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SAVING AMERICA'S RADIO HERITAGE:
RADIO PRESERVATION, ACCESS, AND EDUCATION

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PANEL: RADIO COMMUNITIES

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FRIDAY
FEBRUARY 26, 2016

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The Panel met in the Library of Congress Montpelier Room, 101 Independence Avenue, S.E., Washington, D.C., at 1:30.m, Susan Smulyan, Chair, presiding.

PANEL MEMBERS

SUSAN SMULYAN, PhD, Brown University, Chair
JOSEPH GALLUCCI, Pacifica Radio Archives
ELIZABETH HANSEN, Independent Scholar
CHRISTOPHER TERRY, PhD, University of Wisconsin-
Milwaukee

RESPONDENT

WILL FLOYD, Prometheus Radio Project

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P-R-O-C-E-E-D-I-N-G-S

1:35 p.m.

CHAIR SMULYAN: I think we could get started. Just a little late but we'll get going here.

So, I'm Susan Smulyan. I teach at Brown University and I've been doing radio history since 1982, I just figured that out, when I started a dissertation on commercialization of American broadcasting.

But we're here today to do a panel called Radio Communities. And I think what I'll do is introduce the speakers as they come up. And they'll each speak for about 20 minutes.

And then our respondent, Will Floyd, from the Prometheus Project, will come up and have some interesting things to say. And then we'll take some questions.

So, I'm going to start, we're going to go in the order that the speakers are listed in your program.

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And I'm going to start with Chris Terry, who's a lecturer at the University of Wisconsin-Milwaukee in the School of Journalism and Mass Communications.

Chris received his Ph.D. from UW-Madison and spent 15 years in broadcast radio. His research includes policy, regulatory and legal analysis of media ownership, media content and political advertising.

He currently teaches courses on media operations, media law, media policy and media history in the Journalism, Advertising and Media Studies program at UWM.

And his research has earned paper awards from the Law Division of the National Communication Association -- I didn't know there was one, so I've now learned something before you even talk -- and the Law and Policy Division of the ICCAT.

So, thanks very much for coming, Chris. And we see your paper title on the screen. Thanks.

DR. TERRY: As she said, I normally do

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law and policy research, so to take a little dive into the content approach like this is a little out of my field.

I discovered this archive when I was a graduate student. I was actually looking at the "Journal Sentinel's" broadcast archives, which are at Milwaukee, and I found this one.

And it was still on reel-to-reel tape which, being an old radio guy, I just had to dive into.

But not having time at that point to do anything productive with it, I kind of set it aside.

Then I got my Ph.D. and still had it in the back of my mind that I would like to do something with it.

And then finally I got a grad student that could help me with doing it. Mostly to have sort of the cultural-studies-media-effects research background/literature necessary to do a project like this.

So he's doing his thesis on this. I'm

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actually going to take a little different tack on this. I'm going to talk about this archive and the show from a perspective that a law guy would see this. It's a diversity issue.

One of the things that I think radio doesn't get enough credit for, especially after consolidation, is that radio's strength is that it's a local medium that can deliver local content to a niche audience, and can do that very successfully, much more successfully than television or cable can do with their sort of mass comm, mass communication, lowest denominator common approach.

And I think things like this are what the Task Force is really about. So I was really happy to be able to talk about this and contribute [to] it as part of the archives that we're collecting for the program.

What I'm talking about here is the Gay Perspectives radio program. And one of the things I think is most interesting about this program is that it even existed.

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It was a radio program produced in part by a group, the Gay Peoples Union, on the University of Wisconsin-Milwaukee campus.

It had a short run on a college radio station and then was actually on a commercial radio station after that.

The GPU is one of the earliest gay rights organizations in Milwaukee. And Milwaukee, UW-Milwaukee, I mean, has a long history of being very LGBT-friendly.

And this group was very active on campus. But unlike many of the groups of that era, they weren't really "fist in the air" sort of activist types. They were much more assimilationist, moderate approach, and the show is very representative of that.

But they had two forms of outreach. They ran the newspaper which you can see there. And then the arrow is pointing to the little story in their newspaper about the radio show being on.

Now, when Ryan, my grad student, and I

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decided to work on this project, by the time we got to it, the audio had been digitized. The tapes were in pretty bad shape at that point.

But we found them in RealAudio format. Do you guys remember RealAudio format? Do you know what a pain RealAudio format is to work with?

I had to -- when I put the RealAudio player onto my computer, my Mac actually told me it was a virus, and I actually had to go in and manually defeat my virus protection program.

My 22-year-old grad student who was working on this with me didn't even know RealAudio was a thing. He was very confused about what RealAudio was.

The program itself, it was an old-style talk format. And what's really amazing about it is just how absolutely dry it is. There is absolutely no emotion at all in this show. It is dry to the point of, I mean, it's like toast dry. It's amazing.

But why that's really amazing isn't that

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-- the people who were producing it weren't radio people, so that's part of the reason it was like that.

But they talked about really complicated issues, really graphic sexual issues in many cases, lifestyle issues in many cases, but they didn't do it in any sort of way that was meant to titillate, or in any way be pervasive.

And they were really using it as a way to organize [themselves] -- every show contained a community calendar, talk about events that were going on around campus, around town.

There was the main goal of the show -- outreach and information. But never really to advocate.

They preached a sort of assimilationist approach. Just moderate yourself. It's okay to be gay, it's okay to live this lifestyle, but don't rub it in people's faces. And it was a lot different than the other gay rights organizations that were in UW-Milwaukee at the time which were much more

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activist in nature.

Now, some of the times when it was good. [But] let's start with when it was bad. It was bad anytime they didn't have a guest.

If the show host was forced to do the show -- when the show host was forced to do the show by themselves they played some music, they mixed in some stuff. It was essentially like a bad gifted class poetry demonstration on acid kind of thing. It was terrible, terrible, terrible.

But when they did have people on to interview, the show was remarkable. This is two of the first -- well, actually they are the first.

These two women, these two lesbians here, went to Milwaukee County in an attempt to get a marriage license in 1970.

Now, they were African-Americans and trying to get a marriage license as lesbians in Milwaukee in 1971.

And when they were on the show, they talked in great detail about their relationship and

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the values that they had. And they made them seem like regular people.

That was sort of the intent, right? You know, yes, we tried to do this thing. Yes, we tried to go to federal court. But, you know, we're just trying to express our love for each other.

The second show that was really good, they had three gay men on of different ages. One was a teenager, one was a middle-aged guy, one was an older guy.

And they talked about their process of assimilation into society. Really heartfelt discussions of what kinds of things that they ran into.

The teenager was having problems with his parents. The older guy had sort of achieved the point in life where he really didn't care what anyone thought about him anymore and he had enough money. And just the different type of people that were part of the community.

There was a distinct notice when we did

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the content analysis of the difference between gay men representation on the program and that for gay women in that there was this complete societal divide in their community where lesbians were sort of an "other" just like gay men were for the regular straight society. So that was sort of an interesting development.

Where it was great, though, is where it showed the point I'm trying to make.

There was a massive outbreak in the early seventies of syphilis and gonorrhea in the gay community in Milwaukee. And this show made it its mission to organize the people, get them the information, sort of take away the stigma in an effort to control this.

The outbreak was massive. The newspapers in town had covered it. And it had gotten to a point to where they were getting very concerned about the long-term health of the community members.

And they were the centerpiece, they were

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the organizational mechanism to try and get this thing under control.

And they really showed that even though they didn't know how to do production. There's lots of pops and hisses and every kind of mike drama you could imagine in there,... that they were very concerned about this outreach aspect.

But when it was "great," isn't as good as it got; it actually blew my mind.

Now, if you're not from Wisconsin, you can't appreciate who Lloyd Barbee was. Lloyd Barbee was the African-American civil rights leader in Milwaukee who challenged segregation in the Milwaukee schools.

He, at one point, actually authored a bill in the Wisconsin legislature which would have legalized prostitution and deregulated things like sodomy.

He came on the show and he talked for an hour in really explicit detail about things.

And I apologize for the quality of this.

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It's not going to sound that great in here, but I want you to just hear one little clip of this.

(Whereupon, the audio was played back.)

DR. TERRY: Okay, that was the tone of the show. Now this show was on at 6:30 at night for a while, so not even in the safe harbor period created by the Pacifica case. It was on in primetime in Milwaukee on a commercial station.

And, every night that it was on, it was on once a week for a while and then twice a week for a while, this is the kind of things that they talked about.

But they talked about them exactly like that. Really dry, really monotone, not meant to be salacious.

And that was true for all kinds of things. There's a show where they talk about -- they brought people in from the local culture that they called the leather boys. They were a gang of leather fetish-wearing gay men in town who performed shows.

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They brought in crossdressers. They brought in transsexuals. All these people and talked about it in this very monotone voice.

The only time there wouldn't be that sort of monotone, really dry discussion was when they played the "Age of Aquarius" at the beginning and the end of the show, which was the theme of the show.

The archive is complete at UW-Milwaukee. Madison has taken it over and they've moved it out of RealAudio format so that it's there.

And I'm really happy to be able to contribute this archive too. And I think this is one of those really special things that radio created in the seventies and eighties, before consolidation, that shows the power that radio can have when it's approaching a group.

And the diversity of that is exactly what my policy research is designed to create. And that's what we saw with this. So I thank you for your time and I appreciate your listening.

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(Applause)

CHAIR SMULYAN: So, next while we're getting the PowerPoint up, is Elizabeth Hansen.

Elizabeth holds a master's degree in media studies from the University of Texas at Austin and a bachelor's degree in mass communication from Middle Tennessee State.

She's a historian, a curator, a public programmer, a certified archivist. She provides program planning, curation and digital strategy services to museums and archives, and research services to filmmakers, television producers, authors, curators and scholars.

She worked coordinating the Texas Film Roundup for the Texas Archive of the Moving Image. And that earned the organization the AASLH WOW Award.

She's held positions at the Country Music Hall of Fame, the LBJ Presidential Library, and the Bullock Texas State History Museum where I'm going tomorrow. I'm off to Austin to see an

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exhibit at the Bullock.

And at the Bullock she also contributed to the museum's award-winning website.

From 2006 to 2015, she taught radio production to Austin teens as an assistant adult coordinator for Youth Spin, a weekly news and public affairs program on KOOP.

She's also the founder of the College Radio Archive, a project set to launch in early 2016. And I hope you'll say something about that as well.

MS. HANSEN: Hi, thanks for coming today. Have any of you been radio producers before? How about college radio producers? A couple, awesome!

I'm going to talk about my personal journey with college radio and trying to build an archive out of college radio coming from my experiences both as a college radio producer and as an archivist and educational programmer, digital strategist.

So, let's start with -- I picked up my

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first copy of "CMJ New Music Monthly" in a gas station on my way to cheerleading camp my sophomore year of high school.

The civilian version of the "College Radio Trade Magazine" was my first exposure to the idea of college radio. It seemed like a magical place filled with like-minded music lovers, something I didn't get much of growing up in rural Missouri.

And my college radio experience didn't disappoint. When I registered at Middle Tennessee State University in 1997, I nervously signed up to volunteer at WMTS.

I had no interest in being on the air, but somehow within a semester I had my own show. And then a year later, I was the music director at WMTS.

As college students do, I graduated, got a job, passed on the reins at WMTS to another student and moved on with my life.

I didn't really think about college

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radio again for a long time until I decided to go to graduate school. There I found myself drawn to the topic of college radio and, in fact, all but two of my papers written during that time were about it.

At the time, and I think this is a little different now, writings on the topic were minimal and archival materials were equally hard to come across. That's changing and that's a great thing.

Often universities had some files on their college station, but very few had recordings and some stations had materials, but many didn't.

I focused my master's project on WNUR at Northwestern University. The university had an excellent set of program guides and internal documents in which DJs described their programming philosophies.

This particular document was one of my favorites, "Mix-It-Up." It instructs DJs to mix up their programming and I think it really captures the independent spirit of many college radio

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station's programming philosophies.

But since there's no recordings to back this up, I was never actually able to hear what they're talking about. Did the students actually mix it up? Or was this in response to the fact that they weren't mixing it up? That's the part of the story that's been left out here.

So, it's probably not surprising that, today, I'm talking to you about college radio. I've lived it, I've studied it and now I want to help people find it, and consume it, and share it.

Last summer around the time I had passed my archivist certification exam -- I'm just including that so I sound a little bit legit maybe -- I founded the College Radio Archive.

I describe the CRA as an experiment to discover and provide access to college radio materials, but the unstated mission might be more specifically an experiment to discover audio recordings and provide access to, via the web, college radio materials.

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My original ideas for this centered around kind of a model of the University of California of Santa Cruz's Grateful Dead archive, a site where people could submit their own materials and upload them.

But that's changing as I explore the content.

So, my inspiration also for this project comes from the Texas Film Roundup, a program I coordinated for the Texas Archive of the Moving Image from 2008 to 2013.

By providing free digitization services for films and videos, the roundup helped the Texas Archive of the Moving Image build a community-contributed collection of more than 30,000 digitized films and videos. Thousands of these are available on their website to watch.

And after years of working on the TAMI project, I'm kind of taking the challenges and successes to heart and decided to found a project based on my expertise, the College Radio Archive.

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"Founded" might be a strong word in this case. As a person who has worked primarily in outreach and education for public history organizations my approach to this project is quite different than most archivists.

I've been starting with the idea of a theoretical collection, or the idea that materials exist and working from there.

I bought up URLs. I branded the social media, spoke with legal advisors, digitized my own personal assets, and decided to move forward with the discovery and access phases of this project.

The last few months I've been focused on finding collections and participants as well as creating an access model that works for both. All these things are still very much in flux.

Through this process, there's been three core questions that I've been thinking about and have been helping me shape the project.

What am I trying to discover or provide access to? I'm saying "I" because at this moment

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I'm the only person working on this. I hope that changes and if you want to work on it please talk to me after the session.

Where are these recordings? And what types of materials are there, and what can we do with them?

So let's start with the first. What am I trying to discover and provide access to? These are some very handsome men from Northwestern University, from their archives.

The first question might seem easy. So I'm trying to provide access to college radio.

But I've been using that almost exclusively through the talk, and I think it's better to be more specific.

Some might consider any college- or university-owned media to be college radio. Popularly, though, I would argue that college radio is primarily student-run radio.

These stations can vary from school to school. Some might have only student voices. Some

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might be operated more like a community radio station. And some might program independent music, some might be centered on news or sports. Others might be almost identical to a commercial station in content and operation.

Starting with my own collection and my friends' collections seemed like an easy approach, but I quickly realized this could be alienating to other potential contributors and I kind of stepped back from that.

I didn't want to create a WMTS archive. I wanted to create something that was more diverse. And so I had to open up that call a little bit.

As I work through these questions, I'm constantly shifting the focus of what this is.

Do I need to be concerned with college radio created yesterday? Because technically that would be archival. Or what is being said right now?

Do I need to think about international college radio? It's something I hadn't really considered, but it's something that I'm hearing from

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people that they're interested in too.

These questions are in flux, but they're helping me shape priorities as I go along.

So, where are these college radio recordings? As mentioned before, universities and colleges often have clipping files, papers and even some recordings related to their stations.

If already housed in archives these materials are theoretically kind of safe. They can be discovered, they can be accessed.

Some universities are taking a more active role in collecting and sharing these materials which is great. And I would love for these to be part of a project like this, but they're really a low priority in my discovery process at this point.

Many college stations have materials and some are organized, some are not. Many stations maintain digital archives of their recent content and some even maintain older files via their website or sharing services like SoundCloud.

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These efforts vary from station to station, and likely have something to do with the station's leadership's interest in saving content and the relationship to the larger university administration.

Jennifer Waits is here and she's doing an excellent job of surveying college radio stations on Radio Survivor and raising awareness about strategies for preserving their content.

For me these are a medium priority in my discovery process.

And although those are both in the scope, the hunt that I'm interested in is those recordings that have gone rogue, something my experience with the Texas Archive of the Moving Image has somewhat theoretically prepared me for.

College and community radio DJs, and I think this is a model that can hopefully be applied to community radio as well, are more like independent contractors than an employee of the station.

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They often maintain their own archives, websites, social media. Their program is their product which we'll come back to when we talk about legalities. Some never record it. Some record every one. Some record it only when there's a special moment.

As a former college radio DJ, I ended up with tapes of random shows, a few interviews which sat in a box until last summer when I finally digitized them.

I've included an example which we don't have to listen too much of. I kind of put this in good faith because I think when I talk to people about this they're like "Oh, I have stuff, but it's super embarrassing."

My stuff is super embarrassing so you're going to get to hear me nervously giggle a lot. But if you can play that clip.

This is an example of an interview that -- one of the few things that have kind of been kept in my materials.

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If we can't [play it], it's really not that big of a loss. It's okay, you can come talk to me afterwards, I'll play it for you then.

So, surely other people have similar materials and the question is how to find them.

Right now I'm taking a two-pronged approach to finding the rogue material which is asking and research.

I started by asking my friends from college. And someone from our station had started a private Facebook group already where alumni were sharing audio and other content including this photo.

After [via] post to that group I had access to the Google drive of 58 liners, PSAs and promos. I've included one on the next slide but it may or may not play. So if you want to advance one we can see.

(Whereupon, the audio was played back.)

MS. HANSEN: That was pretty professional sounding because it was created by

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someone else for the station, but it was created by a local musician.

But it was definitely a favorite of the DJs when we were there. And I was delighted to find it in the files that he had kept.

The files were kept by the production manager who's the guy smoking the cigarette on the side over there.

When we transitioned from using carts -- if anybody remembers a cart -- to digital files, it was his job to convert all these things and to maintain the backups of them. So 20 years later, he still had those on a hard drive that he'd taken home with him.

And I think this is common when you're talking about media archives. Not even just from this independent producer realm, but even with commercial television and radio.

So, working at the Texas Archive of the Moving Image, we discovered the archives of KTVC, Austin's first television station, within the

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archives of the people that worked there, not at the station and not in a university.

Those materials were going to be thrown away at some point and the people that worked at the station took them home, in chunks and pieces, partly probably to memorialize their time there, a little bit of ego probably involved with all of this. But that's where we were finding materials, not at the station, not in the archives.

A handful of other DJs from my station have offered to dig out their tapes and either send them to me for digitization, or digitize them themselves.

I think this is another big difference between kind of this and a film preservation project.

Most of these people have the means to digitize this themselves, or at least the knowledge of how to do so.

So with TAMI's project, where we were offering free digitization, that was a real

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motivation even though the people might not have been as interested in the content, whereas this is very content-driven and the way that we approach it can be different.

There are many other college radio alumni groups on Facebook. Some are hard to access, because they're private, but I've managed to find entrance into another at WRUV.

I did kind of my first formal call out asking people to tell me what they had so we can better formulate what we're going to do with it.

And a friend of mine -- I had 54 sharers of this call, about 11,000 exposures on Facebook. This was shared to WRUV's alumni group which I had two or three people contact me directly as a result of this. So that was very exciting.

Also recently I've had a friend share this with a couple of dedicated professional radio listservs and, as a result, I've had a handful of more contributors interested in both participating and covering this as a media piece.

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So, that's exciting. We're not quite ready for that yet. We've got a lot more work to do.

So, in addition to kind of calling out to the community and figuring out strategies to do that, I'm also interested in seeing what's already out there.

If you look at some content sites like Internet Archive or SoundCloud, there is college radio content there. It's not super easy to find and I would say that's because the people putting it up are not archivists or librarians. They are putting it there so they can share it with their friends. You can see this one here. The only tag is the name of the band that's performing. So in order for me to find this I had to search station by station call letters which is a process I'm not done with but I'm still working on. And it's actually pretty fun. If anybody likes to do stuff like that, let me know.

Also on SoundCloud, there is a lot of

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material post-2007. You'll see here this is KXLU. There's like 500 entries from them.

So when you think about SoundCloud emerging in 2007 as a content-sharing platform they're not really thinking about it as an archive initially.

They might be considering it to be that now, the people that are participating in it, but they're still not using it in the same way we would in an archive or a library.

The tagging and the keyword searching is not quite there so it's difficult to find the materials if you're not looking station by station.

My theories about who has recordings are really reinforced by these searches.

When looking at digital college radio recordings shared via SoundCloud over the last five years, a good chunk of these are shared by stations versus materials from the nineteen eighties, nineties, or two thousands which are primarily being posted by either DJs, people who taped a show for

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their own enjoyment, or by the bands that were performing live on the show.

So, going forward, with more questions, the last one that I really have is what types of materials are there and what can we do with them which is really the legal stuff.

I'm finding liners, PSAs, promos, air checks, segments of shows, full shows. They contain interview, music, live performance.

Most of the material being sent to me or I'm finding via searches is related to music. Also, most of the materials has been created by the people posting them, which is great. It means that with their permission, we can share them and utilize them.

A lot of it is already digitized and some of the files are being shared already, they're just not being shared in a way that's easy to find.

So, with regard to copyright, if it rests with the author, and these students are the author, then they're the creator and that's what we need.

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But there is this other element of music, and music being so intertwined with this.

I can't just post a full show that's got 20 songs in it in just a traditional way because that music is copyrighted.

It makes this material difficult to deal with and you have to be kind of creative in how to move past those hurdles.

I think there are some things that we can get from commercial entities doing things like this.

Spotify is something that people have been bringing up to me, building playlists. That's very limiting in some ways, but also could help share what's going on musically at the time at these stations.

It's not going to involve the student voices though.

There's another platform that I have been experimenting with called "8-tracks" [?]. And I don't know if this is something that I will

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continue to use, but it's in the same model as like Pandora where, if you don't have control over what you're listening to, you don't really have to pay for it, or you're not paying for the same thing.

So, this is a way where you can set up and recreate a playlist which is quite time-intensive, but [you are] able to share an entire show and add your own content by adding your audio files of your DJs as well as the music.

Moving forward, I'm still trying to think creatively about how to deal with the legally problematic content.

But those interviews, liners, et cetera, are pretty much good to go. So we're going to start rolling that stuff out as soon as possible.

I've purposely called this an experiment because I'm not quite sure where it's going to go a month from now, a week from now, a year from now.

But as I said, it was envisioned as a website hosting user-submitted college radio

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content similar in that realm of the Grateful Dead Archive.

I'm okay with it not ending up as that. It could end up as something entirely different and I think it will still achieve that purpose of discovering access that are behind an archive.

It might be a curatorial space to point you to existing content that's already out there. It might be a program in which I provide DJs with tape recorders and some cataloguing tips that help them get their materials found.

It could be a radio show or a podcast, which seems appropriate.

All of these meet those goals, although they might not fit the traditional definition or idea of an archive.

As I said, when I submitted this proposal to speak, the project was basically just me, a computer, a tape deck, [and] some recordings I'd gathered through friends.

I'm excited to say I now have a small

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and enthusiastic contributor base as well as a couple of volunteers ready to start helping with next steps.

This might seem minuscule compared to the larger projects that you might be seeing here, but I think it's an exciting beginning and I should have some content up, I'm hoping, by May 31. That's the deadline. We'll be launching some of the WMTS materials and then following that with some new materials every week to two weeks if the schedule goes as planned.

So, please stay tuned. And then once we get this stuff out there, we can address the next big question of who wants to listen to this.

And if you want to talk college radio or be involved, please come talk to me later.

CHAIR SMULYAN: That was great, Elizabeth, thank you so much.

So, our next speaker is Joe Gallucci. He's an archivist and cataloguer at the Pacifica Radio Archives in Studio City, California, a

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graduate of NYU's Moving Image Archiving and Preservation Program.

He's been with PRA for over five years and lives in Los Angeles. Joe.

MR. GALLUCCI: Thank you. Hello, I'm Joe Gallucci and I will be talking today about the history of LGBT content on Pacifica Radio. That's kind of a lot to cover in just 20 minutes so it's a bit ambitious of me, but I am going to just kind of give a quick history of LGBT programming as it appeared on radio stations.

So, just to give a little bit of background about who we are: we are the US's oldest non-commercial listener-sponsored radio network. And we comprise five sister stations.

The earliest one that was founded was KPFA-FM which is in Berkeley and that was founded in 1949.

We also have KPFK Los Angeles, WBAI New York, KPFT Houston and WPFW right here in Washington, DC. And then the Pacifica Radio

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Archives, where I work, is the central repository of all of these -- of the historic and recent broadcasts of all of these different stations.

When Pacifica was founded, it was founded by a man named Lewis Hill in 1949. And he was a conscientious objector to the war.

And he believed that radio should be a medium for free speech and the freedom of expression for ideas.

He didn't believe in commercial radio. He thought it was too compromised by advertising dollars and that the expression of ideas should be paramount.

And I mention that because the history of gay material on Pacifica kind of butts up against what was allowed to be permitted on the air several times throughout its history, in fact.

And I'm going to start with the earliest recording that we found that has any sort of gay content in it -- [it] is a reading of Allen Ginsberg's "Howl" poem from 1956.

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There he is very modestly clothed on the cover of the KPFA program folio.

Just a quick note that a lot of the images you'll see in this are from our historic folio collection. If you were a subscriber to the station, they mailed you a program schedule a month in advance and told you what was going to be aired on the station that month.

And so a lot of these images are from there. They're all digitized on archive.org. It's an amazing, tremendous resource and has helped me out a lot.

Anyway, so Allen Ginsberg was invited by Lewis Hill to read his newly published poem "Howl," which was published by City Lights Press which was owned by Lawrence Ferlinghetti.

They'd actually edited the program significantly when they aired it to remove some of the more objectionable content, but he also left a lot of stuff in.

And so people were kind of alarmed to

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tune into the station and hear all this stuff about both straight and gay sex that's in the poem.

And it kind of raised the hackles of the FCC. And then a few months after this happened was the big "Howl" obscenity trial that took place in California.

And there were actually some KPFA people were involved in that trial.

But then this became kind of an ongoing, very controversial episode as you'll see in a little bit.

But the first program that we have, and what we believe to be the first radio program to ever address the topic of homosexuality very outright and as a serious topic of consideration, was a program that aired in 1958 on KPFA called "The Homosexual in Our Society." That's an excerpt from the original folio listing.

It was moderated by KPFA's public affairs coordinator, Elsa Knight Thompson, and it featured -- it was a panel that was broadcast in

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two parts.

And the first part featured Dr. Blanche Baker, who was pretty instrumental in helping get homosexuality removed from the "Diagnostics and Statistics Manual," which is kind of like the psychiatry bible, as a disorder.

And it also featured Hal Call who was the president of the Mattachine Society at the time and was the editor of their newsletter.

And a woman named Lee Galey who was the mother of a gay man.

And I'm actually going to play a clip of this program. It's Blanche Baker giving her sort of very professional opinion about homosexuality.

(Whereupon, the audio was played back.)

MR. GALLUCCI: So, for 1958, that's fairly forward-thinking actually.

So this program was, as I said, broadcast in 1958. They received a ton of requests to re-broadcast it. It was played again on KPFA. It was also played again on KPFK and WBAI.

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And the Mattachine Society actually asked if they could reprint a transcript of it in one of their issues.

And so you can't really -- it's hard to see, but it's the third line of text there is actually The Homosexual in Our Society.

And this is important because the original broadcast signal was only able to be heard by people in New York, the Bay Area, and LA.

And so the fact that it was circulating in print like this, in the "Mattachine Review," and I think also in the "Daughters of Bilitis" newsletter, was a way for gay people to actually be able to see what was being said, and to hear themselves being talked about, in the media which was completely foreign at the time.

The next program to talk about [homosexuality] is a roundtable discussion called "Live and Let Live" that aired on WBAI in New York City.

That's Randy Wicker, who is still

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around. That's a pretty recent interview still. And he's kind of an interesting, slightly wacky figure in gay activism history in New York.

He was volunteering for WBAI at the time and had asked the station management, actually he demanded of the station management, that they devote a program to talk about homosexual experiences.

And they were like, "If you can find a group of gay men to come in and talk then sure, we'll do it."

So he brought them in. The interview, I think, took place in someone's apartment on the West Side.

And it was eight gay men all speaking pseudonymously, talking about their experiences with homosexuality, their lives, their thoughts, their political commitments and things like that.

This too was a pretty popular program, although it did run up against a lot of controversy.

I actually want to read. So, the FCC actually was none too pleased with this.

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When the three stations that existed at the time were up for their broadcast license renewal, the FCC examined a bunch of cases where people were complaining about programs and this was one of them.

And eventually they ruled in favor of giving them the licenses, but I do want to first read [what] the FCC Commissioner at the time said, specifically, about "Live and Let Live":

"Having listened carefully and painfully to a one and a half hour tape recording of a program involving self-professed homosexuals, I am convinced that the program is designed to be and succeeded in being contributory to nothing but sensationalism.

"The airing of a program dealing with sexual aberrations is not to my mind, per se, a violation of good taste, nor contrary to the public interest.

"When these subjects are discussed by physicians and sociologists it is conceivable that

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the public could benefit, but a panel of eight homosexuals discussing their experiences and past history does not approach the treatment of a delicate subject one could expect by a responsible broadcaster.

"A microphone in a bordello during slack hours could give us similar information on a related subject.

"Such programs obviously designed to be lurid and stir the public curiosity, have little place on air."

So, yes, it's interesting that the other programs were not of a sexual nature. They were literary readings that people took issue with.

So, there's still a ways to go here in terms of the actual public acceptance of homosexuality.

[In my presentation, I neglected to mention that a follow-up to "Live and Let Live" that focused on the lesbian experience aired in the winter of 1963, titled simply "The Lesbians" and

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featuring eight lesbians in a roundtable discussion (also moderated by Randy Wicker). The program was referenced in my accompanying slideshow but I inadvertently omitted it from my talk.--JG]

And then. Yes, so fast forward a few years later. WBAI had a show called "The New Symposium."

One of the hosts of it -- that's not the whole crew -- but the guy standing in the middle with the white with the beads is Baird Searles, who was a WBAI producer.

He was involved in a lot of science fiction stuff, but he was also gay and that's his partner sitting next to him on the floor, Martin Last, who also worked for WBAI.

And it was Baird, and Charles Pitts, and Pete Wilson, who were the main men of the "New Symposium."

And it was called a program from and for the homosexual community which is significant because the earlier two programs were more like

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straight interlocutors interviewing gay subjects and figuring out what is homosexuality.

This [show] was meant for and was produced by gay men for gay men. So it became a little more insular and directed at community concerns.

So there are a lot of episodes that are about being a single gay man, or being a partnered gay man.

There's also some really, really interesting stuff like one of the producers actually picked up a hustler on Christopher Street one night and then asked to interview him for the radio and he did.

So we have this amazing interview of a 19-year-old rent boy from 1968, before Stonewall happened. So that's pretty significant too.

And this too was a pretty popular program. When it went off the air they apparently had more requests to bring it back than any other program that had aired on WBAI up until that time.

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And then in the seventies you move towards ... now that gay liberation is sort of taking hold, you have an increase of programming on Pacifica.

The first explicitly lesbian program is called "Lesbian Nation" and it was run by Martha Shelley, who -- that's her on the top photograph there.

She believed that it was the first all-lesbian program to be broadcast anywhere on the radio.

So this is also coming at the time when there's a lot of identity politics emerging out of all the liberation movements.

So everybody wanted a program or a time slot to themselves to discuss issues concerning their community.

And the women's programming was a very significant part of all of the Pacifica stations. They each all had a women's department.

And, with that, you also have within that

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the subset of lesbian programming. And there's interesting tensions between [the] different kinds of gay and lesbian programming. So all these community issues were being played out on the air on Pacifica stations.

Like issues of, say, lesbian separatism versus collaboration and cooperation with men. Some were very hard-line about it and only wanted lesbians to be involved in aspects of the production.

So, that's definitely something pretty fascinating in this history. There were tons of women's programming and lesbian shows during this period.

Also, you have the proliferation of gay and lesbian radio collectives. They often took a very -- like a bunch of people were getting together to produce stuff that sounded a lot more professional than the earlier stuff.

That's just a list of a handful of some of them. I probably forgot a bunch, to be honest.

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That's - "IMRU" has been a long-running KPFK show. It's still on the air. And it was founded in 1974.

I believe "Sophie's Parlour," also on WPFW, still runs.

"WildeNStein" at the bottom there is made by this guy -- oh, I didn't get the date right there -- by this fellow, Ray Hill, who's sort of a notorious kind of Houston-based LGBT activist and also a prison rights activist.

And he was the longtime program director at KPFT.

And that is actually him on the left in this photograph.

One of our most significant recordings was, we were there at the National March on Washington for Lesbian and Gay Rights in 1979, October.

We were, I'm pretty sure, from what I can tell, the only news outlet that devoted significant extensive coverage to the march.

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I read one account that said that in terms of all media, "Time" and "Newsweek" didn't even write about it. It just completely slipped by their radar, or they didn't want to write about it. And a lot of TV stations only kind of talked about it for a couple of minutes.

They [the station] devoted two whole hours to just doing a live broadcast of all the events that were going on at the time and interviews with the march-goers, too.

They only broadcast two hours but they recorded all of it and we have all of it. And it was all recently digitized. And it's a really amazing document.

At the bottom, there that's Lucia Chappelle on the left and Greg Gordon, who were the hosts of "IMRU." That's an image of them at the march broadcasting live.

And it was a KPFK/WPFW coproduction so Moira Rankin from "Sophie's Parlor" was there as well.

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And then, as you move into the nineteen eighties, by this point gay and lesbian programming has pretty much just become a part of the daily fabric of Pacifica program schedules.

It's all, by this point, very kind of slickly, cleanly-produced material, and this was also, I think, during the time when "gay days" started happening, where one day in June would be devoted to just coverage of gay issues.

So, that's kind of summing it up from now until the present.

I do want to mention, just specifically, this one case that became also pretty notorious.

So, on "IMRU" they aired this interview with the playwright Robert Chesley, who passed away of AIDS in the early nineties.

And he wrote this play called "Jerker," which was a radio drama of two gay men with AIDS having phone sex.

And it ends with one of them trying to call the other and he can't reach him and he finds

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out that he's died.

So it's a pretty heavy play and it's also like a pretty sexy play, they talk a lot about very explicit stuff.

And apparently the story is that a man of the cloth happened to be tuning into the station at exactly the time that they were broadcasting part of the excerpt of the radio drama, when they're getting hot and heavy with stuff, and he was just aghast and demanded that the FCC take this filth off the air.

And so that became yet another FCC lawsuit. So, again, you have this coming up against what is actually permissible to be aired on the program.

And actually the Allen Ginsberg controversy happened again around this time. This was around the time when they decided that they just couldn't air "Howl" anymore. It was too many legal issues and just far too fraught.

So, that's just a history of the stuff

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that we have aired. Now, just to talk a little bit about the preservation history.

So, in recent -- so, we have about 50,000 recordings in our collection, all told. A significant portion, I would say, maybe 1,000 or so, recordings are probably of LGBT interest.

This is a scan of a box, of a reel box, that we have. It's "Voices of Lesbian Pride" which was a recently digitized recording.

So, all of our stuff is on quarter-inch magnetic tape, which has a pretty limited life span right now. It's the essence that we're trying to digitize as much of this as possible.

And I just wanted to talk about two recent initiatives we've done to try to preserve LGBT stuff.

The first happened many years ago, but I was involved in this actually. It was the Pacifica Radio teamed up with UC-Berkeley and the Moffitt Resources Center and NYU where I was a student in the Moving Image Archiving Program.

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And, as an intern, I helped digitize some of the gay materials that they have there. And I also helped create this historical time-line that helped put a lot of the recordings into context.

It's several years out of date now. I haven't really returned to it recently, but it is still up there. The address is kind of long and wonky, but if you Google "Pacifica Radio Archives UC-Berkeley," you can find it.

Then , I also want to give special mention to a very recent and about to wrap up project we've been doing called "American Women Making History in Culture: 1963-1982."

We got a big grant from the National Historic Publications and Records Commission to preserve, to digitize and make accessible for public listening, 2,000 recordings from our collection that have to do with the women's movement as it took place during the sixties and seventies, mostly. So kind of covering the bases of second-wave feminism.

So while it's not explicitly a lesbian

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project, there's a significant chunk of lesbian content in this collection. And we're really happy to finally get some of this out on the air for people to listen to.

We have people like Audre Lorde, and Adrienne Rich, and Kate Millett, and these recordings that haven't been heard in 30 or 40 years -- have finally been digitized.

And it's a really fantastic project. My colleague, Jolene Beiser, has done a really excellent job of spearheading this. I just want to give her a shout out.

And this is just -- so we're currently in the process of trying to get all this stuff online.

We recently did -- we spent all year cataloguing this stuff. It was crazy. So, we have some of the materials up at OskiCat, which is the UC-Berkeley library catalog. And you can actually stream some of it from there, but it's only about 50 recordings. The full thing will be up later this

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year, hopefully in a couple of months.

And I think that is the end of my presentation. So, yes, if you want to get in touch with me about any of this, that's my email address. So, thank you very much.

(Applause)

CHAIR SMULYAN: Thank you so much for these three great papers.

I want to introduce Will Floyd, who's the technical director at the Prometheus Radio Project. They're the leading advocate for Low Power FM community radio.

Prometheus led the successful grassroots campaign to pass the Local Community Radio Act, a victory that resulted in 2,800 non-profit organizations submitting applications to build new non-commercial radio stations in 2013.

And Will has what sounds like a fabulous job. He writes that he collaborates with newly permitted low-power FM radio stations to raise antennas, install transmitters, build studios and

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train community members in radio operations and media-making.

In 2015, Prometheus traveled the country to build five new low-power FM stations and consulted with dozens more stations as they worked towards getting on the air.

Will himself holds a bachelor's of music in music composition and technology from the Oberlin Conservatory of Music and a bachelor of arts in comparative American studies from Oberlin College.

He started working in community radio at WOBC-FM, a student-run college radio station in Ohio, where, as general manager, he worked with the Oberlin College Archives to catalyze and digitize neglected magnetic tape audio recordings featuring coverage of student activism and campus events from the seventies, eighties and nineties.

So, let's see what you have to say. What do you think?

MR. FLOYD: Thank you so much for having me here and the organizers of the conference for

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having me.

It's a treat to be at a conference like this. I spend most of my time on roofs, and putting up antennas, and in the basement wiring up boards. So, it's nice to get out here in Washington.

I'll spend a little bit of time just talking about the programs that the panelists were talking about, the LGBT programs, and how they're -- and programs like that have in the past flourished on community radio, and how LPFM stations around the country are sort of taking up that mantle as we have, as time has moved on and consolidation of corporate media, as well as public media stations, has continued.

And then I'll talk a little bit about just archiving and how LPFMs need some help in terms of figuring out how to keep recordings very similar to the way that college radio stations struggle to keep their archives in that programmers and DJs take them home with them. It's very similar.

So, just to give a little bit of

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background, the 2,800 LPFM applications that went in to the FCC in 2013 as a result of the Local Community Radio Act, about 750 of those (748, I think, as of Wednesday) are now on the air, in the last two years.

There's another 1,000, a little bit more than 1,000 stations with permits, or groups with permits, around the country that are working to get on the air in the next few years. So that's significant number of stations.

And those stations are mostly volunteer-based. Very few have any staff and, if they do, they have part-time or maybe one staff person.

And the other thing that I think [is] particularly notable about low-power FM stations, is just the sort of diversity of the groups that have applied.

They're non-commercial groups around the country. Of course there's religious organizations and schools and college radio,

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student-run college radio groups.

But there's also a whole range of sort of wacky groups that have applied, or unconventional radio broadcasters who have applied, that really harkens back to the early radio history in the teens and the twenties of amateur radio at that point before licensing was common.

And, as well, also sort of harkens back to commercial media, commercial radio when it was more local and also public radio when it was more local, as well as community radio stations in their heyday, and being created all over the place in the sixties and seventies, and still doing really good local programming around the country.

So, LPFMs are very, very small. They're about a 6-mile radius and 100 watts. And so they're hyper-local.

And many of them, many groups that have been traditionally marginalized from media, have applied for these licenses. African-American groups, Latino and Latina groups, Native American

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groups, certainly student-run stations, particularly ones that have been knocked off the air because their university or college has sold their very valuable non-commercial license to often public media companies, particularly in large cities, in the large markets.

And there are rural towns of just a couple of hundred people who have low-power FMs as well as whole neighborhoods in the top 100 markets in the US.

Some notable groups that we've worked with in the last couple of years: there's WHIV in New Orleans which ...

A lot of the sort of special interests and minority group programming that was a staple of community radio stations in the seventies and eighties and continues to be, a lot of those, they're now LPFM stations that sort of carve out that niche on a whole station. So it's not just a single program anymore.

So, WHIV New Orleans, is licensed to the

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New Orleans Society of Infectious Disease Awareness. And they cover local issues but with a focus on health and particularly with awareness of the HIV/AIDS epidemic in New Orleans. So they do really good work.

WKWQ, the Gullah Geechee Radio Network in Beaufort, South Carolina, is a community hub for the Gullah Geechee people who are the descendants of enslaved Africans in that area.

The Big Pine Paiute Tribe of the Owens Valley in California is one of maybe twenty-something tribal applicants that are now putting up radio stations to serve their communities.

KALY, pronounced "koll-ee," is a Somali radio station that serves the very large Somali population in the Twin Cities.

And RadioCATA in New Jersey, and WDYO in Nashville, are both migrant worker, farm worker organizations serving Latino/Latina communities in those cities.

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And so those are just some examples of how low-power has really taken the mantle from -- not from, but alongside, perhaps some of the early innovators on Pacifica, you know, the sort of mother of community radio, as well as the commercial radio stations and public radio stations that innovated a lot of great programming throughout the seventies and eighties and have become perhaps more homogenous over time.

And then turning to just archival practices: one of the things that's been instrumental in bringing these panelists here to talk about these great historical documents is that they have been saved.

And knowing, having traveled the country and working with low-power FM stations who are just struggling to get on the air and keep it running, archiving is like the last thing on their minds.

Preserving their programming is almost not a consideration, certainly at this point when

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they're getting started.

So, as we look to preserve radio into the future, we need to make sure that we focus on community radio stations, low-power FM stations, and also independent producers as there's less in-station production even for larger producers.

These stations, the producers, low-power stations really need simple and inexpensive tools to facilitate preservation, technology, a little bit of know-how and some resources to support that.

Those stations also need to recognize that it's important to know that it's a major opportunity to develop collaborations with archival groups and entities, to share infrastructure, resources and expertise with each other, and also to find financial support for preserving the great programming they're making.

Yes, so I think that's sort of what I have to say. Thank you so much for having me.

(Applause)

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CHAIR SMULYAN: So, we have time for some questions. Why don't you just raise your hands. Let's see what we've got. Sir?

PARTICIPANT: Is anybody dealing with streaming-only stations?

MS. HANSEN: It's within the scope of what I'm looking at. I haven't -- and I think for me that's part of my struggle, is do I start in this kind of post streaming world where things are kind of being archived?

I know when I was volunteering at KOOP Radio in Austin every single thing we did was automatically being archived, but it was up to us to go and find those files. I mean, that's thousands and thousands of hours of information. What do you do with it? How do you find things in it?

So, I think that's where, for me, tackling streaming is thousands and thousands and thousands of hours of information. And I don't kind of know where to begin. So I'm choosing to begin

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with the simpler part and look at that later.

Too much for me as one person. But institutionally, for a larger institution, I think, it's a really good question.

How do you take all of that that you're already kind of automatically creating and figure out how to get anything out of it?

DR. TERRY: Part of the problem with streaming and collecting it is that the copyright on some of that material which is streamed is paid for when it is actually streamed, but it is not paid for to be archived later on.

That's one of the problems this task force is going to face whether we're talking about digital content from today, sort of podcasting content, or traditional content, is that, like the archive I talked about, what had to be done when it was digitized and put up to be accessed remotely is that it had to be chopped into chunks.

So, the music had to be removed from the spoken word segments of the show because music has

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its own copyright on it. And then the programming itself was then available.

When you do that with a streaming situation you're stepping across three or four --

PARTICIPANT: I'm not talking about streaming out after you've got it. I'm talking about capturing it when it's created, when it's born as a stream. There's no power, no signal.

There are thousands of stations out there which are internet-only stations. Are they being archived?

DR. TERRY: I think it depends on the station. Some, that I'm aware of, are.

I did some work with a podcaster who does streaming from California awhile back and all of his material is archived.

But he, like I said, has to separate out the content that he's paid for to stream and then the content that he's paid out to archive.

PARTICIPANT: In that context, I'd consider some examples in the web harvesting.

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Because certainly Internet Archive content from the web, without making those distinctions that you're talking about.

And I think there are many good examples. And the reason College Art Association's pamphlet on intellectual property might consider it is that's really pushing the limits of what you can collect.

So when you're in trouble with intellectual property, someone's going to take you to court, so there has to be some economic damage. There has to be something that's worth spending about \$25,000 just to get to the court. That's usually a pretty significant barrier.

DR. TERRY: Well, the threat to the kind of archives that we're talking about here of course is the Digital Millennium Copyright Act takedown notice which doesn't cost anywhere that kind of money.

PARTICIPANT: Yes, but takedown notices and web harvesting covers exactly this area. So you could really be able to benefit from that.

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And web harvesting is going to allow you to capture content, many of these community stations keep their content online in a much simpler way than creating a variety of best practices and standards and tools that you have to teach over and over again. I mean that's an insuperable obstacle.

So if you look at that collection of content, it's far simpler.

MR. FLOYD: I have looked at that, and in fact, just recently, I moved to New Mexico to volunteer with a particular LPFM that I built a couple of years ago called KNRD, which just went live with their web stream, after broadcasting for about a year, on Wednesday.

And part of that, in terms of the technical aspects of it, part of the stream, you know, it streams to a server that lives on the internet. And part of that server also does archive the shows.

But the problem is not just the technical record, the audio, but it's also how do you store

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that and the metadata.

Like most of these community programmers, the 60 of them who come in for an hour or two, having an interface that they can use to, you know, I mean, there are certainly in terms of track lists metadata, is fairly simple and there's stools [?] for that.

But, also just having another level on top of that to say this is when this is, this is who was on the program, this is what they covered. That is not addressed with that technical solution yet on my side.

CHAIR SMULYAN: Do you want to follow up?

PARTICIPANT: No, I'm just saying that [in regard to] the Internet Archives and web harvesting is exactly the same problem.

And if you look at the efforts to create metadata for every single program you'll never see it all. It's just not going to happen.

So you're looking more at the tools that

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allow you to discover things through the content. And there are a variety of examples out there of different rules.

As I said, Internet Archives doesn't create metadata for their content harvesting. And a whole variety of repositories are using various web harvesters in a similar sort of way without creating metadata for that content.

And there are a variety of tools. I know one commercial tool that's widely used in state and local government for meetings, any kind of public meetings whether it's in audio or video format is a company called Granicus that creates metadata from the content itself.

So, there are tools out there. But if you rely on anything that demands a lot of manual labor --

CHAIR SMULYAN: It's not going to happen. Yes, it's not going to happen. Yes.

PARTICIPANT: I was wondering, everything that's being discussed with the

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post-World War II community-based...

I was wondering if anyone thought that there was any continuity to pre-War low-power community-based radio. which was usually based on foreign languages. where low-power stations had several shared frequency broadcasters.

Is there -- was the post-War phenomenon like Athena from the head of Zeus, did it just kind of appear? Or was there any sort of continuity from how pre-War broadcasters in foreign language communities found a way to reach into their own community and low-power non-mainstream, non-network radio?

DR. TERRY: Let the Prometheus guy take that.

(Laughter)

CHAIR SMULYAN: No, of course, there's been histories written of those stations. And the stations that these guys are talking about don't have those connections, but some of the other stations do.

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So, Pacifica does, has some history with that. And the histories of Pacifica are quite good on how it comes out of those movements.

MS. HANSEN: Well, and it kind of goes back to the dawn of radio. So, it just so happens that the stuff that I'm coming across is mostly from the sixties through the two thousands right now. But I'm open.

CHAIR SMULYAN: Yes. Part of it's an archive issue. The stuff hasn't been there to study. One of the things we're doing is trying to find that stuff. It's a good point.

PARTICIPANT: Well, speaking of that, I just wanted to -- if people are interested in college radio, we're having a caucus about it tomorrow.

And I'm interested in college radio in the twenties which is buried in it. So, it's there. And I think a lot of things happened with regulation and competition for our frequencies in the twenties.

So, those nineteen twenties college stations for the most part didn't continue on to

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today. They disappeared. Maybe students started a campus-only station.

So, there's like maybe some like way back in the recesses, I don't know --

CHAIR SMULYAN: Yes, the station at Brown [that] used the gas pipes in the dorms as basically antennas.

PARTICIPANT: Yes, but before that, there's stations in the twenties. And that's -- even the Brown guys are like, "Oh yes, maybe there might have been some - "

CHAIR SMULYAN: Right. They don't know.

PARTICIPANT: They kind of brush over that whole.

CHAIR SMULYAN: Fair enough.

PARTICIPANT: But thank you, I appreciate you starting the college radio archive. I think that sort of thing is needed. And if people send things to me that I don't really know what to do with, like old playlists --

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MS. HANSEN: Yes. I want to take some old playlists and make a bunch of Spotify stuff.

I think I've mentioned Spotify, but I feel like that's a venue that people use, and that's one of the things when you're starting something like this, it's good to go places where there's already people.

CHAIR SMULYAN: Jenny.

PARTICIPANT: I just wanted to say since you mentioned it, we had a visit recently from an alum who was elderly and hadn't visited our university since 1952.

And he was talking to us about being very involved in our college radio station in the nineteen forties.

So we brought out all our disks which we had never been able to identify really what was going on. A lot of things that were very unusually labeled. And he was like, " Oh, yes, I remember that, I used to run this."

So, I think also oral history. I know

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they're actually trying to get the stuff back.

But I also think, I think oral history is one thing.

MS. HANSEN: Well, actually my neighbor is a public radio producer and we actually met the other day and talked about if we took this content that's the College Radio Archive and interviewed the people that are contributing to it, how that could actually make a pretty interesting podcast and [be] a different way to distribute.

PARTICIPANT: Right now I think where our college is is making a natural documentary.

CHAIR SMULYAN: Yes, we've got one too.

PARTICIPANT: So I think that's important.

CHAIR SMULYAN: But I think you're exactly right. All these stations where people, all these programs where people in particular communities have big stakes. Whether you're alumni, or early gay activists, where you have a big stake in what happened, they're great sources.

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The alumni are like crazy, radio alumni. You know, these people who ran radio stations are, you know, they'll fill your inbox.

MS. HANSEN: Yes, they will.

(Laughter)

PARTICIPANT: To be honest, after you've spent a day with them --

CHAIR SMULYAN: Fair enough.

PARTICIPANT: Yes, the alumni office, I helped organize a radio reunion at my school and we were amazed. People came back just for a radio reunion.

CHAIR SMULYAN: Yes, we did one.

PARTICIPANT: Who would not come back for anything else.

CHAIR SMULYAN: Right. Hadn't been back in years, ever. They came back to meet their buddies. You know, if you do it by decades, they came back to meet the other people. You actually have to do it by five years because it's a four-year window. Anybody else? Sir?

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PARTICIPANT: Yes, I think this is a very interesting panel. I was curious that -- I mean, it's interesting that there's new LGBT-focused radio programs that you're talking about.

And there's a lot of work happening in LGBT history. And I'm kind of curious as to what you see these programs, and where you see your work interfacing with those, sort of maybe [as] a larger discourse.

Because I get the sense that you're both reading these kind of as isolated occurrences.

And I can think, off the top of my head, of just -- of LGBT-oriented programming from a college radio station that I was involved with, other communities around the country.

So I'd just be interested to hear your thoughts on that.

Also, just to add to that, I think particularly since these sorts of audio sources aren't always either used by or made accessible to

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historians. I'd be interested in your thoughts on that too.

MR. GALLUCCI: That's a very good question. So, yes. I mean, when I was working on the LGBT timeline project, that I mentioned at the end of that, I was thinking a lot about those kinds of issues.

I definitely don't mean, and I hope I didn't suggest in my presentation that these were -- that we were unique in any sort of way. We definitely weren't.

And, interestingly, actually "Sophie's Parlor" started on a Georgetown college radio, actually. Then it was kicked off when the Jesuit management wanted to get rid of it.

But, yes, in terms of like, kind of larger discourses. I'm actually glad you brought up this question because one thing, I called this an LGBT history, but you guys heard me, I definitely talked mostly about the L and the G, not so much about the B or the T.

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In terms of trans histories, there just simply isn't as much of that. And that has to do with, I think, a variety of reasons.

It wasn't, even amongst the communities that were on the radio, I feel like it wasn't very well understood, or even in certain cases, maybe, it was actually looked down upon. And so there wasn't really a whole ton of discussion of it, or at least none that I could really find in a lot of archival trawls.

It's definitely -- I think a lot of the gay news programs that happened I'm pretty sure covered a lot of those issues, but I haven't heard them.

So -- but I am very interested in those histories and kind of the absence, like the notable absence of it also in Pacifica history. And I just kind of wanted to at least mention that in my presentation.

DR. TERRY: From my perspective, I think you raised the point sort of at the end of what you

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said that I was trying to make with mine is that these things do exist, but they've been absent, the history.

That was really where I kind of looked at this and I said, "Wow, this is really amazing. This was out there."

But don't take my word for it. Take my grad student's word for it.

He listened to these representations and having grown up 20 years after any of these things happened, it shook his world. I mean, it absolutely changed.

I mean, some of the discussions we had about how these things were being portrayed.

I didn't play the clip but one of the things that the GPU says during the discussion of the gay marriage between the two lesbians that I showed the picture of is that that organization didn't support gay marriage as a legal right.

For a 22-year-old gay grad student to hear that now, I mean it just blew his mind.

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But you're right. I'd love to see these things get out there.

Milwaukee has an amazing archive of gay programming and I've been trying to turn students, who are doing historical research into gay media, onto it. Because it's there, it's just nobody's been touching it.

We have an archive of a television show that was produced on campus in the seventies. We've got an archive of another show that was produced in the eighties.

And, you know, my focus on this one was just the radio archive for this show.

But, yes, it's there. We've just got to -- that's part of what we're trying to do here is get these things together so that they can be used.

I think it would be great if they did get used, personally.

CHAIR SMULYAN: Yes.

MS. JOHNSON: In 2001, Michael Keith and I wrote "Queer Airwaves" and it's a history of, okay,

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we've --

MR. GALLUCCI: I was about to give it a plug, actually.

MS. JOHNSON: The only reason I say that, I mean I don't actually remember everything that we went through, honestly. And tomorrow I'm supposed to talk about it at the caucus and things like that.

But we did a survey, also in the nineties, me and some other folks. And what we did is we used the playlist from "This Way Out with Greg and Lucia" to go ahead and organize all those -- not only if you were playing "This Way Out" but what other programs were you playing.

And so we sent out a list to, I don't know, how many, over 100 or 150, I think there was 200 on that playlist.

And a lot of those stations were playing other programs. And that's how we found the other programs, through "This Way Out's" playlist, which is probably the most aggressive [one] out there for

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a compilation of who's playing what. And to me that was the easiest way.

And I've got file cabinets and stuff. I don't even know what I have. You know, when you're doing this, you just put it in there.

I have 100 interviews. But, you know, where you get human subject stuff... So, I have to go back and listen and ask for permission and things.

But, I'd say, there's other people that probably have those kind of things. And that book's from 2001. We also explored the whole [of] broadcasting. We looked at TV. We also looked at the internet.

And if you think about that now, 2001, like you know, to talk about that. That kind of lays a foundation to begin, to pick up from where we left off.

And of course Pacifica and all that is in there, right?

MR. GALLUCCI: Yes.

MS. JOHNSON: And I can't say that it's

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-- that was my first book, so my apologies.

MR. GALLUCCI: Oh, it's a tremendous resource, actually.

MS. JOHNSON: You know, it was the kind of thing was in there -- It's pretty heavy to read. It's pretty thick.

CHAIR SMULYAN: Thank you. One more? Join me in thanking our speakers.

(Applause)

CHAIR SMULYAN: We want to thank you for coming.

(Whereupon, the above-entitled matter went off the record at 2:59 p.m.)

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