American Archive of Public Broadcasting
**Listening and Viewing Guidelines**

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# 1. Introduction

**1.1 Moving Image vs. Sound**

These guidelines are written to be used for both listening to sound assets and viewing moving image assets. While there are many similarities in cataloging moving image and sound assets, there are some fundamental differences in the type of information each type of asset conveys. This difference leads to particularities in the way that we play them back for cataloging purposes.

While cataloging moving image assets, the cataloger can see changes in sets, locations, shots, and people on camera. Catalogers can skip through digital video at several minute intervals, pausing for only one frame per interval, while still being able to tell if the entire asset 1) features the same people in the beginning, middle, and end, and 2) takes place in one location, or includes various kinds of scene changes throughout.

The lack of any visual information means that catalogers will need to spend a bit more time with the sound assets. This is particularly for the first few minutes of the content, in order for the cataloger to get an initial idea of the format, pace, and extent of the asset, as well as to identify speakers based solely on their voices. Catalogers should also listen to audio assets at various intervals for a few seconds or more, in order to find out if the asset contains more than one segment, speaker, or story.

Many edited programs and episodes will have various segments compiled together to make the show. Throughout these guidelines, the instructions will tell you to identify the beginnings of each segment of an asset, in order to be able to determine the topic, focus, and/or scope of each asset. Again, this will be faster and easier with moving image assets than with sound assets because of the cataloger's ability to see these shifts in the digital video. In order to not miss segments in the sound assets, you will need to use shorter intervals to skip through them. Once you have identified that there is a new segment, return to the beginning of that segment. The beginning of the segment will most likely have some introduction to the segment, and possibly tie it into the overarching theme of the program or episode (if there is one).

Another difference between moving image and sound assets is the way they present titles and names. Moving image content is able to (but may not always) display the titles of the program, series, episode, and/or segment as written words on the screen, through spoken language, or using both methods. The same can be true for the way they display names of their contributors, like the host or anchor, and the guests, panelists, or interviewees. The cataloger should pay attention to both of these methods, as they may be used in any combination throughout the asset. In contrast, sound assets can only provide titles and names through spoken language. When gathering information that is only presented through spoken language, in either moving image or sound assets, try the best you can to spell and punctuate the titles and names as you

hear them. It is sometimes helpful to repeat those sections multiple times to ensure that you heard the pronunciation correctly.

## 1.2 Getting Started

The first thing the cataloger will need to determine is the Asset Type because the procedure for listening or viewing an asset will depend on this. Asset Types can often be determined within the first few minutes of listening to or watching an asset. At that point it is usually clear to the cataloger if an asset is edited or raw footage.

For raw footage, it will often be clear by this point if the raw footage is an interview, b-roll, outtakes, or some other type of unedited content. For edited content, the beginning of an asset usually gives the most information about whether the asset is an episode from a series, a stand-alone program, or a segment or clip extracted from a larger work. Also for edited content, the genre will probably be significant in determining the most effective way to listen or view an edited asset for cataloging, since many types of programming stick to general formulas (e.g., most talk shows follow a somewhat similar formula).

Once the Asset Type and (optionally) Genre have been determined to the best of your ability, you will be able to determine which of the instructions in these guidelines pertain to that specific type of content

# 2. Raw Footage

## 2.1 Interviews and oral histories

Interviews and oral histories are recordings of conversations, in which interviewees talk about themselves, their experiences, and/or their areas of expertise. They are unedited and often include mistakes, repeats of answers, and passages of silence while equipment is being set up.

Instructions:

Play the beginning for all logistical information. Interviewers or interviewees usually provide the person(s) name (possibly spelled), and sometimes also the date, location, and what program or series the interview is being conducted for.

Play the content long enough to get an idea of how often the interviewer asks questions and changes topics, and how long the interviewees' answers are. Based on the length of answers and frequency of questions, skip through at appropriately spaced intervals to get an idea of each topic covered and the general idea of the interviewees responses.

## 2.2 B-roll (Moving Image Only)

B-roll is secondary footage shot for the purposes of editing it into the final work as establishing shots, supplemental context, cutaways, etc. B-roll will often include long takes of the same shot, sweeping pans across a scene, and seemingly random shots of crowds, traffic, exteriors of buildings, etc. B-roll is frequently capture both with and without accompanying sound.

Instructions:

Play the beginning to get an idea of what the shot(s) consists of.

Skip through at short intervals, trying to identify and play each time the environment or shot changes. Play enough to get an idea of what each shot includes. Look out for street signs, building signs, and other identifying landmarks that might give you more information about the footage.

## 2.3 Wild Sound (Sound Only)

Wild sound is audio recorded without microphones directed at specific speakers, in order to capture the atmospheric sound of an environment. It will often sound muffled and/or have voices getting louder and quieter throughout the recording. There will also sometimes be stretches of unidentifiable sound or silence.

Instructions:

Play the beginning to get an idea of what the audio consists of.

Skip through at short intervals and try to identify if the type of audio or location has changed, and play through long enough each time to determine what that section of audio will consist of.

## 2.4 Outtakes
Outtakes are generally the footage that was shot for a work, but not used in the final edited version. However, for the purposed of these guidelines, we're considering outtakes to be raw footage of speakers reciting from scripts or cue cards. There will often be numerous takes of the same lines.

Instructions:
Play the beginning to get an idea of the scene or lines. Skip through to see if there is more than one scene/line,and play through enough of every new scene or announcement to get an idea of what it is.

## 2.5 Raw Event Coverage
Raw event coverage refers to any moving image or audio content that is not edited or intended for live broadcast, which captures an event, such as speeches, press conferences, concerts and music festivals, symposia, and demonstrations.

Instructions:
Play the beginning to get an idea of what type of event it is, where it is, what it's about, and who's there. Skip through to see if multiple people speak or perform, and play enough of each new speaker to get an idea who they are and what they're saying or performing. Make sure to watch the end, because there will sometimes be short interviews after the event with people in attendance to get reactions to the speech, performance, etc.

# 3. Edited Content

## 3.1 Sources of Information within the Content

3.1.1 In Moving Image Content:


**Slates:**
      The slate is either an actual slate that gets recorded, or an insert that gets edited in before the content. Slates often provide Program titles, or Series and Episode Titles, Program or Episode Numbers, and Dates. They also sometimes provide the names of creators like producers or directors, and the names of contributors, like guests.



Example of an original slate that would be recorded before the show
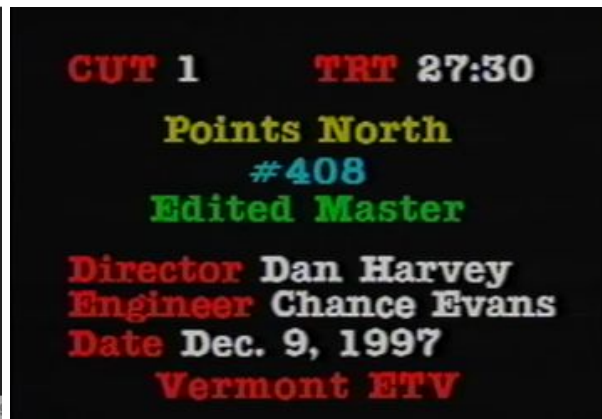


Example of a "slate" insert, that would be edited in when recorded to tape


**Title Cards:**
      The title card will feature the title in the form that was used when it was broadcast.



Example of a full title card



Example of overlaying the title, while still showing content from the show

**Lower thirds**:

      Lower thirds provide information about contributors, usually guests, interviewees, or panelists. Lower thirds might also provide information about the contributor's title and/or affiliation.



Example of lower third, with name and affiliation of speaker



Example of lower third, with name and role of speaker

**Opening and end credits**:

      Opening credits often provide the name of the producer and other creators. They might also provide the name of the host, anchor, or moderator. End credits will likely provide the same information an opening credits, plus additional contributor information.



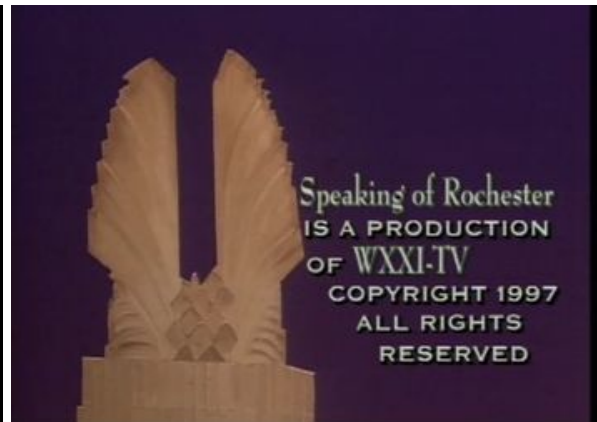Example of opening credits providing Publisher information



Example of end credits providing Creator information

**Copyright statement**:

Copyright statements usually follow directly after the end credits, and will provide the name of the copyright holder and the year the copyright was established.



| | |
|---|---|
| Example of a copyright statement overlayed as the show fades out | Example of a copyright statement inserted after the content ends. |

3.1.2 In Sound Content:

- **opening sequences**- Opening sequences, often featuring music or other sound cues, and sometimes an announcer, will usually provide the name of a program or the name of the series to which an episode belongs.
- **introductions**- Typically on radio, when a new person begins speaking they either introduce themselves, or are introduced by the host of the show. If you a skipping through a radio program or episode and you hear a voice you don't recognize, you can scroll back until the part of the show where that person is introduced to get the contributor's name.
- **credits and sponsorship info**- Credit and sponsorship information usually comes at the end of a program or episode when the host or anchor is signing off. It usually provides the names of creators and contributors, and possibly the name of the copyright holder, although it is unlikely that a copyright statement would be made explicitly.

## 3. 2 Programs vs. Episodes

Within the AAPB collection, we are defining a program as content that has been prepared for broadcast to be presented as a single work. Episodes, on the other hand are installments of a series, so while they are broadcast as a single unit (rather than broadcasting all episodes of a series back to back as one really long work), episodes all fit into the overarching series.

Sometimes you will be able to tell whether content is a program or an episode based on the slate, which should either have 1. a program title or 2. series titles and episode title and/or number. However, sometimes the slate will say "program", rather than episode, because the terms are sometimes used interchangeably. For our purposes, if it's part of a series, we consider it an episode, even if the slate says program title.

Sometimes you will be able to tell whether content is a program or an episode based on the title sequence. Othertimes you might be able to tell based on the host, anchor, or narrator's introduction to the show.

## 3.3 Programs

### 3.3.1. Documentaries:

A documentary program is a stand alone work that documents some aspect and/or version of reality, intended to inform listeners/viewers. Many documentary programs include interviews with experts or people involved with the topic at hand. Documentaries might also include reenactments, archival footage and sound, photographs, and documents.

Instructions:

Play the beginning to catch an initial introduction to the topic.

Since documentaries don't have a strict format, the best practice would be to skip through the media at a few minute intervals, playing enough each time to get an idea of the topic being discussed and the method of presenting the information. Especially for moving image assets, try to play frequent enough intervals so that you'll be able to determine if they use any of various types of information, including interviews, still photographs, third-party moving image or sound, and reenactments/dramatizations.

Play the ending for any information or summary they present while wrapping up.

### 3.3.2 Music Performances:

Music performance programs are often made up only of recordings or live broadcasts of an concert or music festival, although sometime they are performances in the television or radio studio.

Instructions:

Play the beginning until it is clear who is performing, the location of the performance and performance date, if that information is given.

Skip through at a few minute intervals and play for a while, to see if any other information is provided.

If there is commentary between parts of the performance, play at least some of each piece of commentary, if not all (depending on how long the commentary lasts), to get a good idea of what's being discussed.

If they announce or other make clear the song titles, try to identify and play that section before or after each song.

### 3.3.3 Political Debates:
Political debate programs are usually moderated debates between candidates in an election.

Instructions:

Play the beginning until it is clear who is debating, if there is a focus to the debate, and under what circumstances the debate is occurring (is it during a campaign? If so, for what political position?)

Try to catch each major question or topic raised, and play enough to determine the general views of each debater, possibly skipping through each answer or topic section to see their arguments develop.

Skip through at a few minute intervals and play for a while, to ensure they haven't introduced anything you missed.

### 3.3.4 Sports Games:
Sports game programs are often made up only of recordings or live broadcasts of a sports game, with or without commentary from the broadcasting station.

Instructions:

Play the beginning until it is clear who is playing, what sport they're playing, where and when they're playing, and if there is any significance to the game in particular (is it a championship, first game of the season, etc.), if that information is given.

Skip through at a few minute intervals and play for a while, to ensure that you determine if there is content other than gameplay and color commentary.

Play the end to determine the final score. Also determine if there are half time or end of game interviews with players or coaches. If there are interviews, watch those from the beginning to determine who is being interviewed and what they are discussing.

### 3.3.5 Other programs:

Instructions:

There is an endless number of formats that programs could take, so best practice is to play until you have a good idea of the program's format and content.

As with any AAPB cataloging, if a program is made up of multiple sections or segments, play enough of each one to know what it's about or what it's featuring in each specific segment.

Skip through at a few minute intervals and play for a while, to ensure they haven't introduced anything you missed.

## 3.4 Episodes

Many episodes will be on the list of *Significantly Represented Series*, in which case, it should have a Series description and genre data. For Episodes that aren't on the list of *Significantly Represented Series*, you can determine the format based on the definitions in the Genre controlled vocabulary.

General Instructions:
When listening to or viewing an episode, always play the beginning of a show until actual content of the episode begins,  because they will often note the focus of the episode or list each segment of that episode.

### 3.4.1 News Reporting series:

News reporting series have an anchor that reports on current events. There are often additional reporters provide more information about specific current events, either through reporting from the studio, live on site, or with edited news stories.

Instructions:
      Try to determine/verify date from episode intro.
      Try to identify and play all of the sections where the anchor provides short reports and intros to pieces, so you don't miss anything.
      Play enough of each edited news package to get the topic, significant interviewees, speakers, panelists, etc.

### 3.4.2 Talk show series:

Talk show series are shows during which a person or group of people discuss topics with the show's host.

Instructions:
      Play the introduction of show and the guest(s). If more guests join later in the show, try to identify and play those introductions too.
      If there is only one guest or all of the guests are introduced and appear throughout the episode, play until you can determine what topic(s) they're discussing. Skip through at a few minute intervals and play for a while each time, to ensure they haven't introduced a new topic you missed.
      If there are multiple guests joining at different times throughout the show, play enough of each guests' segment to determine the topic they're discussing.

### 3.4.3 Magazine series:

Magazine series are shows presenting multiple edited informational segments, usually at least a few minutes in length.

Instructions:

Play the beginning to see if they announce any overarching theme or focus for the episode.

Identify and play the beginning of each segment to get an idea of the topic and people involved.

Play the ending to gather any information they present while wrapping up.

### 3.4.4 Instructional series:

Instructional series are shows demonstrating and/or explaining skills, with the intention that listeners/viewers will be able to replicate them on their own.

Instructions:

Play the beginning while they introduce the project and any specific skills or materials that will be used.

If it is an instructional show with both a host and guests, make sure you play through the introductions of each guest.

If there is only one project per episode, skip through at a few minute intervals and play for a while each time, to ensure they haven't introduced a new topic you missed.

If there are multiple projects per episode, identify and play the beginning of each segment to get an idea of the specific of the project.

Play the ending for any information or summary they present while wrapping up.

### 3.4.5 Educational series:

Educational series are shows during which the host explains facts and ideas to the listeners/viewers, much as they would in a classroom setting.

Instructions:

Play the beginning while they introduce the topic of the episode, and play long enough to get a good idea of what they're talking about.

If it is an education show with both a host and guest experts, make sure you play through the introductions of each guest.

Skip through at a few minute intervals and play for a while each time, to ensure they haven't introduced a new topic you missed.

Play the ending for any information or summary they present while wrapping up.

### 3.4.6 Documentary series:

Documentary series are shows some aspect and/or version of reality, intended to inform listeners/viewers.

Instructions:

Play the beginning to catch an initial introduction to the topic.

Since documentaries don't have a strict format, the best practice would be to skip through the media at a few minute intervals, playing enough each time to get an idea of the topic being discussed and the method of presenting the information. Especially for moving

image assets, try to play frequent enough intervals so that you'll be able to determine if they use any of various types of information, including interviews, still photographs, third-party moving image or sound, and reenactments/dramatizations.

Play the ending for any information or summary they present while wrapping up.

### 3.4.7 Performance series:
Performance series are shows featuring a performance, usually musical.

Instructions:

Play the beginning until it is clear who is performing, where and when, if that information is given.

Skip through at a few minute intervals and play for a while each time, to ensure they haven't introduced anything you missed.

If there is commentary between parts of the performance, play at least some of each piece of commentary, if not all (depending on how long the commentary lasts), to get a good idea of what's being discussed.

If they announce or other make clear the song titles, try to identify and play that section before or after each song.

Play the ending for any information or summary they present while wrapping up.

### 3.4.8 Children's series:
Children's series shows are designed to entertain and/or educate children.

Instructions:

Play the beginning while they introduce the topic of the episode or of the series as a whole.

Play the beginning of each segment to determine the topic discussed and/or the skill being taught.

Skip through at a few minute intervals and play for a while each time, to ensure they haven't introduced anything you missed.

Play the ending for any information or summary they present while wrapping up.

### 3.4.9 Episodes from other types of series:

Instructions:

Play the beginning to determine what the episode is discussing or featuring.

Skip through at a few minute intervals and play for a while each time, to ensure they haven't introduced anything you missed.

Play the ending in case there is any information or summary they present while wrapping up.

## 3.5 Segments

A segments is a self-contained portion of a program/episode, which serves its own function, but operates within the larger program/episode.

Sometimes an asset will be comprised of multiple segments that aren't edited together into a single broadcast unit. In these cases, each segment should get its own title and it's own section of the description.

Instructions:
If the segment(s) is short (under 3 minutes), play through the whole thing. Otherwise, play the beginning to determine the topic and format of the segment. Then skip through at one minute or so intervals to see if the segment brings up new topics as it develops. Watch the end in case there is a summary of the segment presented at the end.

## 3.6 Clips

A clip is an excerpt or extract of a larger edited work, which is not a segment.

Instructions:
Play through the whole thing. Also, try to establish from what larger piece the clip was taken.