews, observation or questioning. At a non-commercial station, there are generally fewer hard newscasts and more in-depth reporting. Announcers determine the emphasis of a particular story, follow through on developments of a previously reported story, and may also develop ideas for future in-depth stories. As in a small station, Announcers in medium or large stations produce or accumulate very little if any documentation. Reporters, however, each maintain files on their own assignments, which often contain *assignment sheets* and *personal notes*.²¹

Promotion Director

In a medium sized station, a Promotion Director is usually freelance. This person is competent for arranging for newspaper advertisements, or any other promotion initiative. In large stations, s/he is responsible for ensuring that the station does not violate local ordinances, that it adheres to any industry regulations regarding deception, that it does not disrupt the regular workings of the community (eg. the flow of traffic for a

²¹ Ibid.

commercial shoot), and that promotion schemes do not resemble lotteries which are usually illegal in any way. This position is fairly specialized and not all medium sized stations can afford one.²²

Sales Manager (or Fund-raising Coordinator)

Like in a small station, the Sales Manager (or Fund-raising Coordinator) in a medium sized radio station is responsible for all sales (or fund-raising) activities and is the third member of the management team. In a medium sized station, s/he would probably be in charge of full-time representatives, one or more promoters, and traffic/continuity staff. Documents produced and accumulated by this person would be identical to the documentation produced and accumulated by the Sales Manager in a small station.

Chief Engineer

As in a small station, the Chief Engineer of a medium to large station reports directly to the General Manager. The difference is, that while a small station would only have one engineer, a medium sized station might have two and a large station might have four. Due to the sophistication of technology, the equipment

²² In smaller stations, the responsibilities listed here are usually distributed between the Programme Director and the Sales Manager. Documents produced or accumulated by this person include *letters of agreement, letters of understanding, event plans files, correspondence, internal memoranda, news bulletins and news releases, posters, photographs, press books, publicity sheets.*

of a contemporary station requires less adjustment on a daily basis than earlier stations; likewise, while early stations needed regular equipment maintenance and frequent signal checks, contemporary stations are increasingly more automatic. Of course in any size station the Chief Engineer of a medium to large station is also responsible for ensuring general compliance with legislation and regulations regarding technical standards. Contemporary small stations are more like the earlier stations, but in medium to large contemporary stations the Chief Engineer is responsible for keeping up-to-date on advances in technology, carrying out regular assessment of the benefits new technology has to offer and of the station's needs, and preparing capital requests for the General Manager. These duties also include regular assessments of benefits of equipment and costs. The types of documents produced and accumulated by this person would be identical to the documentation produced and accumulated by the Chief Engineer in a small station.

Office Manager

An Office Manager is a senior clerical person who oversees secretaries, clerks, typists and receptionists. Whatever the size of a station, a station's Office Manager is also responsible for all housekeeping functions, including the corresponding records on facilities, equipment and furniture, building maintenance, and personnel, as well as all clerical work orders and assignments. Documents produced or accumulated would be

housekeeping records typical of any business such as *administrative files, personnel files, purchase orders, invoices, and work orders.*

Music Librarian

The Music Librarian, a person present in medium size stations which broadcast music, is responsible for cataloguing new additions to the station's library of sound recordings, and maintaining the order of that library. This responsibility may be full time or only part of an individual's duties, depending on the range of music broadcast by the station. Documents produced and accumulated may include *information and invoices on purchases, order lists and catalogues, correspondence and internal memoranda.*

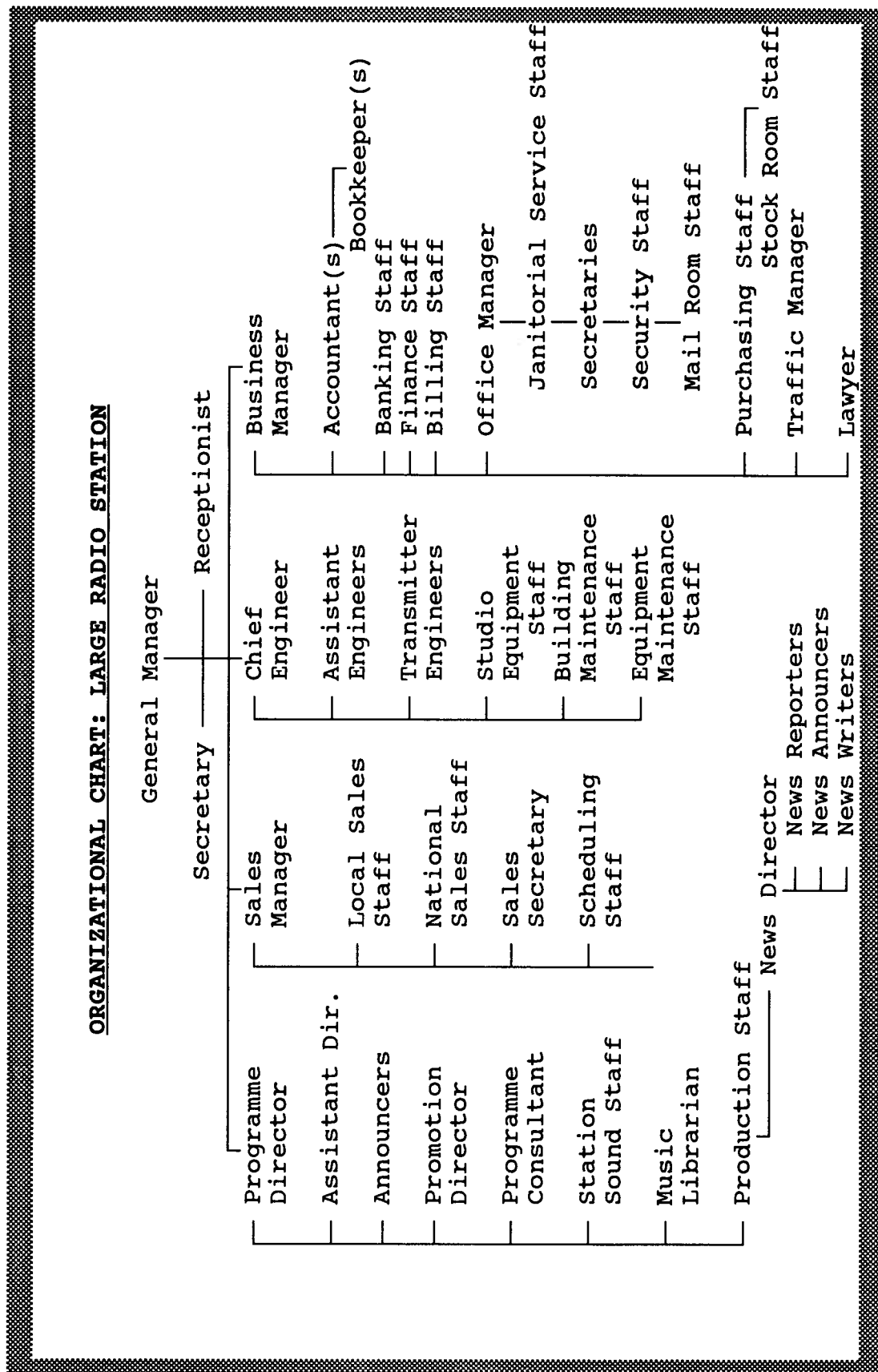
Although the basic organization of all stations is similar, different stations put emphasis on different departments, depending upon their type and size. For example, a large commercial station in a highly competitive market will naturally emphasize its sales department, and may have up to fifteen people in that one department. The Sales Manager, responsible for planning for the entire department, would set goals, define budgets, and communicate the needs and goals defined to programming, whereas the sales representatives (or teams of representatives) would be directed to represent different markets (local or national).

In a large radio station with a market population of 2.5 million or more, the size dictates a staff with increased specialization, but the four basic categories, corresponding to four functions (programming, engineering, sales, administration) are still evident. The only difference is that production is no longer an activity assumed by the programme function, but is carried out by a separate group of persons. (See Figure 3, page 144). Compared to small stations, which absorb producing into programming, in a large station, production is assigned to a separate group of persons each with their own competencies.

Production Staff

The production staff of a large station includes Producers, Directors and Unit Managers. While the Programme Director is concerned with conceiving, designing and developing ideas for producing programmes, scheduling programmes, and devising the station's 'total look,' individual Producers are responsible for managing single productions or series. This means bringing together every activity necessary to tape a programme such as selling ideas, assembling talent, choosing directors and performers, and analyzing the marketplace. The Producer handles all talent contracts, orders equipment, facilitates and schedules rehearsals. Directors have primary responsibility during taping, and Unit Managers ensure all necessary equipment is in place. In addition to these three positions, large stations with separate

FIGURE 3



production departments also employ Talent, Writers and Researchers. While most of these persons work on contract, there is always some Talent that is on permanent staff to do regular programmes, and there are usually several Writers on staff to handle regular copy. Freelance Talent is hired to do special programming, freelance Writers are hired to script programmes, and outside Researchers are contracted for specific projects. The Researchers on staff often coordinate their efforts with rating services and analyze rating data for the station in addition to their other work. Documents produced and accumulated by Producers as heads of the Production Unit include *production files, budgets, concepts, newspaper clippings, topical files, biographical sketches* and *storylines*.

As compared to small or medium size stations, large stations simply maintain more staff in each area with more narrowly defined responsibilities. As an example, one might consider the sales and programming units.

Sales Staff

In large stations, members of this department would include a Sales Manager, and usually an Assistant Sales Manager, an Advertising Salesperson, a Sales Coordinator, and a Traffic/Continuity Supervisor. Public relations, promotion, traffic, and research staff are also usually grouped under the sales unit because their activities are all sales-oriented. The

documentation produced or accumulated is identical to that of the small and medium sized station except that the Sales Manager would also maintain *files on each salesperson*.

Programming Staff

In a large station, the Programme Director has all the same responsibilities as in a small or medium station, but s/he will have a larger staff including assistants to help acquire programming, assistants to coordinate the scheduling of studio space, production personnel to determine set-up and rehearsals, staff to check scripts and programmes and commercials in order to ensure acceptance by the local community, and staff to do copyright clearances. The Programme Directors of larger stations also spend much of their time negotiating for purchase of programming with independent producers and programme syndications. Documents produced and accumulated would include the same generated by small or medium stations except that the output would be greater and a set of *personnel files* would be maintained.²³

While, as mentioned earlier, not all individuals working for a small to medium sized station are on staff, and lawyers, accountants and bookkeepers would be hired on contract when the

²³ A description of the responsibilities of persons competent for the engineering activities in large stations is included in the section on the "Chief Engineer" in a medium station on pages 140-41.

need arises, a large station has these positions on staff, under the supervision of a Business Manager responsible for Administration.

Administrative Staff

Business Managers are only found in large stations and usually have a degree in business administration, are chartered accountants, or have other formal education. These persons may have a full time staff of five or more, including a Bookkeeper, a Lawyer, an Accountant and a Financial Manager. In a very large station there may be separate positions for competencies as specific as accounts payable, accounts receivable, and payroll. Documents produced or accumulated by these persons pertain to general office management; examples are *files on janitorial service, notes regarding distribution of work to secretary, mail delivery, security and public tours*. In addition to this, the Business Manager keeps all *legal documents, minutes of station meetings, capital assets information, profit and loss statements, all invoices and contracts regarding technical services, budgets, books of original entry (ledgers), annual reports, parent company financial statements, original share certificates, records of payroll expenditure, equipment and supply purchase, supply inventories, income tax returns, social security reports, and insurance claims*. In medium to small size stations, the originals of the most important legal documents, such as contracts, financial statements etc., are kept by either the General Manager

or a part-time accountant. In either case, duplicates of most of these documents are maintained as well in the central filing system belonging to the Traffic Unit.

TELEVISION

When television made its appearance, many of the individuals it attracted were from radio. These people brought with them the skills and experience they had gained from radio, but this was not necessarily an advantage. Television broadcasting involves a more complex process than radio, and stations increased in size at a faster rate. Television also requires a substantial investment, so many early stations were established by governments and large companies. For the first few years, individuals' duties overlapped, responsibilities were shared and the chain of command was often unclear.

Today, television stations come in all sizes, from small local community channels to the national networks. Large contemporary network stations are, like other modern enterprises, a combination of many single units. Each unit might be operated in a different location, carry out different types of economic activity, and have a hierarchy of management responsible for the various sub-units.

The first recognizable difference between the organizational structure of radio and that of television is the size, as a

television station generally employs more staff than a radio station. For example, whereas a basic radio interview would only require an announcer and an interviewee, a comparable television interview programme would need approximately eleven individuals. In the television studio would be the announcer and the interviewee as well as two cameramen (one to run each camera), one floor director (whose responsibility is to relay signals from the control room to the talent, and to coordinate all on-air activity), and two studio assistants (one to handle the light and one responsible for properties who also sets up for commercials). In the control room would be an operator for the audio equipment, two video operators (one to handle control units for cameras and monitor picture quality control and one to operator to communicate with the cameramen in the studio on camera placement and lens selection, as instructed by the director, and to do the switching between cameras), a director, a script assistant and a switcher. Another technician might be in a third room to run any inserts. Of course, the larger size and increased complexity of staff and organization mean that the documentation produced is in greater quantity and more fragmented.

Like with radio stations, the organizational structure of every television station is unique and constantly changing. However, also like with radio, because the functions of every television station are basically the same, the organization is also

basically the same. In television, all the four main functional areas, programming, management/administration, sales, engineering, are present, as well as two additional autonomous functions, news and production. Having already examined in detail the specific duties of each position in small, medium, and large radio stations, it would be redundant to describe each position in a small, medium and large television station, because a large amount of repetition would occur, so the following discussion will examine the persons of each of the six functional areas in general. For an example of a typical organization chart of a large sized television station see Figure 4, page 151.²⁴

The management of a television station, like that of radio stations, is carried out by a general manager and a team of directors. Whereas in radio the basic station model includes managers from sales, programming, and engineering, in television it also includes managers from production and news.

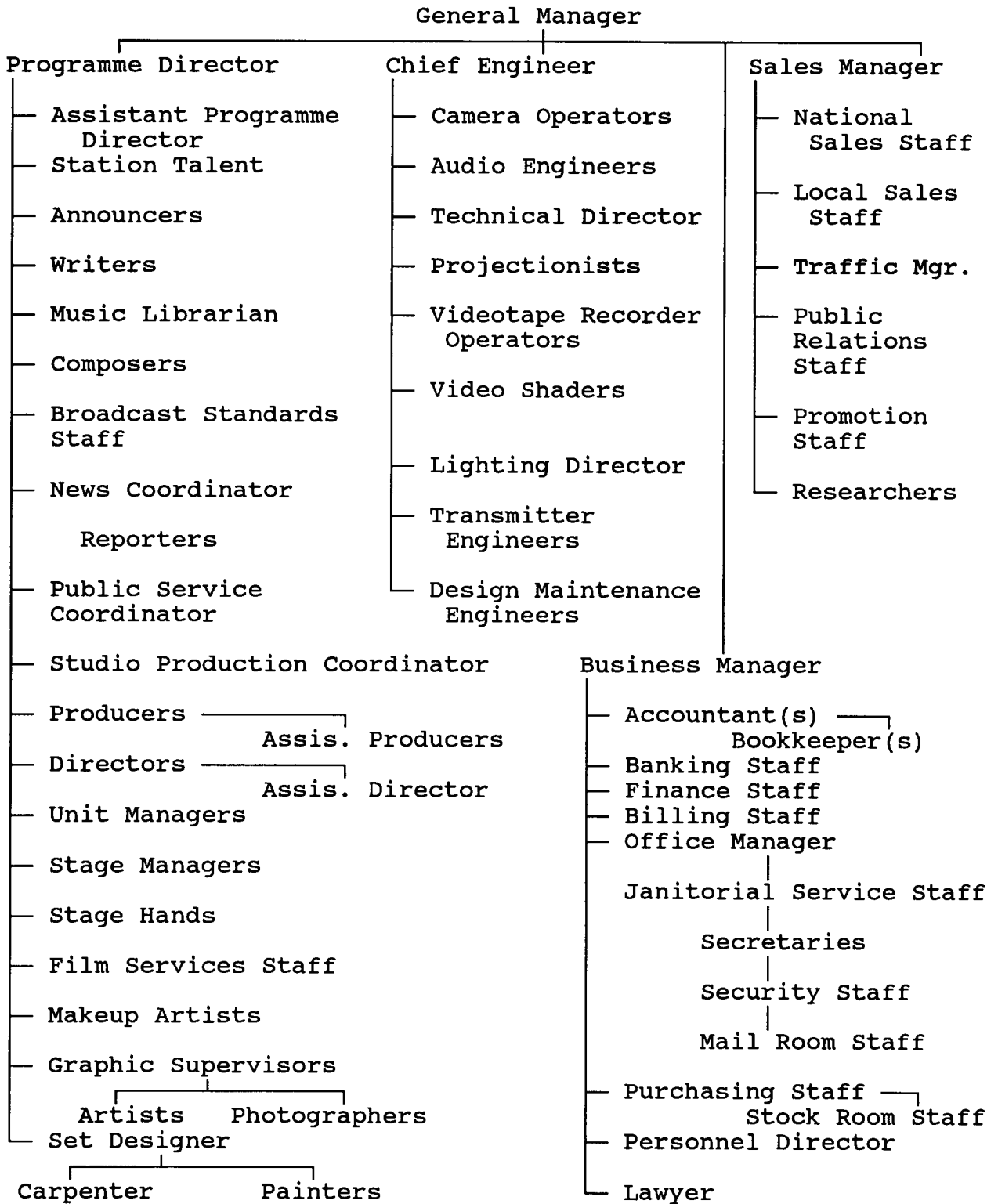
General Management and Administrative Staff

As in radio, the General Manager of a television station is responsible for the overall operation of the station. Also, like in radio, the difference between the manager of a commercial

²⁴ For a list of the specific activities each position is responsible for, see any general reference text about the television industry, for example: Lynne S. Gross, Telecommunications: An Introduction to Radio, Television and Other Electronic Media, 2d ed., (Iowa: Wm. C. Brown Company Publishers, 1986); and Gerald Millerson, The Technique of Television Production, 12th ed., (Boston: Focal Press, 1990).

FIGURE 4

ORGANIZATIONAL CHART: LARGE TELEVISION STATION



station and that of a public or educational station is in the role each plays in generating income. While a manager for a commercial station oversees advertising revenues and the sales department, the manager of a public station prepares and defends the station's budget in order to solicit funds.

The administrative staff of a large television station would also include an Attorney (or representing law firm), a Business Manager, an Accountant, and a Bookkeeper. As said earlier, attorneys are only on staff at networks and major market stations; otherwise, stations are simply represented by an outside law firm. Attorneys provide stations with advice about legal obligations, analyze problems, and develop strategies for actions. They usually prepare and negotiate contracts, protect the station from copyright infringement, review broadcasts to ensure they are not libelous, and assure that stations are in compliance with all regulations. Stations which employ an attorney may also have on staff a junior associate, a research assistant and a law clerk.

In addition to a law representative, the Administration of a large station also employs a Business Manager. As primary aid to the General Manager, the Business Manager is responsible for all of the station's financial transactions, which include interpreting financial data and records of the station's operations, developing long term plans, and supervising the

preparation of all billing. The Business Manager supervises all Accountants, Bookkeepers, Billing Clerks, and Benefits Personnel in the Business Department.

Programming Staff

The programming department of a television station is identical to that of a comparably sized radio station. And, like in radio, the Programme Director is part of management, and reports directly to the General Manager.

Production Staff

Both a large radio station and a large television station separate their programming and production functions and attribute the competence for them to different persons. Production is the area in which television is more complex than radio. Because television has a visual component, the function of production comprises in its scope many more activities, such as lighting, art direction, graphic art, and the supervision of a number of staff responsible for different aspects. Generally, the production staff of a large station will include a production manager, an executive producer, several producers and associate producers, directors and assistant directors, unit managers, floor managers, production assistants, production secretaries, lighting directors, art directors, graphic artists, cinematographers, electricians, special effects designers, announcer, writer(s), researcher(s), floor hands, camera crew,

audio engineer, sound crew, set crew, stage crew, technical directors, studio supervisor, switcher, set designer, make-up artist, costume designer, video operator, and an operations manager. Each of these persons carries out separate activities, but all work towards the creation of a programme or series of programmes. The bigger the station is, the more people this functional area might employ.

Depending upon the organization of the station, and the size and type of production, the director may initiate the programme idea, write the script, design the sets, cast and rehearse the performers, guide the production team and control the editing. In large stations, the Programme Director would rely completely on his/her production team to provide settings, sound, light and all technical work.²⁵

Engineering Staff

In television, engineering departments are usually the largest functional area, together with production. There are so many engineers in a large size television station that the Chief Engineer may never deal directly with the equipment, but focus solely on scheduling and supervising his/her staff. Television engineers must be familiar with complex electronic equipment and keep that equipment in working order. Generally, the staff is

²⁵ For more information on the production team, see Gerald Millerson, The Technique of Television Production, 363-67.

required to have a highly technical working knowledge.

In addition to all the people carrying out engineering duties required by a radio station, television also needs camera operators in the studio, camera switchers in the control room, audio engineers, technical directors, projectionists, videotape recorder operators, video shaders, and a lighting director and crew. This is approximately three times the number of people necessary to produce a comparable radio programme. Most positions are interchangeable, but in contemporary stations this is one area where specialization is common. Large engineering departments are often divided further into studio and transmitter divisions.

Unlike small or medium sized stations, large stations employ console operators (technical directors) to assist with pre-broadcast production and the basic operation of the equipment. The specific duties of this individual change with new technologies, however s/he has a standard set of responsibilities. While larger stations establish specialized positions, the console operator's responsibilities actually tend to overlap with those of other persons. Like the production coordinator, the console operator may be responsible for cuing up tapes/records, preparing live mikes, and maintaining consistent volume. S/he must also be familiar with industry regulation regarding log keeping, know when and how often to do station

breaks, and when to log meter readings. Like the producer, the console operator may be responsible for arranging furniture and equipment for live broadcasts, running the board during the broadcast and perhaps going live on location with live promotion. Like the people in public relations positions, s/he may be asked to answer phones, greet station visitors, set up the studio and conduct interviews.

Sales Department Staff

As in radio, the primary function of a television sales department is to raise revenue for the station. In smaller stations, the General Manager and/or Announcer(s) may double as sales representatives, but large television stations have a separate sales department. In very large stations, there may even be a National Sales Manager to solicit national advertising.

The organization of sales departments in large commercial television stations is identical to that of sales departments in large commercial radio stations. The kind of station determines the primary occupation of its sales department. While commercial stations are concerned with selling commercial time, both cable television and subscription television spend their time obtaining subscribers. The sales departments of cable networks also may hire someone to sell their system to cable operators.

Again, as in radio, there is also a difference between commercial and public or educational broadcast stations. Generally, the latter stations have a less complex organizational structure and fewer employees. Instead of an advertising sales department, they have what is called a fund-raising department, commonly referred to as 'development.' The people employed in this department are responsible for obtaining grants, community and viewer contributions, and other funding.

News Staff

In a small television station, the responsibility for producing news is only occasionally allocated as a separate function to a distinct department rather than rolled into the general production department as one of its activities. However, when it happens, the news department consists of a News Director and several Reporters. The station's Announcer would read the news written by the Director. However, as in large radio stations and in medium to large television stations, the news production is a distinct autonomous function, and the news department is always separate from general production. A typical news department in a large television station might include: News Director, Assistant News Director, News Writer, Desk Assistant, Anchorperson(s), Reporters, and Sportscasters. In the early television news departments, news directors were required to train staff (often coming from radio) to be journalists and to shoot film. The average size of a small news department was five. After

shooting, the film had to be processed. Often staff would be ready to go on air while the film was still coming off the processor. In very large stations or networks, separate department sub-units may exist and there may be individuals primarily responsible for particular areas of news.

In addition to the persons in the departments presented above, large television stations (independent companies, major market stations, or networks) also employ a number of people in specialty positions that are unnecessary in radio. These positions can be grouped under the heading *technical/craft* and include: Performers (actors, singers, dancers), Writers, Music Directors and Musicians, Costume Designers, Makeup Artists, Hair Stylists, Scenic Designer, Property Master, Stagehand/Grip, and Carpenters. The individuals filling these positions may be on staff, but are more commonly hired on contract for a particular programme or series.

Documents produced or accumulated by each of these six television departments include all those identified noted for comparable departments in radio, plus all those related to television's visual components. This includes documents such as *cue sheets, screening and editing sheets, computerized graphics, photo/slide files, set/costume design, dope sheets, lab-film processing records*, as well as documentation pertaining to all film/video equipment, film/video stock shots, and additional documents

produced by and about the camera crew, set crew, and technical/craft staff. In addition, each department head would keep his/her own set of *administrative files*. The documentation of a television station can be incredibly complex and especially confusing for an archivist. As Jana Vosikovska rightly noted,

While the production of a film or a TV program is a highly organized chain of activities, the overall situation in the field of cinema and TV appears to be rather chaotic. Companies come on and off the scene at an amazing pace. Productions are announced and never started, started and never finished, not announced at all and suddenly released. Some productions disappear almost overnight, some stay for years and years. In [a] situation like this, it is essential for the film archives to have a system of information that would keep track of the present developments and that would also provide a deep enough insight into the past.²⁶

DOCUMENTATION²⁷

Early radio and television stations were small. They were characterized by an informal setting and unsystematic administrative procedures, and, as a result, produced a limited amount of documentation. Most stations made recordings of programmes for re-broadcast, but few had policies to preserve them for any length of time. The instantaneous disc recordings

²⁶ Jana Vosikovska, "Film Related Materials in Film Archives - A Luxury or a Necessity?," Ottawa: National Film Television and Sound Archives, unpublished, 1980.

²⁷ The information for this section was summarized from a study conducted by this author of four broadcast stations: the British Broadcasting Corporation, London, England; CHCH-TV, Hamilton, Ontario; CJRT- Radio, Toronto, Ontario; TVOntario, Toronto, Ontario.

made by individual radio stations to serve local broadcast needs were usually sent to other stations and, over time, were either mislaid or destroyed.²⁸ Also the early kinescopes that were produced for delayed television broadcast were circulated and then destroyed. The early black and white films that have survived often exist thanks to a few concerned individuals (usually producers) who took pride in their work and subsequently either took material home or stored it under their desks and passed its care onto their successors.²⁹ However, generally speaking, once a recording was broadcast, its usefulness was considered exhausted.³⁰

²⁸ At station CJOR-Vancouver, one former radio technician estimated that the station cut over 20,000 discs between 1935 and 1960. It was thanks to a few retired broadcasters who took discs home as collectibles that any at all have survived. British Columbia's provincial archives has only been able to locate a total of ninety-four of them. See Allen Specht, "Tune Into That Disc," 14.

²⁹ Station producers who take pride in their products often try to retain everything they have worked on. Usually it is the station manager who threatens the producers to reduce the amount of material stored due to lack of space. This might result in either a dedicated individual taking much of the material home and storing it in his/her basement, or in it being destroyed. Or, many times, news footage that was shot by stringers was preserved by them because stringers were often allowed to take it home after it went on the air.

³⁰ Television stations did keep pieces of news footage that they thought they might re-use for future broadcasts, but frequently destroyed them in the editing process. Film would be shot the same day for the six o'clock news and the ten o'clock news. The six o'clock show might be further edited for the ten o'clock show, which caused a problem for sound because, with magnetic stripe film, the sound followed the picture by 26 frames, so the station would just kill the sound during editing - a little magnet would be slid over the audio stripe. This succeeded in destroying much of what was produced. Also, it is common at the end of a year for a station to go through its out-takes and stories

The only documents consistently preserved by stations for any period of time, were those prescribed to be preserved by the law. In the absence of policy, most persons only maintained the documents necessary to carry out their responsibilities, but these varied. For example, while one producer might have kept all of his/her production files including budgets, concepts, newspaper clippings, topic files, biographical sketches, storylines, and literally everything leading up to a production, another producer might only have retained the files on which s/he was currently working. Early stations did not keep the documentation they produced because there was no immediate need. Even if they had recognized a potential value for future researchers, permanent preservation of material would have required a financial commitment they would have been unable to meet.

As broadcast stations grew in size, like for other businesses, there was a greater need for an organized reporting structure, so they naturally began to produce more documentation, and made recordings of their broadcasts more regularly for distribution and their own re-broadcasting. Gradually, more stations began to recognize that their corporate records and programming documents were a corporate resource. By the mid-1970s many stations had begun to organize a selection of their programmes and programme

to pick out clips for a 'news in review.' This meant that footage was cut down even further so that all that would be left was bits of fragments.

elements as archives. They realized this material had re-use potential.

Although contemporary stations are taking more of an interest in the permanent preservation of their records, they have problems with increasing volume and the physical characteristics of the documents, problems caused by the developing technical innovations, and the cost of preserving material. Bulk is not a problem unique to broadcast records nor is the cost of preservation and control material, but the challenges presented by the character of the documentation and developing technology are worth commenting on briefly.

In business, many transactions and decisions are made verbally and these are activities of which no written residue exists. Also, each business devises a record keeping system that is most efficient for its needs, but often such a system is "wholly unintelligible to all but those most intimately aware of the inner workings of a company."³¹ Moreover, a company's method of creating and keeping records often changes. Methods evolve over time as functions change and the activities to carry out those functions develop. More importantly, business records are often considered by their creators to be confidential and a security risk. The protection of trade secrets against competition is

³¹ See Arthur H. Cole and Thomas C. Cochran, "Business Manuscripts: A Pressing Problem," Journal of Economic History 5 (May 1945): 43-64.

vital to the company's existence, so businesses are often hesitant to retain and make available the related documentation. They often opt to dispose of potentially incriminating records and accept the risk of receiving fines. In some cases, fines are more economical than the cost of preserving material. North American businesses are suspicious of outside use of their records and worry that they may be used against them.

The broadcast industry is no different from any other business. Decisions are made within a tight time frame and often go unrecorded. Each station has its own record keeping system, and while much of its textual documentation is considered confidential, all of its programming is considered a company asset, and it is only made available to other stations for a price. In 1991, Ernest J. Dick noted that, "the broadcasting and archival worlds proceed from diametrically opposing assumptions and operational practices," because the immediacy of the industry requires flexibility and this usually "...diverts attention or resources from records management and archival activity."³²

Technical innovations cause other problems. Broadcast formats have changed many times over the years, and retention of programming requires not only the cost of maintaining obsolete equipment, but also maintaining the staff with the appropriate technical expertise. For example, when television made the

³² Dick, "An Archival Acquisition Strategy," 254.

switch from film to video, and the film processing equipment, the editing gear and the expertise disappeared, many stations could no longer even use the film for stock shot material.³³

Other victims of technical innovation were early audio and videotaped programmes. In the early stages of magnetic tape, the 1950s for radio and the 1960s for television, such a medium was expensive, and because of the nature of the technology, programmes were frequently wiped so that the tape could be re-used. This tendency to recycle tape to save money resulted in a loss of thousands of hours of early radio and television programming material. Since then, the price of tape has decreased, and so has the tendency of stations to re-use tape, but the space problem still exists.

The fourth cause of problems, which relates specifically to programme material, is the very nature of all sound and moving image media, and the inherent problem of deterioration. To date, no medium used to record programming has proven to be permanent. In order to preserve programming documents, stations have not only had to design environmentally controlled vaults for storage, but frequently have had to make copies (of course losing quality with each transfer) of obsolete formats or deteriorating items. Furthermore, material that is stored properly in an

³³ Film very often occupied valuable space, and was discarded soon after use. Black and white film was frequently sold to a silver re-processor to recover any valuable minerals and silver.

CHAPTER TWO

BROADCASTING: THE JURIDICAL AND TECHNOLOGICAL CONTEXT

While broadcast systems operate in virtually every nation in the world, the organization and structure of these systems are dictated by their environment. Not only are systems governed by international legislation, industry regulations, and external pressure groups, but they are also influenced by their own country's political framework, economic status, geography, social structures, cultural traditions and stage of technological development. It is not the purpose of this chapter to examine each and every one of these influences; rather, it will examine the two aspects which most directly affect the records generated by a broadcast station: the juridical context and the technological context of broadcast stations. The first section on the juridical context of broadcasting includes a discussion about international legislation and regulations as well as an examination of the elements which define the socio-political framework in which a country's broadcast system operates. The second section provides a brief history of the development of technology as it relates to the broadcast industry. Thus, the examination of broadcast documents continues with an investigation into the context in which records produced by broadcast stations are created.

JURIDICAL SYSTEM

1) Legislation

Telecommunication depends on electromagnetic energy which utilizes the whole communications spectrum. The spectrum is a worldwide public resource that cannot be owned by one individual, corporation or nation, so broadcasting takes place in an environment that is inherently international. W.J. Howell likened the commodity of the spectrum to the seas, in that its use must be regulated by international authorities and national governments through laws and conventions for the benefit of each and every nation.¹ Groups of nations have entered into agreements and, in so doing, formed official inter-governmental agencies.² These agencies, which act as vehicles for inter-governmental legislation, address political, technical and proprietary issues regarding facilities and programming, and their actions and decisions often result in written contracts between nations which are recognized by international law. Examples of these organizations are the International Telecommunications Union (ITU) and the International Telecommunications Satellite Consortium (INTELSAT), which deal with facilities. ITU, which sponsors the World Administration Radio Conferences, allocates frequencies and ensures the most

¹ W.J. Howell Jr., World Broadcasting in the Age of Satellite: Comparative Systems, Policies, and Issues in Mass Telecommunication (Norwood, New Jersey: Ablex Publishing Corporation, 1986.), 5.

² Ibid., 25.

efficient use of the broadcasting spectrum. INTELSAT provides for cooperation between nations regarding the development and operation of satellites.³ Organizations dedicated to the promotion of programme exchange include the European Broadcasting Union (EBU) serving Western Europe, and the United Nations Educational, Scientific and Cultural Organization (UNESCO).⁴

Broadcasting, however, is for the most part a nationally regulated industry concerned with technical, legal, and professional matters. In order to operate legally, all broadcasters are chartered by their national governments, which regulate frequencies, times and powers regardless of ownership, but the level of control varies. In many countries, control is based on statute and trust.⁵ For example, few European countries

³ For more information, see Giraud Chester, Garnet R. Garrison, and Edgar E. Willis, Television and Radio, (New York: Meredith Corporation, 1971).

⁴ Other examples of international organizations and the areas they serve are: International Radio and Television Organization (OIRT), serving Eastern Europe; Asian Pacific Broadcasting Union (ABU), serving Asia and the Pacific; Union of National Radio and Television Organizations of Africa (URTNA), serving Africa; Arab States Broadcasting Union (ASBU), serving the League of Arab States; North American National Broadcasters Association (NANBA), serving the United States and Canada and Mexico; Inter-American Association of Broadcasters (IAAB), serving North and Latin America; Caribbean Broadcasting Union (CBU), serving the Caribbean; and Commonwealth Broadcasting Association (CBA), serving the Ex-British Commonwealth. See Howell, World Broadcasting, 26.

⁵ Richard C. Burke, Comparative Broadcasting Systems, Modules in Mass Communication Series (MASSCOM) Ronald L. Applbaum, Module editor, (Chicago: Science Research Associates, Inc., 1984), 40.

have the equivalent of the United States' Federal Communications Commission (FCC). The original justification for government control was technical: frequencies were limited, and governments decided that, for ensuring efficiency, frequencies had to be allocated under a licensing procedure. Many national governments have established regulatory bodies to enforce broadcast legislation. These regulatory bodies are responsible for enforcing the legislation which monitors license applications, license renewals, and license revocations and transfers.

In addition to legislation specific to broadcasting, there are also numerous other types of national legislation by which the broadcast industry may be affected. Specific acts vary among countries, but the issues they cover are similar:

- a) freedom of the press, freedom of speech;
- b) restraints on freedom to gather news regarding trespassing, obstruction and intimidation, disturbing religious services, trespassing at night, watching and besetting, false messages, harassing phone calls, privacy, protection of privacy, and interception of communications;
- c) restraints on freedom to present information concerning defamation, criminal libel (blasphemous libel, defamatory libel), contempt of court (criticizing courts, judges etc.),

- and specific statutory prohibitions (nudity, obscenity, spreading false news, hate literature), and information regarding elections;
- d) national security;
 - e) copyright;
 - f) contractual obligations;
 - g) access to information, privacy, confidentiality of sources;
 - h) and retention of records for specified period of time.⁶

In countries where the legal system adheres to the principle of 'stare decisis,' case law also affects the broadcasting industry. Cases are the foundation of North America's system of jurisprudence, that is, judicial decisions are at the core of interpretative law.

In most countries, commercial broadcast stations are also regulated by legislation covering general retention of records. Such legislation however varies between countries, and regulations vary between industries. For corporate enterprise,

⁶ See Michael G. Crawford, The Journalist's Legal Guide, (Toronto: The Carswell Co., Ltd., 1986).

vaguely defined records retention periods usually exist that comply with national and state laws satisfying legal and financial specifications regarding taxation, audit and accounting. Canada's regulations are outlined in a publication entitled, Records Retention and Destruction in Canada: A Guidebook, Financial Executives in Canada.⁷ For broadcasters in Canada, the Canadian Radio and Television Commission (CRTC) also requires that an audio copy of all broadcasts be retained for thirty days.⁸ The thirty day requirement is set up as a safeguard in the event of public complaints, but because these recordings are not intended for re-broadcast, they are of extremely poor quality. In the United States the Federal Communications Commission (FCC) requires that stations (as "trustees of the public domain") keep certain documentation and information open for public inspection.⁹ Although they may be asked to show identification, members of the public are often permitted, by law, to examine stations' files containing information on major changes of station frequency, promises of

⁷ Records Retention and Destruction in Canada: A Guidebook, Financial Executives in Canada (Toronto, 1980). Regulations such as those have been responsible for establishing the widely accepted seven year rule which determines that records be kept a blanket seven years in order to satisfy legal requirements present in most Canadian provinces.

⁸ Ernest J. Dick, "An Archival Acquisition Strategy for the Broadcast Records of the Canadian Broadcasting Corporation," Historical Journal of Film, Radio and Television 11, no. 3 (1991): 266, footnote 5.

⁹ John R. Bittner, Broadcast Law and Regulation, (Norwood, New Jersey: Prentice-Hall Inc., 1982), 259-60.

performance (POP), construction permits, changes in output power, ownership reports, license renewals, and logs submitted as part of license renewals.¹⁰

Mandatory deposit laws are another issue - a controversial one. Some think that broadcast stations should take responsibility for their own archives, while others think that mandatory deposit is the only way any broadcast archives will be preserved. There is no legislation in Canada that requires corporate enterprise to either preserve or transfer its inactive records to an archival repository. Because business is private, all efforts to deliberately preserve inactive records are voluntary, and because business is by nature a profit making venture, once legislative requirements have been satisfied, the usual practice is immediate disposal, so, much is lost. The National Archives of Canada Act stipulates that, on the written request from the National Archives, a producer of a broadcast recording must provide a copy to the Archives within six months. The problem with this is that the onus is on the Archives to identify material, and pay the costs for any copies selected, and there is nothing in the Act that covers textual material. In countries where archives are controlled by the state, depositing copies of films and broadcast material (and the original negatives after

¹⁰ Legislation and regulations not only affect the retention of records, but also the creation of records such as licence applications, licence renewal, and licence revocation and transfer.

distribution) is automatic, but none of the organizations preserving such material are national archives.¹¹ While there is no law in the United Kingdom, the country's National Sound Archives claims a 95% voluntary deposit of commercial recordings, but this is an isolated case.

2) Industry Regulation

In addition to international and national legislation, the broadcast industry is also controlled by industry regulation. These self-regulating codes, by and/or for broadcasters, set minimal standards for daily operations which include guidelines on programming, advertising, and/or content.¹²

At the national level, the industry is controlled by confederations of regional broadcasters and professional associations as well as related pressure groups. The confederations serve as forums to address telecommunication problems, to exchange programming, and to share information and resources regarding technical facilities and programming. All have similar objectives and organizational structures in that they promote broadcasting development, ensure that international agreements are respected, encourage research, and establish

¹¹ See Sam Kula, "Playing God: What Survived in Television, 8 June 1972," ASCRT Bulletin 31 (February 1988): 10-12.

¹² See Charles Clift III and Archie Greer, eds., Broadcast Programming: The Current Perspective, 7th ed., (Washington, D.C.: University Press of America Inc., 1981), 159.

guidelines and professional tenets for performance in advertising and programming related to controversial public issues, community responsibility, political broadcasts, religious broadcasts, news, and responsibility to children.¹³ Each confederation has a general assembly, administrative council, staff and secretariat, committees, and executive board officers.¹⁴ For example, the National Association of Broadcasters (NAB) in the United States services the needs of the industry by providing advice on employee regulations, formulating engineering standards, establishing procedures for complaints and suggestions, representing the industry to the public, conducting research, developing programmes and acceptable standards, developing codes of ethics, and generally seeking to establish standards of practice for the industry.

Other examples of professional associations particularly concerned with the working standards of their members are the American Federation of Television and Radio Artists (AFTRA) in the United States, and the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) in Canada. ACTRA, which has also been referred to as a talent union, is in effect an alliance of performers and writers guilds whose membership consists

¹³ Other outside agencies are also becoming concerned with broadcasting issues that relate to them. For example, in the United States, the Federal Trade Commission (FTC) is becoming increasingly concerned with the quality of broadcast advertising.

¹⁴ Howell, World Broadcasting, 38-40.

primarily of freelance artists. The members, who are represented by elected officials and paid officers, are contracted out to organizations such as the Canadian Broadcasting Corporation (CBC), which itself has installed an internal hiring system.

Finally, there are the unwritten codes that reflect the attitudes and interests of dominant political, economic and social groups. Avoiding controversy is the central rule of broadcasters. This reflects attitudes and interests originating from external pressure groups, which may be directed towards certain speakers, performers, writers or topics. For example, in the United States, citizens' action is an integral part of industry regulation. Petitioners who challenge rule-making often use tactics of pressure groups such as the Coalition for Better Television or the National Federation of Decency (NFD).¹⁵ The documents these organizations use to invoke legal remedies against stations include complaints, petitions to revoke, informal objections or petitions to deny. The NFD periodically publishes an index that lists the least and most offensive network programmes and network advertisers.¹⁶

¹⁵ Charles Clift III and Archie Greer, eds., Broadcast Programming, 239.

¹⁶ In the United States, even advertisers have organized to put pressure on networks regarding the content of prime-time programmes. If shows contain potentially offensive material, advertisers may boycott advertising during those time slots. This in turn, often forces networks to alter programme content.

3) In-house Policy

In addition to legislation, industry regulations, and the influence exerted by external pressure groups, each broadcast station has its own mandate which specifies the organization's goals and priorities. In government owned stations and crown corporations this mandate may be specified in the legislation which establishes the station. For example, in Canada the Broadcasting Act, 1968, specified that the Canadian Broadcasting Corporation (CBC) was to safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada, contribute to the development of national unity and provide for a continuing expression of Canadian identity.¹⁷ As well as establishing the Corporation's mandate, this statement also illustrated the Canadian government's perception of its responsibility to the Canadian public.

4) Socio-Political Framework

Broadcast systems are also influenced by their country's socio-political framework. As W. J. Howell noted, "All classifications of the world's broadcasting systems are ultimately the handmaids of each nation's political and economic ethos."¹⁸ The socio-political framework of a country determines the types of broadcast stations possible, and because not all types of

¹⁷ See "Broadcasting Act," 7 March 1968, 16 & 17 Eliz. 2, c.25. This clause was revised in the June 1990 amendment.

¹⁸ Howell, World Broadcasting, 11.

ownership or financing are permitted everywhere, not all types of stations are present in every country. Albert Namurois identified four types of stations based on ownership and method of finance:

- i. state operated by a government ministry or department;
- ii. public corporation operated, under state charter;
- iii. public interest partnership operated by legally chartered private corporations with state stock interests;
- iv. private enterprise operated by private individuals or companies under government license with generally weak regulations.¹⁹

a) Ownership

Broadcast stations are owned by either governments, public corporations, private enterprises, or by hybrid bodies, such as public interest partnerships operated by private corporations.²⁰ Each of these types of ownership may exist either exclusively or side by side with another in the same

¹⁹ See Albert Namurois, Structure and Organization of Broadcasting in the Framework of Radio Communications, EBU Monograph no. 8, Legal and Administrative Series (Geneva, Switzerland: European Broadcasting Union, 1972).

²⁰ Howell, World Broadcasting, 10.

country. In many countries, the government owns and controls all broadcast stations, while in others private corporations maintain actual ownership, but are tied closely to the country's government. In these latter cases, the government issues charters which outline rules by which the corporations must abide. In the United States, many telecommunication facilities are owned by private companies that are responsible to stockholders. This hands-off form of ownership, however, is rare throughout the rest of the world.²¹

b) Finance

There are five possible sources of revenue for broadcasting, and they are for the most part decided by the type of a station's ownership. These sources are:

- i. state subsidization through taxes;
- ii. annual license fees levied on television receivers;
- iii. the sale of airtime to advertisers;
- iv. direct payment from individuals and corporations in the form of memberships, subscriptions, donations, gifts,

²¹ Lynne S. Gross, Telecommunications: An Introduction to Radio, Television, and the Developing Media (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1983), 22.

grants, and underwriting;

v. some combination of the above.²²

In the United States, broadcasting is supported almost entirely by advertising revenue (except for public television/radio which relies on viewer/listener support), while in many other countries advertising is not permitted, and stations are supported by general government taxes or taxes on radio/television sets. In some countries, the government totally controls both the finances and the programming of telecommunication entities, or broadcasting is supported by a combination of taxes and low key advertising shown only at specific times. In these situations, government oversees and directs the overall broadcasting philosophy and even content.

TECHNOLOGICAL DEVELOPMENT

While knowledge of the juridical context of a creator is important to understand its records, a knowledge of its historical context is just as crucial. Knowing when certain technologies were introduced in certain countries can help to date and identify physical formats of programme documents, to establish programmes' country of origin and provenance, to determine preservation and conservation requirements, to explain the documents' external characteristics, and to understand how

²² Howell, World Broadcasting, 11.

environmentally controlled storage space is not immediately accessible because there must be an acclimatization period (24 hours) before playing the programme, and this makes it impossible to use on short notice - and everything the broadcast industry does is on short notice. Needless to say, costs for storage and for making copies are formidable and often impossible to afford.

Last, but not least, among the various challenges presented to broadcast stations by the preservation of their records are the costs for 'archiving' material. It takes time to organize material, to carry out appraisals, and to make the records accessible. When material is retained by a station, a finding aid system is required, and this in itself requires a commitment of resources. For this reason, though a station may have preserved a body of programming documents, if the material is not retrievable then the benefits of preservation are not realized. Broadcast stations describe their programme holdings according to their needs. Usually the descriptive system is quite detailed, especially for television newsfilm, so that the station may access a specific shot or sequence. Many stations today have machine readable cataloguing systems, or are considering implementation of automated retrieval systems.

While all stations that permanently preserve a selection of their archives have similar problems, a variety of methods have been used to cope with the issues, and despite the obstacles,

contemporary broadcast stations are becoming more and more interested in long term preservation of their records. Stations preserve records in varying degrees. Aside from legal and fiscal requirements, there is generally less interest in the preservation of administrative records than in the preservation of programming records, and specifically of recordings of broadcast programmes, because it is easier for stations to see the re-use potential of these documents. Most stations have one or more libraries for sound and/or moving image material, their number and size being proportional to the size of the station and its needs. While large television stations normally have a radio library, a film stock shot library, a news library and a resource library, small radio stations may only have a music library. Depending upon their purpose, libraries may contain: file stock shots, copies (or originals) of complete programmes as they were broadcast, publicity material, press reviews, producer's and distributor's catalogues, published programme schedules, published texts and journals (technical, academic etc.), trade papers, and pamphlets. Often there is a fine line between what a station calls a library, and an archives. Many station 'libraries' contain archival material, such as original scripts, posters, photographs, and programme material which are generated as by-products of programming activities. Whereas most stations take it upon themselves to preserve their own programme material, both audio-visual and textual, in these libraries, some stations donate it to government or private archives, and others pool

their resources together to establish cooperative archives.³⁴

The programme material a station preserves depends upon its needs, and different genres of programmes are stored for different purposes. For example, the television programme material most commonly preserved for its re-use potential is news footage. This material is stored and catalogued in an in-house library. It is retained for file footage and stock shots, and is usually well catalogued, because it must be quickly accessible.

Other genres, such as entertainment, are also systematically preserved for sales, rebroadcast, or more rarely, for preserving the corporate memory. Because this type of programme is less frequently required, control systems are usually poor. Entertainment programmes are expensive to produce, and in television there are often many out-takes. Out-takes may accumulate in the library and be impossible to access, and their value may be questionable unless they contain something regarding a famous personality or a special event, and have stock shot potential.

Other types of programmes such as sports, are rarely re-broadcast in their entirety. Highlights may be broadcast once on

³⁴ In a cooperative archives, participating organizations (stations) share a facility and the services of professional archival staff for the preservation and storage of their archives. This type of arrangement is beneficial to organizations that cannot justify establishing their own archives.

news programmes and then stored in the news library but, like with entertainment programmes, there is usually much footage which easily accumulates in the library and becomes inaccessible. Many early games were never recorded because broadcasters never expected to re-broadcast them.

Commercials are not regularly retained by stations, because in most cases the stations do not own the rights to them nor would they have any cause to re-broadcast them. The copies that stations receive are usually destroyed once they are taken off the air, but if they are preserved, this happens by initiative of the producing or advertising agencies. Because the technical operator inserts commercials at time of broadcast, they are rarely found imbedded in programme recordings.³⁵

Broadcast stations are only beginning to recognize the value of their textual archives. Some take a systematic approach to the preservation of their corporate records, but most stations either neglect this area entirely, preserve some types of records on an ad hoc bases, or try to save everything. As noted earlier,

³⁵ At station CFTO, in Toronto, Ontario, commercials produced by the station are retained for a period of time. They are recorded on cassettes, numbered, and designated as either master or protection. Usually, elements are erased within one year of first air date. They are only kept for a short period, so clients can make any necessary revisions to the final edited version. Master copies may be kept for five years then dubbed onto one cassette capable of holding 70-100 separate commercials. These composite reels are stored permanently off-site. CFTO has a listing of all commercials that date from 1972 onwards.

broadcast stations preserve those records that either are required by law, protect station's rights, contribute to the station's financial security, are necessary for conducting daily operations, or preserve the corporate memory. However, most stations do preserve their production files. These files, which mirror every step of a production, contain legal contracts, notes on how the programme was put together and what decisions were made when and at which level, and related correspondence and memoranda. The contacts might prove ownership of copyright, or provide information necessary to negotiate for future broadcast. Related material, including scripts, would provide information on the actual production. Other documentation usually retained to preserve the corporate memory would include still photographs, posters, press books, schedules, memorabilia and cue sheets.

SUMMARY

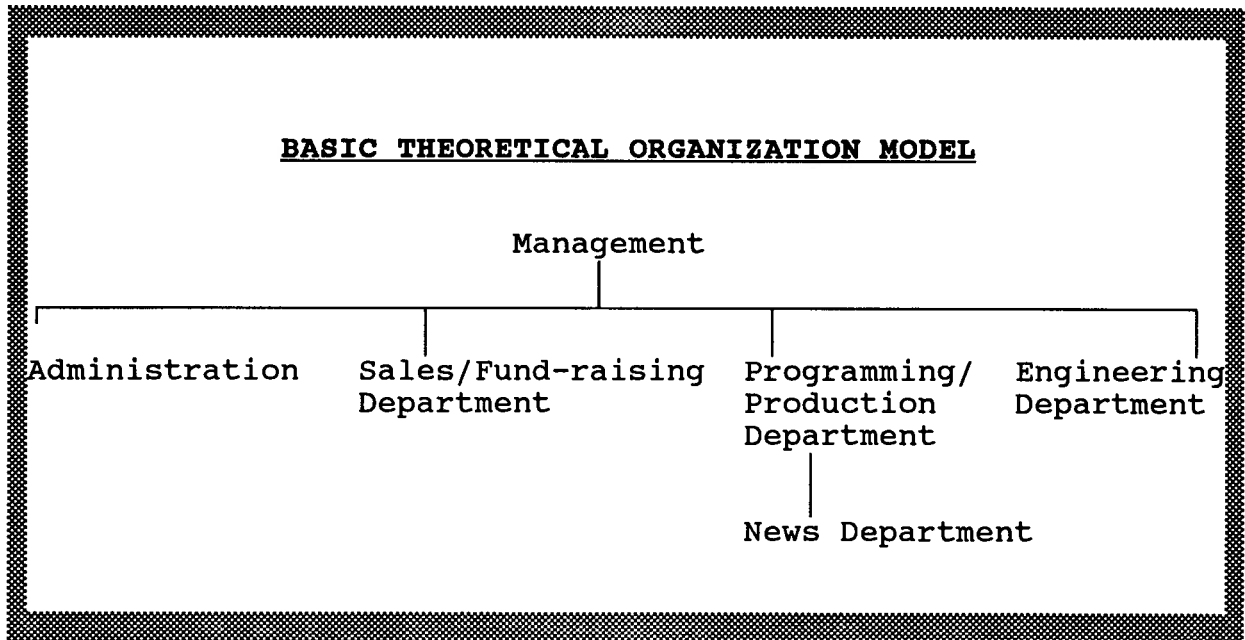
The particular organization of every broadcast station is not only unique but constantly changing. The organization depends not only upon the resources available, but also the skills of staff and the size and type of the station (public or private, profit or non-profit, affiliate or non-affiliate). Positions that are quite varied in small stations can be highly specialized in medium and large stations. As Blume stated, 'an organizational structure is in effect the plan by which staff members are utilized.'³⁶

³⁶ Blume, Making it in Radio, 31.

Despite these variations, however, the functions of every broadcast station are basically the same, as are the activities and the procedures needed to carry those activities out. Thus, broadcast stations have a fundamentally standard organizational structure. From the identification of persons working in different sized radio and television stations, both contemporary and early, it is clear that there are four basic functions carried out by every small and medium sized station, that is, programming, sales, engineering, and administration, and six basic functions in every large station. In fact, production and news, which are activities of the programming function in small and medium stations, rise to the rank of function in large stations. While the number of staff determines the complexity of the station, each only performs those four or six functions or variations of them.

In addition to size and complexity, the specific organization of a station depends on whether the station is profit or non-profit, and affiliated or not affiliated with a network. For example, in a non-profit station, fund-raising replaces sales, and, in a network situation, affiliated stations may have a very small (if any) production department. In stations that broadcast both radio and television programming, there are separate television and radio departments, however a mixture of personnel may result. Some stations integrate some departments and separate others. Figure 5 (page 171) provides a basic

FIGURE 5



organizational model for any broadcast station, radio or television, regardless of size.

As radio and television stations in contemporary society are faced with reduced financial support (advertising revenue, government funding etc.), many staff positions are again beginning to encompass more and diverse duties. Individual staff members are often required to perform tasks that were once divided amongst several individuals. Essentially, the final job description for each staff member is defined by the individual. In an industry governed by deadlines and split second scheduling, it is often an individual's personal values that dictate the turn of a decision.

Therefore, determination of the persons concurring in the formation of broadcast records is essential for their identification and authentication, for reconstructing the specific organization of the creating body, and for identifying its functions, competencies, activities and procedures at any given time.

This chapter identified the persons working in a broadcast station, the administrative structure in which they operate, their competencies, their responsibilities, the types of documents in the creation of which each participates, and the retention of those documents. The descriptions made of each

juridical person noted the documents produced or accumulated by that person, but there was one obvious omission in these lists, that is, the actual recordings of radio and television programmes. A programme is the final product and ultimate outcome of the broadcast activity as a whole, and its recording is the only remain in 'written' form of such a product; an outcome which is meant to be delivered and received by voice and/or image. Therefore, many juridical persons in any given station have a role in the creation of each of its programmes, while the station, as one integrated juridical person, is the creator of the recordings of such programmes, that is, the entity that made or received them in the course of the conduct of its affairs. The fact that they are generated in the usual and ordinary course of business in order to satisfy the needs of their creator, provides programme recordings with the nature and characteristics of archival documents, which they maintain while the links they have with their administrative and documentary context remain intact. This implies that, if those recordings are sold or accumulated as single items, they lose their archival nature and acquire that of autonomous 'products,' rather than 'means,' of the broadcast activity. However, insofar as they are preserved as an integral part of the archival residue of a broadcast station, programme recordings, like the components of any collective, subject their individuality to the nature of the whole in which they belong, and are therefore archival material that can be diplomatically analyzed in itself and in its

relationship with its creator, its activities, and its other documentary output.

CONCLUSION

When discussing the possibility of applying diplomatic analysis to contemporary records in non-textual form, Duranti stated:

What about aural and visual documents? This writer does not believe that any difficulties are to be encountered in extending [diplomatic] concepts to them. Their application may even be easier than with textual documents, because archivists who deal with special media are accustomed to distinguishing, particularly in visual documents, between the persons competent and responsible for their content, their articulation, their formation, and their forms. They even have a special vocabulary distinguishing those persons, and the only thing which remains to be done is to establish the correspondence between the terms of that vocabulary and diplomatic terms.¹

This study in special diplomatics aimed to determine whether diplomatics could be profitably used to analyze broadcast archives, and as part of those records, sound and moving image documents. To conduct this examination, it was necessary to carry out a diplomatic analysis of archival documents that are unique to and typical of the broadcast industry, as well as of the context in which those documents were created. The documents identified as presenting such requisites were programme related, being that broadcast programming is the reason why the industry exists. The programmes themselves could not be considered, being the intended product of the broadcast activity, and being non-

¹ Duranti, "Diplomatics...(Part III)," 14.

documentary in their original form of communication; therefore, the documents most intimately related to programme broadcasts were considered to be programme scripts and programme recordings.

Both of these types of documents are archival because of their creation as a means to a transactional purpose, but they are a certain type of archival document, that is, they are 'supporting documents.' Supporting documents are documents for which the written form is not required by the system, but which result from a juridically relevant activity that is non-documentary in nature, and have the function of supporting that activity.² In order to carry out a diplomatic examination of specific documents, it is necessary to subject those documents to a comparison with the ideal documentary form devised by diplomatists in the seventeenth century. However, such form, or schematization of form, was based on the characteristics typical of dispositive and probative documents and could not be used for supporting documents. Therefore, a new 'ideal form,' or model, was devised to allow for the comparative analysis of the documents typical of the broadcast industry.

This author modified the existing diplomatic ideal documentary form not only to accommodate a different functional type of document, but also a new medium and a non-textual information configuration. Although some of the traditional elements of form

² Duranti, "Diplomatics...(Part II)," 9.

were eliminated and others, new ones, were added, it was determined that a new model could be developed without a radical departure from the traditional one. The modification required an identification of the basic structural elements (extrinsic and intrinsic) characteristic of the form being studied, a revision and adaptation of selected diplomatic terms, an understanding of the variety of physical formats of broadcast documents, and a recognition of the issues and problems deriving from the very nature of sound and moving image documents.

Following its development, the model, in conjunction with the scheme and procedure of diplomatic criticism, was used to analyze three documents chosen as representative of programme related documents created by all radio and television stations. The results of the analysis indicated that the model and the scheme could be used to examine supporting documents generated by any type and size of broadcast station, radio or television, early or contemporary, and independently of country, given the international nature of the juridical system in the context of which broadcast stations operate. Essentially, successful application of the diplomatic criticism proved that the formation, form and transmission of supporting documents in the broadcast industry have not changed significantly over time, and that, although the organization of every broadcast station is unique and constantly changing, there is a basic organizational and functional model for any broadcast station, radio and/or

television, regardless of size.

Nor did the model, scheme, or procedure pose any specific problems for the analysis of non-paper, non-textual documents. Clearly, a knowledge of technological development as it relates to the industry assisted in understanding how the nature of a document's medium affects its form, transmission, and genesis, but the model analysis was just as effective for the two recordings as for the script. Although knowledge of the effects a medium has on the way meaning is conveyed is important, it was clear that a system of analysis cannot be developed solely on the basis of a document's medium and information configuration, which are after all only extrinsic elements of documents, while the facts and acts they represent and the functions they serve constitute the substance diplomatics aims to identify and understand.

Furthermore, the application of the same model, scheme and procedure of analysis to both the drama programme and the news programme recordings indicated their relevance for the examination of various genres of programming. Although programme genres present different documentary forms that have changed over time, and consist of different combinations of formal elements, the new model should accommodate all of them.³

³ For a list of genre terms see Martha M. Yee, (compiler), Moving Image Materials: Genre Terms, Washington, D.C.: Cataloging Distribution Service, Library of Congress, 1988.

The analysis conducted in Chapter One, and the studies presented in the following two chapters, do not flow naturally from one to the other because they were conducted simultaneously, not sequentially. As in a report on a scientific experiment, where the written description is influenced by the findings, the results of this study can only be presented sequentially. In a diplomatic analysis, the bottom-up and top-down examinations constitute an integrated approach to the study of archival documents in context. It is the only approach that allows for a verification of whether the documents accurately reflect the functions, activities, transactions, and rules of procedure of their creation, and are therefore the residue of its practical endeavours.⁴

The importance of preserving broadcast archives as part of a society's documentary heritage seems obvious, however their acquisition by archival repositories has been neglected, and limited use has been made of broadcast programme resources for study by historians educated in a culture oriented towards printed sources. The nature of the broadcast industry and the variety of special media documents produced could be partly held responsible for this situation, as broadcast archives present both physical and intellectual problems for their creators',

⁴ See Duranti, "Diplomatics...(Part VI)," 14-15. See also Heather MacNeil's article regarding top-down and bottom-up approaches, "Weaving Provenancial and Documentary Relations," 192-97.

archivists, and researchers. In 1979, Josephine Langham attributed the neglect of broadcast archives to a "long-standing disinterest" by archivists who are "lax in both recognizing the value and significance of broadcast documentation and ensuring its preservation."⁵ However, this laxity might be attributed to a general lack of knowledge on the part of archivists about the broadcast industry, the documents a broadcast agency needs in order to carry out its activities, and the process of creation of these documents. In 1990, George Talbot, speaking about television news, stated: "It seems to me that it's clear that if we're going to do something with these materials, we need some tools to do it with."⁶ It was the purpose of this thesis to present one possible tool by showing the applicability of diplomatic methods to broadcast archives, and to provide a point of departure for further research into the broadcast records produced by specific countries and specific stations, and into the records forms generated by particular programme genres.⁷

⁵ Josephine Langham, "Tuning In: Canadian Radio Resources," Archivaria 9 (Winter 1979-80): 105.

⁶ From a presentation by George Talbot, State Historical Society of Wisconsin, at the annual conference of the Film and Television Archives Advisory Committee (F/TAAC) in Portland, Oregon in 1990. Unpublished proceedings, Session 1, p.7.

⁷ To date, there is not a comprehensive set of rules governing all documentary forms and procedures. There have however been developments in the Netherlands towards the identification of a comprehensive set of documentary forms for every record creator and/or for every documentary function. In 1962 a 'form of material vocabulary list' was completed in Holland by J.L. van der Gouw, H. Hardenberg, W.J. van Hoboken, and G.W.A. Panhuijsen entitled Nederlandse archiefterminologie (Zwolle 1962), and revised in 1983, Lexicon van Nederlandse

The knowledge of the broadcast industry acquired in the process can be used as a basis for selection, arrangement and description of the archives of radio and television stations. Such knowledge also constitutes a good representation of the level of understanding that an in-depth diplomatic study of one specific record creator and its archives can provide.

Archieftermen (Den Haag). For more information about this see: David Bearman and Peter Sigmond "Explorations of Form of Material Authority Files by Dutch Archivists," American Archivist 50 (Spring 1987): 249-50.

GLOSSARY: BROADCAST TERMS

This glossary is not exhaustive. Only the terms used in the text and important related terms have been included. Some terms that are clearly defined in the text have not been included. When a definition has been taken from another source, the reference is indicated by one of the following numerical codes:

- (1) Biggins, Patricia. "An Annotated Bibliography of Canadian Radio Drama Produced by CBC Vancouver Between 1939 and 1945." M.A. diss., Simon Fraser University, 1974.
- (2) Bittner, John R. Broadcasting and Telecommunication: An Introduction. 2d ed. New Jersey: Prentice-Hall Inc., 1985.
- (3) Delson, Donn and Edwin Michalove. Delson's Dictionary of Cable, Video and Satellite Terms. California: Bradson Press, Inc., 1983.
- (4) Gebhard, Krzysztof. "Instructions for Cataloguing Moving Image Materials at the Saskatchewan Archives," 1989 TMs [photocopy].
- (5) Gross, S. Lynne. Telecommunications: An Introduction to Radio, Television and the Developing Media. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1983.
- (6) Hilliard, Robert L. Writing for Television and Radio. 5th ed. Belmont, California: Wadsworth Publishing Company, 1991.
- (7) Hurst, Walter E. and Donn Delson. Delson's Dictionary of Radio and Record Industry Terms. California: Bradson Press, 1980.
- (8) Institute of High Fidelity. Guide to High Fidelity. Indianapolis, Indiana: Howard W. Sams and Co., Inc., 1974.

- (9) Millerson, Gerald. The Technique of Television Production. 12th ed. Boston: Focal Press, 1990.
- (10) National Archives and Records Administration. Managing Audiovisual Records. Instructional Guide Series. Washington, D.C.: National Archives and Records Administration Office of Records Administration, 1990.
- (11) Planning Committee on Descriptive Standards. "Sound Records - Glossary. Chap. in Rules for Archival Description. Ottawa: Bureau of Canadian Archivists, 1990, 8-37, 8-38.
- (12) White-Hensen, Wendy (compiled). Archival Moving Image Materials: A Cataloguing Manual. Washington, D.C.: Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, 1984.

access channels - Also known as "local access channels." Refers to special cable television channels reserved for use by the public, educational institutions and government. (3)

acetate master - Also known as lacquer master, is a high-quality acetate disc onto which audio material is transferred from a 2-track master tape. This disc is used to make the 'mother', which is then used to make the 'stamper', which is used to make the actual phonograph record for commercial distribution. (7)

actor's script - Typescript marked by initials or underscoring of parts or handwritten notes relative to cues, mood, and tempo. Descriptive terms applied to actor's scripts correspond exactly to those applied to producer's scripts. (1)

ACTRA - See Alliance of Canadian Cinema, Television and Radio Artists.

advertising - The conveying of thoughts and ideas relating to the selling of products. (7)

affiliate - An independent owned television broadcast station which contracts with a network to show that network's programming in certain time periods. (7) A "cable affiliate" is a system that contracts with a cable programming network to show that network's programming for a certain period of time. (3)

AFTRA - See American Federation of Television and Radio Artists.

air cut - The final edited version of a news story (usually 30-45 seconds) that actually goes on air; it is possible to have a whole string of air cuts because most stations do not record programmes as they are broadcast.

air date - The date on which a broadcast is scheduled to be run.(7)

Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)
A professional organization in Canada. Also referred to as a talent union, ACTRA is an alliance of performers and writers guilds whose membership consists primarily of freelance artists. The members, who are represented by elected officials and paid officers, are contracted out to organizations such as the Canadian Broadcasting Corporation, which itself has installed an internal hiring system.

AM - See Amplitude Modulation.

American Federation of Radio and Television Artists (AFTRA) - A labour union in the United States chartered to represent all professional artists (actors, announcers, dancers, newsmen, sportscasters, singers, sound effect artists and specialty acts) who perform for television, radio, phonograph recordings and all non-broadcast recordings. (7)

amplitude modulation (AM) - Technically, the variation of the amplitude of a radio wave in accordance with the sound being broadcast. AM radio broadcasting is from 535 to 1605 KiloHertz. Signal reception occurs in two ways, either via ground waves which follow the curvature of the earth or via sky waves which are bounced off the ionosphere and reflected back to earth. AM signals are subject to atmospheric or local interference but are generally unimpeded by topographic or physical obstructions.(7)

analogue recording - In sound documents, a system of sound recording whereby the magnetic pattern of electrical energy on the tape is analogous to the pattern of sound waves going into a microphone. The process of making an analogue recording is as follows: sound waves are picked up by a microphone and are transformed into identical vibrations of electrical voltage. These vibrations are then transformed by an analog tape recorder into patterns of magnetic energy. It may be said that what is on the tape is a continuous magnetic photograph, or analog, of the original sound waves picked up by the microphone. (7)

In video, a system of sound recording whereby the magnetic pattern of electrical energy on a tape is analogous to the visual image picked up and produced by a television camera. The process of making an analog video recording is as

follows: a visual image is picked up by a television camera and is transformed into a series of electrical impulses. These impulses are then recorded by a video tape recorder as patterns of magnetic energy. It may be said that what is on the tape is a continuous magnetic photograph, or analog, of the original visual image picked up by the television camera.(3)

anchor - A newscaster who is in overall control of the presentation of a news or current affairs programme. Also referred to as anchorman.

audio disc - A sound recording utilizing a disc-shaped storage medium employing an acoustic or electromechanical process for recording and playing back sound. (11)

audio service - Differs from wire service in that news is received via teletype. See also **wire service**.

audio tape cassette - See **cassette tape**.

audio tape reel - A magnetic tape for sound recordings stored on an open reel.

author's clean typescript - Unmarked original typescript, usually recognizable as author's through signature or name and address. (1)

author's script - May be an **author's clean typescript** or an **author's typescript with emendations**. (1)

author's typescript with emendations - Handwritten alterations which usually appear incorporated into other scripts. (1)

bandwidth - A term used to describe the characteristics and uses of frequencies.

betacam - This 1/2" video cassette tape format appeared in the mid-1980s and is currently one of the television broadcast industry's standards.

betamax - This 1/2" video cassette tape format appeared in the mid-1970s for the home consumer market.

bicycle distribution - The delivery of radio or television programmes between stations via bicycle. This method of distribution was commonly used by early broadcast stations.

billboard - A billboard is a document which describes a news piece.

broadcast - 1. (n.) A radio or television signal that has been

transmitted (often using publicly regulated airwaves but sometimes using other means of transmission such as cables) and intended for public reception. A broadcast may be "live," pre-recorded, or a combination. 2. (v.) The act of transmitting a radio or television programme. (11)

broadcast agency - Any agency, public or private, profit or non-profit, educational or commercial, which produces, transmits and/or distributes audible and/or visual matter for radio and/or television, by satellite and/or by cable, intended to be received primarily by the public. Also referred to as a 'broadcast station' or 'station.'

broadcast archives - 1. The whole of the documents created or received by a broadcast agency, public or private, in the course of its practical business activities, and preserved by that agency for its own purposes; 2. A repository where broadcast records are preserved.

broadcast news - See wire services.

broadcast sound recording - 1. A sound recording that has been prepared as the source for a broadcast. 2. A recording made by a radio station at the time of transmission. 3. A recording of a received radio transmission. (11)

broadcast television recording - Also referred to as Telecast. 1. A moving image recording that has been prepared as the source for a broadcast. 2. A recording made by a television station at the time of transmission. 3. A recording of a received television transmission.

broadcasting - The transmission of signals through space, utilizing pre-assigned radio frequencies which are capable of being received either aurally (radio) and/or visually (television). (7)

cable television - Also referred to as Community Antenna Television (CATV). A system of television that receives video signals through a wire as opposed to the open airwaves. Cable television provides paying viewers with numerous channels.

call letters - The four letters assigned to stations, by regulatory bodies, that are used as a form of identification.

Canadian Radio and Television Commission (CRTC) - A federal agency established in Canada for the purpose of regulating all broadcasting throughout the Canada. (7)

carrier waves - The regular vibrations on which radio is carried

through the air. See also **frequency**.

cart - Cartridge. A pre-packaged continuous loop of audio magnetic tape, sealed in a plastic protective case, designed for use on a special kind of tape machine. Used for multiple short announcements (primarily commercials, PSAs and station identifications) for play on the radio. Some stations even record news or weather reports on carts. The advantage is the split second timing. A series of seven 10-second announcements can be recorded onto one 70-second cart. Carts stop automatically after each announcement and are reactivated with the press of a button. Many stations use colour coded labels to indicate whether a cart is a commercial, station identification, etc. Information is also written on cart labels to indicate the start and expiry date of a message.

cassette tape (audio and video) - A magnetic tape for audio or video stored on a spool (with take-up reel) in a sealed, plastic case.

cast - Collective term for actors and their roles. Their names may be preceded by such terms as: starring, co-starring, also starring, introducing, featuring, guest star, guest appearances, cameo appearance, or with. A broad distinction is made between cast and credits, by defining cast as those in front of the camera and credits as those behind the camera. See also **talent**.(12)

chain - See **network**.

channel - A complete sound path. A single-channel, or monophonic, system has one channel. A stereophonic system has at least two full channels designated as "left" and "right." When monophonic material is played through a stereo system, both channels will carry the same signal. When stereo material is played on a monophonic system it mixes and emerges as a monophonic sound. (8)

character generator - An electronic device that "cuts" letters into background pictures. For example, when captions, translations or the identification of speakers and made at the bottom of television images.

clean script - Unmarked script on which there is no indication of change or of use. (1)

closed circuit distribution system - When a production is being recorded or reviewed locally (within a station or office) as opposed to programmes being broadcast for public viewing; *closed circuit television* (CCTV) is the general term for non-broadcast television.

compact disc - A sound recording utilizing a laminated disc-shaped storage medium (commonly 12 cm in diameter) and employing digital laser technology for recording and playing back. (11)

commercial - Also referred to as 'advertisement,' 'spot,' or 'spot announcement.' A short persuasive film of 15 to 60 seconds broadcast on radio or television, usually highly contrived, which attempts to get the audience to buy a product, take some specific action or adopt a favourable view towards some product, institution, business or issue. Broadcasters usually receive some form of compensation for airing commercials from the sponsor. (4)

commercial broadcasting - Broadcasting for profit. Station income is derived from the sale of advertising time. (7)

communications satellite - See **satellite**.

continuity - 1. A detailed shooting script used in the making of motion picture film that contains all the visual and audio specifications for the framing and composition of shots. (F) 2. The flow of edited sounds or images and the content details of edited images from shot to shot. Continuity observation entails the close scrutiny of talent, properties, and environment during recording and/or broadcasting to assure an accurate flow of edited sounds and images in post production and during a live broadcast.

cooperative radio station - See **non-commercial station**.

credits - The ascription or acknowledgment of something as due or properly attributable to a person, institution etc. i.e. recognition for work done. (7) Credits may appear or be read at the beginning and/or end of a programme.

CRTC - See **Canadian Radio and Television Commission**.

cue - 1. To locate a song or selection on phonograph, tape or compact disc in order to have it ready to play on radio when desired; 2. To alert a performer when to begin his/her part. (7)

cue sheet - A sheet that indicates the time to begin something such as a record or a tape.

DAT (digital audio tape) - See **digital recording**.

digital recording - A term that describes a recording made by operations, signals, or transmissions that are broken up into binary code - a series of on-off pulses (bits of information) - and transmitted virtually noise-free, unlike

analog or continuous transmission. See also **analogue recording.** (2)

distribution - The sale, lease, and rental of radio or television programmes. (12)

distributor - Also referred to as 'releasing agency.' The organization, company, agency or individual responsible for renting, selling or otherwise making the radio or television programme (or motion picture film) available for exhibition. (4)

dubbing - The re-recording or transfer from one physical support to another. A dubbed tape is often referred to as a 'dub' or 'dupe' (duplicate).

duration - The time a radio or television programme lasts.

editing - The selective correction of a document by physical means to eliminate or replace undesirable portions, add portions not present in the original, or otherwise rearrange the original. (7)

episode - One programme in a series of radio or television programmes. See also **series.**

excerpt - An incomplete portion of an edited radio or television programme, or re-edited shorter version. (4)

FCC - See **Federal Communications Commission.**

Federal Communications Commission (FCC) - A federal agency in the United States established as part of the Federal Communications Act of 1934 for the purpose of regulating all broadcasting throughout the US and territorial waters. (7)

field footage/tapes - When film cameras or video tape recorders are sent outside the station to gather material on-site by 'remote coverage.' This 'raw footage' is used to compile final news stories or programmes.

file footage - Film and video recordings of news events that are catalogued (subject/name indexed) by stations and retained for reference and/or re-use for future stories.

film - See **motion picture film.**

film-style directing - When moving images are filmed/taped in any order and at different times before being edited together to produce a final programme.

final programme log - The last and final version of the log,

with amendments, which reflects what actually was broadcast at what time.

FM - See Frequency Modulation.

format - 1. The arrangement of programme elements in an established pattern resulting in the basic "sound" or programming with which a radio station is identified or hopes to be identified (ex. classical, country, weather channel etc.); 2. In recording, refers to the method of recording (2-track, 16 track etc.) and the respective software in which the recording can be purchased (compact disc, audio cassette tape, betacam videotape etc.). (7)

frequency - The number of times a complete wave cycle occurs in a fixed unit of time. (7)

frequency modulation - Technically, the variation of the frequency of a radio wave in accordance with the sound being broadcast. FM radio (audio) transmission is from 88 to 108 MegaHertz. Signal is unaffected by atmospheric interference but is a high-fidelity, line-of-sight beam impeded by topographic or physical obstructions. See also **Hertz**. (7)

gauge - The width of film in millimetres, or a tape in inches. (12)

generation - Original recordings (film, video, sound) are referred to as 'first generation' recordings. Each successive copy is second, third, fourth, etc. generation material. The more generations away from the original an item is, the greater will be the degradation in quality or image and/or sound. (12)

genre - The kind of style or content matter of a radio or television programme. Different genres include: drama, documentary, comedy commercial, actualities, nature etc.

headline programmes - See **ticker tape programmes**.

headline shows - A series of brief news bulletins with text of headlines on screen and voiceover by person reading the news.

Hertz (Hz) - The name given to the number of vibrations or cycles per second in an alternating current electrical signal. It is abbreviated 'Hz.' The name derives from Heinrich Hertz, an early electrical scientist. (8)

in the can - Refers to a completed master programme. (7)

inches per second (IPS) - The measurement of speed at which

- tape travels through a tape player/recorder. (7)
- independent station** - A commercial broadcast station which has not affiliated with a network and relies primarily on syndicated programming and their own locally produced shows.
- insert** - See segment.
- IPS** - See inches per second.
- kinescope** - Also referred to as 'kines.' Kines were copies of television programmes that were filmed off a high quality television monitor. The general picture quality of kines was poor. Kines were made in the 1950s and 1960s by network services so that programmes could be recorded for delayed broadcast.
- log** - A chronological record of all day broadcasting activity maintained by a broadcast facility. Three types include programme log, operations log, and maintenance log. Maintenance of logs is required in the United States by the FCC and in Canada by the CRTC. (7)
- logo** - A symbol associated with a radio or television station (or production company). Also referred to as **trademark**.
- logger tape** - Tapes of a station's complete days broadcast. The CRTC requires that tapes of complete days broadcasts be kept for thirty days in the event of a complaint.
- magnetic tape** - All audio and video tape which is composed of a base and a layer of magnetic particles suspended in a binder. The materials used for the base, binder and particles has changed since tape was first used by the industry in the 1930s.
- man-on-the-street interviews** - Spontaneous interviews with unsuspecting individuals that are stopped while walking down a street.
- master production script** - The copy of the script for a production that contains all the pre-production information necessary for broadcast or recording.
- master programme recording** - A master programme recording is made with extraordinary care by broadcast stations as it is from this that sub-masters, duplicating masters and copies are produced. The chosen format for master recordings has changed over the years with both television and radio stations. Early television stations usually used 2" or 1" tape while the contemporary commercial stations are moving to betacam SP and access channels to 3/4" or 3/4"SP. Early

radio stations recorded on disc, but moved to 1/4" magnetic tape in the 1950s. In radio, it has been the development of equipment which has improved the quality of the recording more so than the recording format.

monitor - 1. v. To listen or to watch (to perceive); 2.n. Functions like a television set, except that it can receive video (pictures) directly from a camera or a videotape recorder, not just over the airwaves.

motion picture film - A length of film with or without recorded sound, bearing a sequence of images that create the illusion of movement when projected in rapid succession. (12)

multiplexing - A process by which a single source is caused to emanate from 2 or more outputs. For example, FM multiplex is a single FM radio signal which is divided into 2 stereo (left and right) signals by the receiver. See also **FM**. (7)

NAB - See **National Association of Broadcasters**.

National Association of Broadcasters (NAB) - A national group of broadcasters in the United States who have voluntarily formed a regulatory body for television and radio. It services the needs of the industry by providing advice on employee regulations, formulating engineering standards, establishing procedures for complaints and suggestions, representing the industry to the public, conducting research, developing programmes and acceptable standards, developing codes of ethics, and generally seeking to establish standards of practice for the industry. Membership consists of a significant portion of the American broadcast industry.

network - Broadcast stations which are linked together and a central source supplies programming to those affiliated stations. Programme distribution is by telephone lines, microwave relays, and communications satellites. Occasionally referred to as a **chain**.

network radio - 1. the organization point from which radio programming is transmitted (on a feed or by satellite) for broadcast (either simultaneous or delayed) through local market radio systems; 2. the affiliation of a number of radio stations which do not share a common feed but for business purposes are linked nationally by a rep firm which sells time to advertisers on the basis of delivering an 'unwired' national radio network. Network buys can often be more efficient for advertisers than buys made individually on each station. (7)

non-commercial broadcasting - Broadcasting supported by private

funds, donations and grants rather than by commercial advertising. (7)

news - Information about current events; in the form of interviews, stories, or reports.

newscast - A news programme which is broadcast on radio or television. See **news**.

newsfilm - Used to describe footage that appeared to have been intended for a theatrical newsreel or photographed by a newsreel company, but could not be positively identified as such. (12)

newsreels - About ten minutes of newsfilm, edited with titles, music, and commentary, formerly seen regularly in theatres, but now no longer produced in the United States. (12)

non-commercial station - See **non-commercial broadcasting**.

open reel tape - See **audio tape reel**.

outtakes (outs) - often referred to as "outs" are scenes that are shot by the film or video camera crew that are not used or are left unprinted (film) in the final version.

phonograph disc - See **audio disc**.

POP - See **Promise of Performance**.

post-production - Anything done (dubbing, editing, voiceover etc.) after the shooting of a film or video recording or taping a sound recording.

pre-recorded - Any material that has been recorded previous to broadcasting or cablecasting. (3)

prime time - The phrase used to describe the hours of the day when television viewing reaches it peak which is usually 7:00pm -11:00pm.

producer's script - Bears signature or initials of producer only. (1)

producer's script with emendations - Typescript with handwritten deletions or additions or both. (1)

producer's script with comments - Notes added during rehearsal pertaining to acting or technical problems. (1)

production date - The date a radio or television programme is completed.

production element - A sound recording that is used in producing a mixed sound programme, or a film reel or video recording that is used in producing a complete television programme. A production element is not complete in itself. (11)

production file - Contains all the documentation relevant to a radio or television production.

programme - 1. a particular radio or television show, i.e. an independent unit within any given broadcast day discounting commercials, station identifications and public service announcements; 2. a schedule of events. (7)

programming - 1. In radio, the selection of programmes to be played by the station in line with its image or format; may include music/talk/sports etc. 2. In television, the selection of programmes to be aired by a station. (7)
Programming may be produced by the broadcast station. If it is not, it is purchased or leased from an outside agency. Purchased or leased programming is often called 'acquired programming.'

Promise of Performance (POP) - A contract entered into by a station with it's country's regulating agency which details how the station is expected to conduct itself in regards to programming and general operation. That is, the POP sets out the conditions the station agrees to. This document is usually attached to the station license and is available to the public on demand. Note that the station license specifies the frequency and power and time allotted to the station.

PSA - See Public Service Announcement.

public service announcement (PSA) - A short film, video recording or sound recording broadcast on radio or television, presented by a non-profit organization which attempts to persuade the audience to take some specific action or adopt a favourable view towards some service, institution, issue, or cause. (12)

raw footage - Film or video footage or sound tapes that are gathered and not yet used or incorporated into a final programme. See also **outs** and **trims**.

rear-screen projection - Also called rearscreen process, transparency process, and backscreen process. A technique whereby people are filmed in from of a transparent screen on which a film or video sequence or still picture is projected from the rear.

release date - The first official date of distribution of a

- sound recording.(7)
- remote** - Broadcasting from a location other than a radio or television station's own studios.(7)
- reproduction** - See dubbing.
- revolutions per minute (RPM)** - The number of rotations a phonograph disc makes on a turntable in one minute. Common speeds are: 33 1/3 rpm, 45 rpm, 78 rpm. (7)
- RPM** - See revolutions per minute.
- remote coverage** - See field footage.
- satellite** - Also called "communications satellite." An electronic vehicle stationed in space above the equator in geosynchronous orbit, used for the re-transmission of programming and data. Its function is to receive electronic signals sent from Earth, and re-transmit them back to receivers on Earth stations. Each satellite contains numerous transponders for handling different audio and/or video services. (3)
- screenwriter** - A writer of an original script or the adapter of a pre-existing work for the purposes of creating a film or video production.
- script** - A set of written specifications for the production of a radio or television production. There are several different kinds of scripts and they contain specifications for setting, action, camera coverage, dialogue, narration, music and sound effects. (10)
- segment** - A portion of an edited radio or television programme which is complete in itself, ex. a video recording of a musical performance that was inserted into a television variety programme. See also **excerpt**.
- series** - A group of separate programmes related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole. The individual programmes may or may not be numbered. The group of programmes may have a theme or a storyline which is continued from episode to episode. See also **episode**. (12)
- shot** - An action, person or object filmed in a single run of the camera.
- sign-off** - When radio announcers or television anchors wish their listeners/viewers farewell.

signal - Electronic transmission of audio and/or audiovisual information. (7)

signposting - A technique used primarily by radio announcers to remind listeners what they are listening to and what is forthcoming.

soundtrack - The sound which is intended to correspond with a film or television image.

splice - Attaching two pieces of a motion picture film, video tape or audio tape together. Only pieces from the same format may be attached.

sponsor - A company which, for advertising purposes either underwrites the cost of a programme being broadcast on radio or television, for which it may receive opening or closing billboards, or, purchases all or the majority of the commercial time within and immediately adjacent to a programme's broadcast. (7)

station - A broadcasting facility which is assigned a certain frequency and call letters, and issued a license. In the United States licenses are issued by the FCC, in Canada, licenses are issued by the CRTC. (7)

station identification - The identification of a station or network by on-air announcements of a radio station's call letters, or a television station's logo. In the United States, the FCC requires "id's" as a standard part of the broadcasting schedule and must be run at specific periods of time ex. every 1/2 hour or on the hour. (7)

stock footage - Unedited motion picture form or videotape of scenery and action that is retained for future use. (10)

sync generator - The piece of equipment which assures that all television cameras will be scanning at the same place at the same time. (5)

talent - Term used in radio and television to identify those in front of the camera or the mike. See also **cast**. (12)

talking heads - The term used to describe moving image footage that pictures only the head and shoulders of one or more individuals while they are talking.

technical script - Recognizable as such through cue marks and underscoring for sound effects and the absence of any acting or production comments. (1)

ticker tape programme - Is when text is scrolled across a

television screen from right to left or upwards from bottom to top. Early television stations often used this to provide news stories and the technique is still seen on channels that provide information on the weather, the time, the temperature, a programme schedule for all channels and/or community information.

time code - A system used by television stations when editing video images. Appears as a clock on the bottom half of the image.

track - 1. a particular song/selection on a phonograph; 2. the path on a magnetic tape along which a single channel of sound is recorded. Tracks are identified by number. (7)

transmitter - Equipment which broadcasts an electronic signal. (7)

trims - Portions of footage that appear in a programme's air cut, but are eventually cut off because the bits were too long or of low quality.

UHF - See Ultra High Frequency.

Ultra High Frequency (UHF) - As relates to television reception it is that portion of the electromagnetic spectrum occupying the frequencies 470 890 MHZ. (3)

U-Matic videotape - Sony Corporation's 3/4" video tape format cassette machine. (3)

Very High Frequency (VHF) - Refers to that portion of electromagnetic spectrum between the frequencies of 50 and 250 MHZ. (3)

VHF - See Very High Frequency.

VHS - See video home service.

video home service (VHS) - A small format (1/2") videotape cassette currently used by the home market.

video shader - A person who adjusts remote controls for cameras in order to keep colour and other electronic elements consistent. (5)

videotape - A magnetic tape format (cassette or open reel) for moving images. Abbreviated as "video."

video cassette tape - See cassette tape.

videotape recording/recorder (VTR) - 1.the tape on which a video

is recorded; 2. the machine on which a video is recorded and/or played.

video tape reel - A magnetic tape for moving images stored on an open reel. (11)

voiceover - A sound recording or narration added to a visual image after the image is filmed or recorded, or during the filming of the image, but from a different source.

VTR - See **video tape recorder/recording**.

watt - A measure of electrical or acoustical power. The electrical wattage of an amplifier describes the power it can develop to drive a loudspeaker. Acoustical wattage describes the actual sound a loudspeaker produces in a given environment. The two figures, in any given amplifier-speaker system, differ widely because the low efficiency of speakers necessitates their receiving relatively large amounts of amplifier power in order to produce satisfactory sound levels over a wide range of frequencies. (8)

wire recording - A sound recording on a spool of thin steel wire employing a magnetic process for recording and playing back sound. (11)

wire services - Is a news gathering service (usually international, but also national and regional) that supplies news copy and audio reports to subscribers (for a fee) who use the material to supplement their own news gathering resources. Early wire services were sent over telegraph and telephone wires (otherwise known as feeds) and some were syndicated through the mail. Contemporary services use modern technology such as computers and satellite. For an additional charge, voice clips may also be sent. Sometimes referred to as broadcast news. See also **audio service**.

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APPENDIX 1

Radio Drama Script: "What Price Loyalty"

Note: This reproduction has been reduced by 65%.

For Broadcast

Oct. 13, 1935

FANFARE

COMMERCIAL

BRITISH GRENADIERS

MINUET

WIND

Roger Falconer
WHAT PRICE LOYALTY
Norton
Roger

EVELYN BIDDLE

Episode 5 - 49

NARRATOR (above storm) Early Upper Canada in the grip of a blizzard the like of which one reads about but seldom sees! Old Kingston is hugging its fire-places and long-stoves tonight. Woodpiles are diminishing fast, in the face of the February storm. Snow is piled high, sleigh bells are silent. King Winter rules with pitiless hand, the only obstacle to his omnipotence being the scattered stone structures that are unique to Kingston, and against which the angry elements beat in vain, ---

STORM

STORM FAINTER
(from inside now)

The candle-lighted living room of Norton Villa, on Brock Street, the recently erected home of the little Niagara bride, Marigold Royce and Arthur Norton, Kingston's youngest lawyer, is the cosier by contrast to the upheaval beyond its sturdy walls.

STORM

Arthur is seated at ease beside the huge long-stove that stands in the stone partition -- half in the sitting room, half in the bed-chamber beyond, ---

HARP MUSIC

Marigold entertains him with music upon the harp, left to her tender care by her mother, our Mary, when the latter with her husband of a year Philip Arnold, and her aged father, ---

and their tried and trusted attendant, Dougal
Munro, departed for a sojourn in Boston, ---

MARIGOLD'S SONG

MUSIC FADES OUT

ARTHUR My gratitude, loved one, --- but pray do not
become weary in well doing, ---

MARIGOLD Arthur, such presumption! Exhorting me to
further effort, while you are stretched at
ease before the fire, your hands idle, ---

ARTHUR LAUGHS

ARTHUR My ears are occupied! And alert, I assure you.

MARIGOLD Then they will be entertained by the click of
your wife's knitting needles, ----

CL ICK

And indeed, sir, if your feet were less lengthy,
her knitting would be less strenuous, ---

ARTHUR LAUGHS

STORM

My sakes, what a storm!

ARTHUR A wicked night, ---

MARIGOLD But comfortable within, thanks to our long-stove,

ARTHUR Not many newlyweds can boast a stove, ---

MARIGOLD We are favoured, truly, though the fire-places
throw the heat if well supplied with logs, ---

ARTHUR Oh yes, one's face is burning while the cold
chills chase up and down one's back, ---

CLICK CLICK

MARIGOLD When I was a child of twelve or so, I could
stand upright in the fireplaces at Royce Cot, ---

ARTHUR I doubt it not, ---

MARIGOLD And we had six of such, and not only Royce Cot,
but several of the later Niagara homes were
thus equipped, ---

ARTHUR Ha, yes, but stoves are the mowe modern, say
 what you will, -- and as young people, we must
 keep abreast of the times, -- (laughs)

STORM

Egad, I am somewhat proud of the fact that in
heating arrangements Norton Villa has the latest.

MARIGOLD Quite the latest, ---

ARTHUR Why twas only in 1812, just before the war, if
 my memory serves me, that the first stove in the
 district was brought from Montreal by ox-sled.

MARIGOLD A short four years since, ---

ARTHUR Yes, for the Fairfield home, - a progressive
 Loyalist family of Ernest Town, ---

STORM

DISTANT RAP

MARIGOLD (raise) Yes, Nora, ---

FADE IN

NORA Jest a bit av refreshment t' warm yer internals.

ARTHUR Ha, coffee? -- a happy thought, ---

MARIGOLD Yes, our thanks, Nora, ---

STORM FIERCE

NORA Glory be, -- but the illimints are on the
 rampage the night, ---

STORM

ARTHUR A bad storm! Warm out in the kitchen, Nora?

NORA Aoh, its warm enough, I suppose, if ye're
 concerned wid tellin' the truth, ---

LAUGHS FROM MARIGOLD

AND ARTHUR

WIND

STORM

Wad yez harrk, wance!

MARIGOLD Awful!

NORA The wind's a-yowlin' down the chimly as if all
the dead in the cimitry was up and about, ---

STORM HOWLS

NORA An screetchin' the war-whoops av the ayvil-man.

MARIGOLD Oh, hardly, ---

ARTHUR (raise) A gentle zephyr, Nora, - from the gates of
Paradise, ---

NORA Faith, master Arthur, yez can say as y' loike,
but its on a noit loike this same, yid egsspeak th
sperrits, ---

NORA SERIOUS

LAUGHS ARTHUR (interrupting) to hold high Carnival, eh?

WIND

MARIGOLD And go cavorting about, ---

LAUGHS

TERRIFIC GUST BLOWS

OPEN DOOR WITH BANG

FADE OUT NORA Ach, murther, murther, -- for the love av Mike, -

ARTHUR LAUGHS

MARIGOLD (raise) Come Back, Nora! See! The sudden gust of
wind has blown open the street door, merely, ---

FADE IN NORA Shur'n it gave me a turn -- suddent-loike,
spakin' of sperrits abroad, ----

LAUGHS

FADE OUT NORA (suddenly) Ach, - murther, -- murther, -- murther, ---

DISTANT KITCHEN DOOR

BANG AS NORA FADES OUT

ARTHUR Ah ha! Who's this in the ~~fx~~ doorway? -- Father
Winter himself, -- Well, Roger Falconer!

MARIGOLD (relieved) Oh, Roger, ---

ROGER LAUGHS

ARTHUR Come in bld chap! Ha, you frightened the wits
out of our scullery-woman, --- standing there
like a ghost in the night, ---

Watch next Top

FADE IN

ROGER A rather substantial ghost, ---

MARIGOLD But a welcome one, ---

ROGER ~~I was fumbling about for the knocker, when the~~
~~wind blew open the door, ---~~

LAUGHS

ARTHUR Let me relieve you of your cloak, -- Nora will
shake off its white mantel in the scullery, ---

ROGER A pity to track in the snow, ---

MARIGOLD No matter, Roger, --Nora sands the floor on
the morrow, ---

DISTANT

ARTHUR Nora!

FADE IN

NORA Ach, yes, Master Arthur! Yez are all there?

ARTHUR We are, thanks to Providence! Here, shake the
snow from the cloak of one of the benighted
spirits, ---

LAUGHS

NORA Oh glory be! Oi'm so all av a-twitter oi can
scarce put forward me hand, ---

MARIGOLD (raise) Dry it by the kitchen fire, Nora, ---

FADE OUT

NORA Shure oi'd hev done that same, widdout anny
tellin', ----

DOOR

FADE IN SLIGHTLY ARTHUR

Poor Nora! She was all of a twitter, as she
said, ---

MARIGOLD Be seated, pray, ---

ARTHUR Coffee, Roger?

ROGER Most acceptable! To a half frozen man, ---

STORM

ARTHUR You are most welcome, my friend, as you know, -
But your presence here in the storm, egad,
demands an explanation, ---

Watch next top

LAUGHS

ROGER Being a writer, I am a contrary mortal, ---
While others sleep, I am wakeful, -- and when
others hug the fire, I fare forth into the
storm, ---

LAUGHS
STORM

To brush the cob-webs from my brain, ---

MARIGOLD For further effort, ---

ARTHUR And what subject engages your attention at the
moment, Roger?

ROGER Oh well, I have just completed an account of
the Red River Settlement. ---

ARTHUR Ha yes, in the distant west!

ROGER And am preparing an article now for the
Montreal Herald. -- on the Glengarry settlement
and the history, to date, of Bishop Alexander
MacDonnell of St. Raphael's there, ---

AD LIBS FROM M & A

MARIGOLD I should like to really know the Bishop's
history, ---

ARTHUR Egad, so should I, and the history of his
Glengarry Tigers, as we call'd the Fencibles
in the war, ---

ROGER Yes, ---

ARTHUR But we must not tax Roger tonight, Marigold
when he is seeking relaxation, ---

MARIGOLD Perhaps not, ---

ROGER One of these days, I will inflict the story on
you, -- tis most unusual, really, ---

MARIGOLD We shall have that to anticipate, ---

STORM

ARTHUR It is to be hoped that the storm abates before tomorrow night, ---

MARIGOLD Oh, I do hope it will, ----

ROGER And why the anxiety, may I ask? ---

STORM

Is the wood-pile low?

LAUGHS

ARTHUR Ho no, - but Marigold and I are to attend a quilting-bee, ---

ROGER A quilting-bee? Since when is sewing one of your accomplishments, my friend?

LAUGHS

ARTHUR My little wife, and other skillful feminines will ply their needles till the clock strikes ten, when idle masculinity will put in its appearance for supper and a merry time, ---

LAUGHS

STORM

MARIGOLD I wonder if they are having this storm down in Boston, ---

ARTHUR Possibly!

ROGER Hard to say!

MARIGOLD I should like to peep in upon them, in old Montgomery House, mother's girlhood home, ---

ROGER You have never seen it, of course, Mistress Marigold, ---

MARIGOLD Oh no, never! Though I know every nook and cranny of it by hearsay, ---

ARTHUR Marigold's mother and grandfather had the shock of their lives ~~xx~~ recently when Philip Arnold, Marigold's step-father, ushered them into Montgomery House, their residence of by-gone days, and exactly as it was when they fled from it as exiles, -- to this northern wilderness, p----

MARIGOLD And how our dear old Douglass will enjoy
 playing butler again in the grand old family
 mansion, ---

ARTHUR Roger, perchance, does not understand the
 situation, Marigold, ---

ROGER Ha, not fully, I confess, ---

ARTHUR You see, old chapple, -- Philip Arnold, after
 the eviction of the Loyalists from the States
 remained behind, -- in Boston, ---

MARIGOLD A rebel against King George, ---

ROGER Yes, I understand, ---

ARTHUR Well, through sentiment for the home of his
 very dear friend, Marigold's mother, ---

MARIGOLD His Loyalist sweetheart, ---

ROGER Ha, yes, ---

ARTHUR Philip purchased Montgomery House, which had
 of course been confiscated, and installed a
 caretaker, with orders that everything should
 remain exactly as his friends had left it, ---

MARIGOLD Philip is a love, ---

ROGER He must have been in love, ----

ARTHUR Oh well, he was! (laughs) However, now years
 later, he marries his early sweetheart, and
 takes her back for a sight of her old home, --
 as it was when she left it, and ardent little
 Loyalist maiden, ----

ROGER Romantic, -- in the extreme, ---

STORM

Made up of next page

ROGER Almost incredible to this generation, ---
British subjects leaving homes such as
Montgomery House, luxury, comfort, wealth, --
through loyalty, ---

MARIGOLD Oh, but they would have been most miserable, -
remaining on rebel soil, ---

ARTHUR To take the oath of allegiance to a rebel
president -- was quite beyond the, naturally,

ROGER Ha, so it seems, ---

MARIGOLD For England - the glorious British Empire,
and the grand old flag, -- I -- well - I
should have done just as mother did, ---
no matter what the consequences, ---

ARTHUR There ~~xx~~ speaks the daughter of a Loyalist,
Roger, ---

ROGER And thus will speak the sons and daughters of
the United Empire Loyalists, while Time endures,
Arthur, or I'm no prophet, and no historian!

STORM

MINUET

NARRATOR (topping storm) On the wings of the storm we leave
Kingston and Norton Villa, - for a flying visit
to Boston and stately old Montgomery House, ---
our Mary's dearly-loved home in the by-gone
days, -- The blizzard holds high carnival here,
as in the distant north, ---

STORM

STORM FADES DOWN & OUT

In the luxurious library, unchanged since our
last visit thirty years ago,--Mary's white-
haired father is dosing, beside the open fire,-
a Loyalist patriarch on familiar but now alien
territory. A faint smile parts his lips, ---

MUSIC FADES IN

Mary sits at the spinnet, the dear old
spinnet which, three decades since, well knew
and loved the touch of her girlish fingers ---
Her husband, Philip Arnold, in the shadow
cast by the flickering fire-light, feasts his
eyes upon her still beautiful face, ---

PHILIP My thanks, dear one, -- Tis like a breath from
by-gone years, ---

MARY The dear old spinnet, how I missed it for the
longest while, ---

PHILIP Tis with difficulty one realizes that so much
has taken place since we three sat thus
within this room, two and thirty years ago. ---

STORM

MARY How very wonderful of you, Philip, to cherish
our old home as you did, --- after our
departure, --purchasing it, - guarding it from
change, ---

PHILIP Ha, twas like a shrine to me! You little know,
Mary! After the Revolution, you and your
father exiles in the remote north, -- I -- alone
would enter here, -- feeling your dear presence
round about me, -- Oh, twas thus I lived,
until mad with longing, I resolved to forsake
Boston and the New Republic which I had grown
to loathe, since it had torn you from me, ---

MARY Oh, that cruel, cruel war, ---

PHILIP And I insane enough to believe that Washington
and his followers were in the right, ---

MARY You were so young, Philip, -- so impetuous, --
I understand it now, -- Maturer years have
shown you the glory and the greatness of our
Mother land, ---

PHILIP Ah, but the wasted years between, Mary, ---

MARY We must forget them, that is all, ---The last
~~xx~~ twelvemonth - a dream of happiness -- has
compensated, ---

PHILIP We shall always keep Montgomery House, --
unchanged - a shrine, as I said, ---

MARY Always, always, - Philip - the dear old home,
No strange feet must tread its halls, ---

WIND

PHILIP You would not like to forsake Niagara, --
permanently, for Boston and Montgomery House?
It's stately luxury makes Royce Cot suffer
pitifully by contrast, ---

MARY Montgomery House, Dear? On American, - on alien
soil? Were it twenty times the mansion that
it is, and twenty times as dear, to me, yet would
I prefer a shack under the British flag, --

PHILIP And from the bottom of my heart, - the heart of
a much too late Loyalist, I say Amen!

WIND

MARY I wonder what Marigold and Arthur are doing
now, at Kingston, in Upper Canada, -- If this
storm is visiting them, ---

PHILIP Possibly! (lower) Ha, your father is rousing,
love, -- I will withdraw and leave you and him
alone, as was your custom at the end of the day
long ago, ---

FADE OUT

MARY (raise) Thank you, Philip, - for a short while, merely!

DOOR

FADE IN A LITTLE AS
MARY GOES TOWARD HIM

FATHER Ha, bless me, daughter, - I have slept, ----

MARY Yes, you have, father, long and peacefully, --
(anxiously) You are quite well?

WIND FILLS IN

FATHER Quite well, I think, ---

The past, -- the past, it came to me. ---
in a dream, - I cannot seem to shake it, ---

MARY The happy past? ---

FATHER Ah yes, the happy past, -- The mantle of the
years dropped from me, -- I was young and
vigorous once more, -- master of Montgomery
House, -- slaves to do my bidding, ---

MARY Yes, -- yes father?

FATHER A coach and four at my command, -- coachmen,
cooks, gardeners, ---

MARY As of old, ---

FATHER Philip's father, my old friend Henry Arnold, -
flashed in front of the picture, -- Then-- on
until my little bride of one short year, your
mother Mary, entered that door, -- A happy
smile was on her lips, ---

MARY My mother, whom I never knew, ---

FATHER Yes, I seemed to be sitting in this chair, as
I am sitting now, -- before the fire, -- and
she, to float toward me, -- bend over me, --
the tenderest caress, -- and then the whispered
words, dove-like in their softness, -- "Come,
come with me, dear one, -- I have waited long!
Let us away together. Renew thy youth in the
realms of light, ---

MARY Beautiful, father, ---

FATHER A dream, -- only a dream, ----

MARY (softly) Shall I sing a good night hymn for you, father
dear? ---

FATHER 'Jesus, lover of my soul,
Let me to thy bosom fly' ----

MARY Yes, father, ---

VERY FALTERING FATHER You are happy with your Philip, Mary?

MARY Very, very happy, -- If has been like a dream
for us, here at old Montgomery House, but we
are both becoming anxious to return to
Niagara, Royce Cot, and British soil, ---

FADE A LITTLE FATHER Yes, -- yes, -- British soil, ---

MARY Now, our hymn, ---

MARY SINGS
FADE IN MARY Father, father, -- are --- are -- you ill?

FADING FATHER Ill? No -- no-- no----

MARY Father, father, rouse! I pray, ---

FATHER Niagara ----- seems ----a long----way ---off-
A ---- long ---- way ---- off, (heavy breath-
ing)

MARY Father, -- father --f- dearest! You are ill,
you are ill!

FATHER (breathes heavily)

MARY Yes? Yes, father? What, - what is it? ---
I can scarcely hear, ---

FATHER (as if speaking to someone else)
I --- come ----- I ---- come -----beloved!

MINUET NARRATOR And the spirit of the Loyalist patriarch
wended its way to the realms of light, ---

SLEIGH BELLS FADE IN
Meanwhile, at distant Kingston, the storm past,
the stars shining, -- sleigh bells jingling, the
elite of the district turn out for the
Quilting Bee, ---
The Quilting Bee!

SLEIGH BELLS
SLEIGH BELLS FADE OUT

FAINT MINUET BACKGROUND

A MUSICAL REVIEW

CHATTER ETC

VOICES (topping chatter)

How do you do, Maria dear,
To see you gives me pleasure
I'm glad you fetched Kezziah here
At quilting she's a treasure!

LEADING VOICE Yes, Kezziah is a treasure!

VOICES IN UNISON Quite a treasure!

NARRATOR (topping chatter)

The ladies neat, each other greet
And at the frame are seated
In order placed, the ~~the~~ work they haste
To get the quilt completed

CHATTER

BACKGROUND

While fingers fly, their tongues they ply
And animate their labours
By conning beaux, discussing clothes
Or talking of their neighbours.

CHATTER

1ST WOMAN Her dreadful frock, gives me a shock
Tis unbecoming, very

LEADING VOICE Very!

VOICES IN UNISON Oh very!

1ST WOMAN Her bodice low, -- A perfect show!
I'm horrified at Mary!

VOICE Shocking!

VOICES IN UNISON Quite shocking!

1ST WOMAN Quite out of style, the longest while
It puts me in ampassion

2ND WOMAN A perfect freak! In vain you'd seek
A sillier contrapshun

LEADING VOICE Silly! Quite!

VOICES IN UNISON Most silly!

CHATTER

VOICES (through chatter)

1. My dear, a fetching brooch you've on
2. I'm very glad you like it
3. I'm told that Miss McConieon
4. Don't speak to Mr. My-gate

LEADING VOICE Do tell!

VOICES IN UNISON Do tell!

1ST WOMAN I saw Miss Bell the other day
Young Green's new gig adorning

LEADING VOICE Hah, hah!

VOICES IN UNISON Hah, hah!

2ND WOMAN Quite commonly indeed, they say
 Since Andy Black she's scorning

LEADING VOICE Oh my!

VOICES IN UNISON Oh my!

CHATTER
 VOICES (in the chatter)
 1. 'Tis time to roll. 2. My needle's broke
 3. So Martin's farm is selling
 4. Louisa's wedding is bespoke
 5. Indeed! 'Tis news you're telling
 2. That match will never come about
 It puts me in a passion

CHATTER
 BACKGROUND 1. Hair puffs they say, are going out
 3. Yes, curls are all the fashion!

LEADING VOICE Oh quite!

VOICES IN UNISON Yes, quite!

SLIGHT BRIDGE MINUET

NARRATOR The quilt is done, the tea begun

THE CLATTER OF DISHES
 The beaux are all collecting

CLATTER OF DISHES

FADE IN MALE VOICES IN UNISON Good evening! Good evening!

NARRATOR The table cleared, the music cheered

MUSIC FADES IN VOICES IN UNISON Ah music!

NARRATOR His partner each selecting!

CHATTER & VERY DIM MUSIC

1ST BEAU My dance, Lucille! You make me feel
 A-flutter with emotion

STAGE WHISPER

1ST WOMAN Hush Edward dear. The folks will hear
 'Twill cause a sad commotion

STAGE WHISPER

CHATTER

2ND MAN Ah Charity! A rarity
 An evening such as this is

DIM MUSIC BACKGROUND

2ND WOMAN I quite agree, --

CHATTER &

2ND MAN

Come dance with me

SUBDUED

My heart aglow with bliss is!

LAUGHTER

MUSIC & CHATTER

NARRATOR (topping confusion)

The merry band in order stand

The dance begins with vigor!

LIVELY DANCE MUSIC

WITH OCCASIONAL LAUGH

And rapid feet, the measure beat

And trip the maze with rigor!

LIVELY DANCE MUSIC

CONTINUES

VOICES (into dance)

FADE IN & OUT

1ST WOMAN

My kerchief sir! I lost it

1ST MAN

I lost my heart, sweet one

1ST WOMAN

You must away have tossed it!

MUSIC

MUSIC STOPS

APPLAUSE & LAUGHTER

VOICE (into applause) Delightful!

DURING APPLAUSE

VOICES IN UNISON

Most delightful!

MUSIC CUE

FOR SINGING

ARTHUR (in natural tones) Marigold, love, are you enjoying
the quilting Bee?

CHATTER

MARIGOLD

I am charmed, Arthur! Never have I enjoyed
an evening more!

CHATTER

1ST WOMAN (topping chatter) Maria Long will sing a song
We all enjoy her lilting, --

APPLAUSE & VOICES IN UNISON Maria! Maria!

1ST WOMAN (topping music) Twere sad to miss a treat like
this

When gathered at a quilting.

~~VOICES (above applause)~~ *Oh quita!*

MARIA SINGS QUAINI NUMBER

APPLAUSE

ABOVE APPLAUSE VOICES IN UNISON *Most* Delightful! Delightful!

CHATTER

1ST WOMAN (topping chatter) Isiah Riece will speak a piece

To make the hours speed faster

APPLAUSE Isiah! Isiah!

1ST WOMAN (topping applause) To miss this treat, Isiah's feat

Twould spell indeed, disaster!

APPLAUSE

LEADING VOICE Oh yes!

VOICES IN UNISON ~~Oh yes,~~ yes! *ah yes*

ISIAH'S PIECE

OLD FASHIONED SELECTION

FROM MOORE OR GOLDSMITH

APPLAUSE

LEADING VOICE (topping applause) Most clever!

APPLAUDING VOICES IN UNISON Most Clever!

DANCE MUSIC CUE

CHATTER

NARRATOR (topping chatter)

Again they dance! At every chance

The beaux, the belles embracing

DANCE MUSIC

OCCASIONAL LAUGH

A merry throng, they glide along

the ills of life efacing, ---

DANCE MUSIC

VOICES (in dance) (stage whispers)

2ND MAN My little sweet, your waist so neat

I do embrace with pleasure

2ND WOMAN Sir I refuse! Your P's and Q's
You'll mind, or stop the measure.

DANCE CONTINUES

FADE IN
AND OUT AS
THEY COME
UP TO AND
PASS THE
MIKE

VOICES

1. A painted doll! So very small!
2. This step is quite confusing
3. The waltz is new to quite a few
4. Her stride is quite amusing

DANCE CONTINUES AD LIB

NARRATOR (topping dance)

And as they trip, the moments slip
Old time himself seems dancing

DANCE MUSIC
OCCASIONAL LAUGH
FADES IN AND OUT

Till night's dark eye is oped to spy
The steps of morn advancing

MUSIC GRADUALLY
FADES OUT

SLIGHT BRIDGE MINUET

CHATTER ETC.

VOICES (in confusion)

1. Goodbye, Matilde
 2. Farewell Jane
- Your party was successful

1ST MAN When bid again, in sun or rain
Will come, it was so zestful!

LEADING VOICE The evening was most zestful!

VOICES IN UNISON Most Zestful!

LEADING VOICE Farewell!

DOOR

VOICES IN UNISON Farewell! Farewell!

DOOR

Bells
WHEELS FADE IN

WHIPS

Bells

NARRATOR (topping wheels) Then closely stowed to each abode
The carriages go tilting!

Voices: Hurray

Men's voices in unison: Hurray, giddy,

*Narrator: And many a dream has for its theme
The pleasure of the jousting!*

Gale and bells.

Minuet!





Appendix 3

11 CHCH	
HAMILTON	TORONTO
Golden Horseshoe Report	
5:30-7:00 FIRSTCAST IN NEW FORMAT	
DATE <u>OCT 19/92</u>	
VT# <u>3</u>	
MASTER <input checked="" type="checkbox"/>	DUB <input type="checkbox"/>
MONO <input type="checkbox"/>	STEREO <input type="checkbox"/>
OPERATOR <u>BB</u>	

CHCH-TV videotape label
for television news programme
recording of "Golden Horseshoe Report," 19 October 1992.