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RADIO PRESERVATION TASK FORCE

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

+ + + + +

WORKSHOP: ARCHIVING FROM BELOW

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SATURDAY,
FEBRUARY 27, 2016

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The Panel met in the Hornbake Library MITH Conference Room, 4130 Campus Drive, College Park, Maryland, at 11:00 a.m., Janet Wasko, Workshop Chair, presiding.

WORKSHOP MEMBERS:

JANET WASKO, Workshop Chair; University of Oregon
 SHAWN VANCOUR, Workshop Organizer; New York University
 EDWARD BROUDER, Independent Archivist
 JENNY DOCTOR, Syracuse University
 MELISSA MEADE, Colby-Sawyer College
 MICHAEL SOCOLOW, University of Maine

DISCUSSANTS:

HENRY SAPOZNIK, UW-Madison

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DAVID WALKER, Smithsonian Center for Folklife
And Cultural Heritage

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

(11:13 a.m.)

MR. VANCOUR: Okay. We're going to start here. I'm the workshop organizer. So I'll just say a couple of words, and then I'll toss it over to our Chair.

I'm Shawn VanCour. I'm the Grants Director for the Task Force, and have also had the privilege of serving as one of the coordinators for the East Coast research team for the initial research and recruitment stage of our operations.

Several members from our East Coast team are here, who did a fantastic job recruiting archives and taking painstaking notes on details for all of the collections at these places. I don't know that these folks have gotten their proper thanks yet. So, thank you for all the research you guys did.

So, like I said, I put together this workshop, which is organized around the theme of

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local and community archives. We've Made an effort, again, thanks to our research associates, to reach out not just to larger archiving institutions as part of this project, but to bring in some smaller archives.

And that includes local historical societies, public libraries, local broadcasting associations, groups of former station employees, and networks of private collectors, among others.

The goals of this workshop are threefold. First, we wanted to highlight the importance of the work that these smaller archives have done in collecting, preserving, and trying to provide access to all of these wonderful local broadcasting materials that go back decades, and decades, and decades.

We also wanted to address some of the strategies that they pursue, and challenges they face in their efforts to collect, preserve, and ensure access to these wonderful collections.

And thirdly, we wanted to identify some

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possible means of collaboration between these local, community archives, and larger more official archiving institutions.

We have three members from our East Coast research team here, who have done a lot of work with some of these local and community archives - that includes Melissa Meade at Colby Sawyer, and Mike Socolow at University of Maine, and Jenny Doctor at Syracuse University.

And we also have as our honored guest Ed Brouder of the New Hampshire Association of Broadcasters, who runs one of New England's most famous aircheck archives. In addition, we have first as discussant Henry Sapoznik. I said that right, Henry?

MR. SAPOZNIK: Yes, you did.

MR. VANCOUR: Yes, great. Henry is Director of the University of Wisconsin Mayrent Institute for Yiddish Culture. And we also have David Walker, audio digitization specialist for the Smithsonian Center for Folklife and Cultural

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Heritage.

We'll get more detailed introductions in a second here. But I'll turn things first over to our esteemed chair, Chair Janet Wasko at University of Oregon.

CHAIR WASKO: Thank you. Thank you very much, all of you. And I think the overview of our sessions is going to be, first of all, you have the introduction from the organizer. And thank you very much, Shawn, for organizing this.

And we'll hear about no more than ten minutes from four of the presenters. And then the discussants will take a few minutes and, not summarize or respond, but get us going with some questions, concerns, and open up for some kind of discussion.

And we should have plenty of time, let's hope, to do that. Because I'm going to be reminding everyone that they've got a very short period of time. And they'll get a one minute stop. So, I think everyone says they're going to be short. But

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we always say that.

Now we start talking. Thank all of you for being here again. And our first, we're going to go in order as people are listed. And Michael Socolow is first.

Michael is from the University of Maine, an Associate Professor of Communication and Journalism. He serves as a research associate for the Task Force Eastern Division. His research centers upon America's original radio networks in the '20s and the '30s.

And his scholarship on media history has appeared in a number of different scholarly journals. I'm not going to name them all. But he's also a former broadcast journalist. And he's worked as an assignment editor for CNN, a freelance information manager at various Olympic Games.

He's also written pieces on media regulation, media history again, for other publications, such as Slate, Chronicle of Higher Education, and so forth.

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He's currently completing, and managed to find radio broadcasting in the 1936 Berlin Olympic Games, which sounds really interesting. So he's going to take no more than ten minutes to chat with us. Michael, thank you.

MR. SOCOLOW: Thank you. All right. Let's get the animation here. There we go. Thank you. All right. I'm going to be, I'm going to speak briefly about some of the work being done at the University of Maine right now, in Orono, to preserve radio sounds.

And as fits this round table, what we're doing up in Maine really started when somebody from the community came to the University of Maine, and asked us to get involved. I'd like to start with Maine on the national airways.

Just very briefly, that Maine, for a state that's rural, that doesn't have a big population, and that's poor, played an outside role in early '20s and '30s radio in America. And this is for a whole bunch of different reasons.

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But for instance, here's a big Sunday feature in the New York Times in 1930 that points out that three of the top five rated programs on NBC were actually Maine based, which is, seems very odd, right. But it's Rudy Vallee. It's Seth Parker, who Philips Lord was the writer.

And the other thing is, perhaps the most important radio regulator in the Senate between 1927, he's one of the co-sponsors of the 27 Act, but right up through the late '40s as well is White of Maine. So Maine really plays this outside role. And there's sort of consciousness of radio in Maine, going way back to those days.

For today though I'm going to speak about just the stations that we're dealing with right now, LBZ in Bangor, ABI in Bangor, RKD in Rockland, and FAU in Gardiner-Augusta. So this is Barry Darling. And there's a copy of a weekly insert in our local paper, Radiophile Preserves Broadcast History.

Barry worked as a salesperson and announcer starting in 1967. And he was the General

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Manager of WLBZ from '56 to '75. His father though was the Chief Engineer of the station from 1936 to the 1950s.

Barry came to -- Let me, I'm sorry. The radio project began in April 2010 when Barry Darling, who's pictured here, came to the Maine to talk, came to the University of Maine to talk to us about digitizing the WLBZ stuff.

This WLBZ collection had some stuff from his father from the 1930s, right up through the 1970s, and even into the early 1980s. And he came into possession of these transcription discs and other archival materials, including daily broadcast logs, FCC applications, commercials contracts, and even listener correspondence, all in 1989 when Ed Guernsey gave the discs to Barry Darling, asking that he find a safe place for them to be archived. That's how they found themselves sent to special collections at Fogler.

The entire collection came from a series of general managers from 1944 to 1983 -- Edward

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Gurnesey, 1944-1974; Irving Hunter, 1974-1976; Edward Owen, 1976-1978; and Barry Darling, 1978-1983. The collection, as it stands at the moment, starts in 1926 and goes forward to 1959.

The WLBZ papers have already been used once for a 2006 U Maine history dissertation titled, We Broadcast What People Wanted to Hear: Networks and Local Programming, WLBZ, Bangor Maine, 1931 to 1945, by Erica Risberg.

The actual digitization of the transcriptions had to wait until Barry Darling retired from Main Public Broadcasting in the last decade, and he had time to set up his own studio in Fogler Library. Barry began digitizing the ET collection in April 2010. It was finished in September 2015. The production studio came together in steps over five years.

There's the studio. You can see the transcription player, and the computer that he's using.

I interviewed Barry before I came down

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here. He doesn't know how many program hours he's digitized so far. But he knows he has over 200 transcription disks. And he's done hundreds of shows so far.

The most interesting program he told me he's digitized is a local minstrel show called, The Blue Ribbon Minstrels, sponsored by a local baking company. The program, he told me, would be considered today racist in the extreme.

And he has no desire, he says it's the most interesting, but he has no desire to put it up on the web page. In fact, he's asked us not to.

Barry's work made its public debut last spring. In spring of 2015 -- By the way, this is 1952 client's Christmas greetings. Just an example of what the label looks like on these transcription disks.

Barry's work made its public debut last spring when Fogler Library set up a WLBZ webpage at UMaine's Digital Commons website. This web page was assembled by Special Collections Archivist,

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Desiree Butterfield-Nagy, as part of the University of Maine's Digital Humanities Week.

And Barry presented his work. And he played some of his favorite clips. And I'll just briefly play you one minute of Barry's favorite clip, the interview with Joe McCarthy.

(Audio played)

MR. SOCOLOW: Now, you can see the quality is not very good obviously. We're not doing any of the -- Barry's just doing this himself basically. He's not doing any of the actual audio cleanup. It's just, you know, right off the transcription, into the computer.

And then as of last spring, out to this WLBZ web page that's being put together. And actually, the WLBZ web page got some play in the local media, which was great, which then led to people contacting the University of Maine with other things. Unfortunately, not a lot of sound yet.

But WABI Bangor, we found the early records. Paper records were held by the Unitarian

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Universalist Society of Bangor. And it's very interesting. You might, it's a little --

Well, because it says, Reverend Ashley A. Smith, Program Director. The Reverend and the Program Director of the Universalist station. And Professor Walter Cramer was the announcer and operator, up here on the right. And he was a U Maine electrical engineering professor.

The WABI eventually got sold in 1926. So these are, I mean, 1934. This is >32. So these paper records are fascinating. It's the FCC. There's a little bit of listener correspondence.

The big load that we got, however, came when the Maine Association of Broadcasters contacted us, and told us that they had in a U-Haul shed in Augusta the electrical transcriptions of two stations.

And they knew nothing about them. They were just box after box. And their transcription player was broken. And they were literally going through the garbage. This was last year. And they

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heard about this.

And so they said they would be willing to pay to move them up to U Maine if we would take them. And I said, well, do you know if they're local or national? Nothing. They didn't know anything about them.

So, I had to talk to my Chair into letting me use a closet, because Fogler Library wouldn't take them without the separation of local and national. So, I had to get these.

They paid to have them shipped up to Orono from Augusta, about 80 miles, last summer, last July. And they were a complete mess, okay. So here's an example. I don't know if you can see.

You pull out a random drawer. There must be at least four different media there from the 1980s back to the 1940s. And I've just barely started to get into this. I haven't -- And there's such an enormous number of transcriptions.

I didn't take a picture of the room. But there's eight, and have you ever seen those old

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fashioned metal transcription cabinets? They're much bigger than a file cabinet. And we have eight completely filled ones with them.

So just dipping in and out, here are the two, here are two things that I just randomly pulled out, that I found interesting. You know, they're not organized by date. They're not organized by --

The first is, The French Broadcasting System in North America. And this is a 1958, this is actually an LP, not a transcription. And I was just fascinated. Because one of the stations had a French language component that was related to that, WFAU in Gardiner.

And it was also fascinating to me because it came from New York. The French Broadcasting System in North America came from New York City, not from Montreal or Quebec, which you would assume. Or at least I would. And Crowd Noise for Use on Red Sox Baseball, in 1958.

So it's our hope in the next two or three years, well, my Chair has told me I have about a

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year more. But that we figure this out and get it into the library. Thank you.

(Off microphone comments)

CHAIR WASKO: Great. This is fascinating, and wonderful. Thank you for being within the time limit. Our next presenter is Jenny Doctor.

And Jenny is the Director of the Belfer Audio Archive, and Associate Professor at the Newhouse School at Syracuse University. She's a research associate, again, for the Task Force Eastern Division.

Her research has focused on music's dissemination on the BBC radio, and currently working on sound recording archiving in American radio.

A couple of books that she's published, one is The BBC in Ultra Modern Music, 1922 to >36, and a couple of edited collections, The Proms: A Social History, and just recently submitted, right, another collection, Watching Jazz: Encounters With

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Jazz On Screen, which really sounds interesting.
Jenny, please.

MS. DOCTOR: Thank you very much.

CHAIR WASKO: Thank you.

MS. DOCTOR: Well, thank you very much for inviting me. Thank you so much, Shawn, for putting this together. And many thanks to Shawn for many other things as well.

Because I think we, at the Belfer Audio Archive we have, it's one of the larger audio archives in the United States. And radio had not been traditionally our most, our main focus. And I'm so glad that the Task Force has actually made us look at our radio collection.

So, we already knew, and have given attention to our Long John Nebel collection, which hopefully will be fully digitized by the end of this year. We have the Dick Clark collection of, not the early recordings, but the ones from about 1980s onwards.

And those are 6,000 tapes with many, many

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programs on them. And much attention has been given to that. And we also have the Norman Corwin collection. And all that, those are well known and --

But the mystery of the local radio collections, which we knew we had. They were kept in this off site storage, which was basically terrible when I got there. And it was the first place I went to.

And I just said, we have to move the collections from there. It's, this is unacceptable. And we finally got them out of there last year, which is a great, in itself a great achievement.

But to actually know what was in them, well, it took the Task Force, actually Shawn contacted me saying, what do you have? At first I said to him, I know we've got these collections. I do not know what's in them.

And by the time you came to me the second time we had actually done some metadata collection,

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and were able to give a lot more information about them.

So I don't have pretty pictures, because we are really at the beginning. I mean, the pictures are great. But we're so at the beginning of figuring out what's in these collections.

So, one of the things we have is WSYR, which was a classical music station. And we have a lot of those recordings. And a lot of those had sort of local, the Syracuse Symphony Orchestra tapes. We didn't do a hugely specific inventory of that collection.

But what we did look at was our college radio station collection. And that's partially, and this is what Shawn asked me to talk about. And I mentioned this a little bit yesterday.

And it overlaps a little bit with Elizabeth Hansen's wonderful paper yesterday. So I'm sorry for those of you who were there. I'll try not to talk too long, because I think that you've already covered it beautifully.

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So I'm not going to say anything new. But I think it, what I'm going to say epitomized what Elizabeth was saying. So maybe it's worth saying it again.

I had an alum come to me about a year and a half ago. I am, many of us are very interested in what's happened to the college radio archives. What do you have here? And I said, well, we don't have much. But we'll start looking at what we have.

And that became to, it coincided with when we were starting to look at things for the Task Force anyway. And they said that they wanted to get together, because there was going to be a documentary made about the college radio station.

And they wanted to, and Scott MacFarlane, some of you may know him. He's a reporter here on NBC News. He's going to put together a documentary. And he needs as much information as possible.

And when I started looking at what they had saved officially in the archive, I realized that

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they had saved things that they thought were important. And what they thought were important was when an important rock star was coming into a town, and they wanted to save that concert.

Well, that's great. Today isn't actually so interesting to us. We want to know what the day to day programming was like. And we want to know what it sounded like. And we don't have that, because that mundane stuff wasn't interesting to them. They knew what it sounded like.

And we have no, very little record of that. So we did exactly what Elizabeth mentioned yesterday, a Facebook site got set up. And much more, of much more interest is what the individual student producers had to say for themselves. And now that is being used mostly for the documentary.

One thing that we are dealing with is copyright issues of -- As an archive we can, for archival reasons, we can make copies for our own collection, of anything that's in our, the Copyright Act allows us to make it for ourselves.

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Can we make it as an archive for other people, and then give them back their tapes? That's a little bit -- We can do it if we're giving it back, but we can't keep a copy for us in our own collection. That's a little bit -- We're getting copyrighted by some of that. I don't know if we can.

And also, for, we have gotten the station's permission to make copies of them. So we are doing this all with the permission of the station, and with the collaboration of the station. So, I think that's what Shawn wanted me to talk about.

It's a great project. I think the documentary will be finished on -- Just recently somebody contacted me. They have a 1969 film that they created of people. And I think that's going to be really, really exciting to add into the documentary.

And that's also been turned up, film, photographs, a lot of material that goes along with this. But I think, again, that sort of what

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Elizabeth is finding, this is standard. These Facebook sites are popping up all over.

And we have to find a way, sort of in a much more meta way of finding a way to put this all together as a way documentary and college radio across the country. So, thank you very much. I was under time, right?

CHAIR WASKO: Thank you. It was so easy. Thank you very much. Maybe just, if I can just point to that issue of copyright as possibly something we could talk about later.

Next, Melissa Meade, Associate Professor and Chair of Humanities at Colby-Sawyer College. She is also a research associate with the Task Force here in the Eastern Division. And also works for FemTechNet, Feminist Technology Network, and the Third Wave Fund.

Research and teaching includes media law, history, and culture, as well as feminist media studies. And her published work includes essays in political communication, and several edited

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anthologies. And thank you for joining us, Melissa.

MS. MEADE: Okay. So, I'm pleased to be here. Thanks, Shawn. I didn't know that I would be pleased to be here actually. When Shawn, you know, brought this idea for the panel I said, well, what will I talk about? About all my striking out, and finding nothing? And all these questions?

And he said, yes, that's exactly what our panel's for. So, I just want to talk about three motifs really that my work for the project has touched on, the motifs that are running for the last couple of days.

So, like you said, Jenny, you know, so much of this is stuff we've been talking about. So, first is the love of radio, actually where I want to start, which Paddy Scannell talked about yesterday.

So, in this project, let's see, when did I get started? I think it was 2014 that I came on as a research associate. And my task was to find

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stuff. So I'm not coming from archives. I was just in detective mode. And I happily joined the project because of my love for radio.

Yes, Elizabeth, like you said yesterday, a love for radio, a love for college radio. My work has taken a different direction. But I love radio. Sorry, I'm pointing to Elizabeth for her talk on college radio yesterday.

So, you know, I grew up in suburban Los Angeles. And radio was this outlet for hearing all this kind of diverse, you know, voices, all this great stuff. I went to Purdue University, and went into college radio.

Transferred out of engineering into mass communication, it was called at the time. Did public, or did community radio later in graduate school at University of Washington. And kind of went all sorts of directions, but came back to looking at radio.

My dissertation I was looking at all women radio in the >50s. But then kind of left it.

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So I was really happy to come under the project. And one motif that I found over and over again was everybody's shared love of radio.

And so, as I started poking around, I went to the usual places. I went to universities. And then I started going to historical societies and museums, and all these local places. And that love of radio came through so much. And I heard community stories. It was this kind of oral history project almost.

You know, I found myself in yoga class. Somebody who was in the community theater group said, oh, I heard you're looking for archives. And they didn't have any. They had really neat archives about theater.

But it was just such a rich experience about a community, ground up way of organizing community information. And so, okay, that's the first motif, my kind of detective work, this kind of love of radio.

The second one is what I'm thinking of

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as the attic syndrome. And so, again, you know, I went to the regular places. And they sent me, they said, oh, have you talked to so and so in the next town over? Have you talked to Ed Brouder? All roads led to Ed Brouder.

In fact, and so, I found that most of the collections were with individuals, right. They weren't with the radio stations anymore. It's the same story of consolidation happening. And everybody, you know, they didn't want to save anything. Everything went home with employees, or enthusiasts.

And so, even, let's see, I traced one guy who had moved to Ann Arbor, Michigan. And he said, have you talked to Ed Brouder? And so, and he had some really rich materials from Concord, New Hampshire. He compiled a list. And then he said, I don't have any way to listen to it.

I'll talk, that's my third motif. So I'll talk about that in a second. But it's all stuff really local broadcasts, from local car events and,

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I don't know, bake sales, and stuff like that.
Okay.

So that's the second motif that I encountered, this kind of attic syndrome. Oh, I'll also add too that when I became part of Humanities, my department at Colby-Sawyer College, which is a very small residential rural college of 5,000 students, 1,500 sometimes, I took over the radio station, which had just been sold off.

And I entered a room piled of junk, full of junk. And lo and behold, they were doing the exact same thing, right. They were, everything was to be junked, either sent to the transfer station or just given away.

So, you know, at Colby-Sawyer I'll go back through and see if, you know, what there is there. But I was pretty disheartened to see that. And I just thought, yes, of course, you know, it's the same story.

So, you know, it takes that activation of recognizing that your stuff is worth saving.

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Like you said, what's important, what counts, what counts as historical record. And, you know, I find that really interesting. So, we could talk more about that. So, okay.

So, the third motif is this problem of labor, which, Mike, you talked about. So, I found these little collections. And again, I struck out so much really. But I did find some, you know, little collections here and there to bring into the project, and some individuals.

But there's the labor problem, you know, what do we do with all the stuff? Who's going to catalogue it? How are we going to go through and, you know, all that kind of stuff?

How are we going to listen to some of this on obsolete technologies if they're not already in an archive or university, or things like that? So, anyway, so I'm really curious to hear about next steps, or think through the next steps of the project.

You know, this is kind of a side project

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on my part, fun detective work on, you know, outside of what I normally do. So I don't have the capacity to go through all the stuff.

I'll be reporting back to the people I've been in touch with, these really colorful characters who have little collections. But I don't exactly know what to tell them, right, you know, what we're going to do with their collections, or things like that.

So anyways, that's what I have for you today, just to contribute my experience in the project, culling and seeking things. So, yes, we can talk.

CHAIR WASKO: Great. Thank you. Since all roads lead to Ed Brouder, I guess it's time. And his background, maybe you know it already. Nearly 40 years of professional broadcast experience. Currently serves as Executive Director of New Hampshire Association of Broadcasters.

Also Chairman of the New Hampshire

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Emergency Communications Committee, and instructor of digital media at Mount Washington College and Nashua Community College. You do a lot of stuff.

Broadcasting work has, he's been awarded lots of different awards. I won't list all of them. But also operates something called The Man From Mars Radio Aircheck Archive, which I'd love to find out more about. Don't know about it. And the author of several books, including Granite and Ether: A Chronicle of New Hampshire Broadcasting.

MR. BROUDER: Brought my AV guy with me today. One, two, here we go. Thank you, Shawn, and thank you, Janet, and everyone, for being here today.

My topic is the aircheck. And some of you may know what an aircheck is. And some of you may never have heard of it until Sam mentioned it yesterday afternoon, and hit on it again this morning. Basically, what they are, who curates them, and how do you get a hold of them?

I've been in the broadcast industry for

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about 43 years. But I started collecting airchecks about 46 years ago. When I was in high school I used to write letters to disk jockeys around the country, asking if they would send me a tape. And surprisingly, a large number of them did.

In 1981 I was already in the radio business. And I started a small recording studio with the intent of producing local radio commercials on the side.

But within a very short period of time I found that I was spending most of my studio time dubbing airchecks for paid customers. So I come at this from probably a different orientation than 99 percent of the people at this conference. I'm in this commercially.

Many of the people that were my customers were people who also work in the broadcast industry. And many of them had never kept collections of their own, or were now at the, you know, tail end of their careers. Or in retirement and wanted to leave something for their families.

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Some of them had lost their collections to divorces, floods, moves around the country, any number of reasons where they didn't have their own archives. So they would come to me asking if I had anything of them, or in their own stations. And very often it was a case of people who didn't keep stuff to begin with.

You may be amazed to know that there's actually a huge fan base of off the air collectors out there. And various collectors are specialists. So, for example, if you're looking for New York City material you'd want to contact Peter Kanze. If you're looking for Los Angeles material you'd want to get in touch with Bob Maslan.

I was very pleased to see that Frank Absher is here, because he was in my script as the expert on St. Louis airchecks. From Buffalo, New York, either Bob Strazewski or Marty Biniacz would be the people you'd go to.

If you're specifically looking for that niche of radio station jingles you'd want to contact

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Tracy Carmen of the Media Preservation Foundation in Longmeadow, Mass. And I'm a specialist in Hartford, Connecticut, specifically WDRC, WPOP, and to a lesser extent WTIC.

Well, airchecks have been around for a long time, and really since the 1930s. But they weren't originally for collectors. They were originally a Government enforcement tool, believe it or not.

Aircheck technology was developed by RCA for the old Federal Radio Commission, for the purpose of recording stations so they could look for infractions, and do license revocations.

This is an article from the old Radio World newspaper, from July 18th, 1931, explaining how this technology had been invented so the FRC could go around and find people.

Throughout the 1930s, you know, there was no such thing as tape, of course. It was still recording everything on the old transcription disks. This is an example of a station from Keene,

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New Hampshire in the early 1940s.

The same kind of gear that they were using in Hollywood to memorialize Bing Crosby or the Mills Brothers was the stuff that they had at local radio stations.

In those early days of radio the FCC, or the FRC then the FCC, had a prohibition about doing much recorded content on air. They frowned on it. They urged stations to not do it, except under extreme circumstances.

So the idea of making records of programs to be played back again didn't really occur to people that that really wasn't a possibility in those earliest days.

The first printed use of the word aircheck, or in this case sometimes it's two words, air check, was from Broadcasting Magazine, October 1st of 1932. This particular outfit in San Francisco would record specific radio stations for a fee.

The idea was that advertising agencies

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could check up to be sure the commercials that they had purchased actually ran. This was an audio affidavit, to speak of. And throughout the 1930s a number of other companies put themselves in business doing the same thing.

There was a company in Inglewood, a microphone company that did the same thing. And throughout the 1930s, as there started to become a home transcription disk market, people could buy technology to put in their own home to record things off the radio.

Other companies specialized in making equipment available for those. Of course, anything new always ran into legal problems. And in 1937 along comes the Music Publishers Protective Association.

And, you know, Janet said maybe we'll talk about copyright. This is kind of where this all starts. This organization was suing the radio industry, claiming that having recording technology readily available to anyone would put

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live musicians out of work.

And they wanted to establish annual rates, so that if you were going to have equipment that you were using to record programming, that you'd have to, you know, compensate the musicians.

Interestingly, the first historical reference that I have found to the value of radio recordings came from Arizona in 1939. The Arizona network made copies of a number of programs from the KOY aircheck archive, that are apparently still on record with the Arizona State Archives.

I have not looked into them. So I don't know what exactly is available. But this is the first write up where somebody was acknowledging that there may be some value in keeping these old transcription disks.

So, here you have, up until now, airchecks used for enforcement, for commercial verification, for home entertainment. And along the way they became the way that announcers looked for work. This is how you cut an audition disk.

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It was the norm for employers to visit a prospective station employer and leave behind a record of what you sounded like, to see how you inflect, and how you read, and whether or not you could ad lib.

And these disks were not easy to mail necessarily. A 16 inch transcription disk was very susceptible to breakage in the postal service. But it became fairly common in the 1940s that you would actually go to the station that was thinking of hiring you, and you'd cut a disk there on their equipment, with their wire copy. And that was a little bit more hard.

Many of you are probably familiar with the story of how the allies basically stole recording technology from the Germans after World War II. And it's a great story, but for another day.

But basically, once tape came back here after the war it revolutionized both the recording industry for the pop music business, but also for radio stations. It gave them a way to create

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programming which could be recorded and played back at a more convenient time.

And by this time the FCC has softened its position. They no longer frowned on you using recorded programming, although you did have to identify it.

And some people will probably also remember that little invention of cassettes through the mail. This was a nod to the consumer market, where you could record stuff and send it to Great Aunt Tilly in Chicago. And she could record a tape and send it back to you.

And this became a popular replacement way of sending written correspondence for people who I guess had lazy hands. I remember we used to do this with cassettes when I had a cousin who was serving in Vietnam. We used to record cassettes and send them back and forth.

Well, one of the problems with collecting airchecks as a hobby is that the quality that's out there varies widely. The factors

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include who's doing the recording, what are their standards, what kind of gear do they have? How far away were they from the target station that's being recorded?

There's all sorts of potential problems with that. And there's really no standards, because that's a very loosely organized community of people who do this.

But I can tell you there's tens of thousands of recordings out there from the 1950s on, that people have recorded at home. And this sort of informal circuit of people who trade them around.

And it's also worth noting that a lot of the earlier ones in particular came off the air from AM stations, which means the fidelity was never necessarily there to start with. FM of course different story, because it sounded better.

But a lot of the early AM recordings were subjected to ionospheric bounce and thunderstorms, and that sort of stuff. The farther away you got

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from the station, the less strong the signal was.

Well, as Sam said yesterday, there are two types of airchecks. There's the telescoped or the un- telescoped, also known as the edited or the unedited. It means the same thing.

Basically these are audition tapes that announcers would cut after disks were passe and tape was in. This is how you'd find a job. You'd record your own program. You'd cut out the bulk of the records, the bulk of the commercials.

All that would be left would be you and your creative content, and your station jingles. And that's what you would send on to the prospective employer.

Well, these things are floating around out there. And these are the best. Because they're usually studio quality. They were usually recorded by the person who's on them at the station, so on good professional equipment.

And generally they're not that well circulated. Because generally the only people who

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received them were the stations they were trying to get a job at. But they've been copied and dubbed millions of times.

And there's just so many tapes that are out there. And each time a collector makes a copy on tape, of course it reduces the quality of it by a generation.

And very often it gets nearly impossible to track down where the original tape came from, and who has it, if you're trying to get a cleaner copy. But sometimes you do get lucky.

Well, one of the sorriest episodes around the aircheck world started in 1971, when everybody noticed the tape formulation problems. We've talked a little bit about this whole idea of the sticky tape syndrome, or sticky tape shed.

This is a close up of what the heads would look like on a tape machine, trying to play back one of these tapes recorded, from the 1970s and >80s. It gets gooey and sticky.

And you can't actually, the tapes after

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awhile won't progress across the heads because the motor's not strong enough to pull it through all that goo.

Well, this is a problem, because more than a generation of tapes were lost essentially. Everything from the early >70s to the mid >80s, until they figured out what the problem was.

A lot of trade articles have been written about how you can cure this, how you can do tape baking. It's not necessarily an easy process for people to master. This is from the NPR website. They actually show you a method of baking and some instructions.

And perhaps the worst thing for aircheck collecting was the internet. Because there's a million places online where you can get airchecks today. And the quality that's on there is not necessarily very good. It's hard to charge people money for stuff they can go download for free.

And of course, many people make files that are MP3s, which are far smaller than WAV files.

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And they're very portable and handy for the internet. But you lose tons of fidelity. And trying to track down the original file becomes difficult.

On my company website I've got a database, a searchable database of about 5,200 radio shows, some clips and stuff going back to the >20s. And it's all searchable. And none of the stuff that I have is available online. You can't actually download any of the audio from it.

I prefer to work from analog tapes. People ask when I'm going to digitize my collection. And I tell them, I probably won't. Because the sheer amount of what I have, and the expense and time involved really doesn't make it possible.

I do frequently run across collections from other people. Just in December a couple of associates and I were the high bidders on a career tape collection of a 40 year veteran who'd worked at some major stations.

He had passed away, and his material was

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being auctioned off. And we were able to rescue it. We're slowly going through it to see what needs attention.

Certain types of tape, of course, anything with the 3M brand from that 806 brand, anything from the Scotch 226/227, any Ampex 406, any Ampex 456, that's all susceptible to baking. And it goes in a separate pile.

Some of the stuff is very thin, has to be handled with care, because they've got 3,600 reels on a, 3,600 feet on a seven inch reel. On the other hand, other reels that have been stored well, going back to the late 1950s, still play beautifully, and are in great shape. So, it kind of depends who brought it and what the condition is.

Basically I'm grateful for this conference, to find out what other people are doing for storage. And I know there's a lot of small collections out there like mine. And it's just a matter of figuring out what do people want to do

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with them. Thank you very much.

CHAIR WASKO: Thank you. We now have two other folks here who are going to inspire the conversation, based on what we've heard. David Walker is first. And he is an audio digitization specialist --

MR. WALKER: Yes.

CHAIR WASKO: -- at the Smithsonian Center for Folklife and Cultural Heritage, where he preserves, conserves and digitizes historic audio media, from open reel tapes, to instantaneous disks.

He's also served as the center's official audio documentarian for the 48th Annual Smithsonian Folklife Festival. He's done audio mastering for albums and independent films, as well as having served as a technician at the Country Music Hall of Fame and Museum. So, David.

MR. WALKER: Well, thank you.

CHAIR WASKO: A couple of minutes.

MR. WALKER: Should I come --

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CHAIR WASKO: Sure.

MR. WALKER: -- up here? Sure. Okay. All right. Thank you, guys. Very interesting presentations. This is fascinating, kind of seeing multiple aspects of radio and audio history brought together.

One common thread that seems to be the case for all of you all's projects that you're working on is the influence of collectors. So, collectors curate. Collectors make decisions over what should be preserved, and what isn't worth their time.

And I think that it's really important to underscore that collectors are, in a way, determining the future of what media is preserved.

And so, this whole Radio Preservation Task Force is really inspiring. Because in a way it's a way to bring together people who have these very wide interests, and talk about it in a common setting.

So, in terms of questions, you know, I

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wanted to gauge from the group, you know, what are ways in which collectors can get better connected? Does it exist, will it happen through social media? Is it through more formal avenues? So, I just pose that as a general question to the group. Yes.

PARTICIPANT: One of the things Task Force could do is set up initially a website in which we can all communicate with everyone else, whether it's a Facebook page, whether it's a listserv.

But, as an example, you know, we've got a list here of everybody who is registered in the conference. And for obvious reasons, legally, we don't have any contact information. So we don't know how we can reach the people unless we make contact available, and swap information.

But if you have sort of a generalized, hey, here's who we are, or, I just got a collection with some tapes from Newark, New Jersey, does anybody want those?

MR. WALKER: Yes. That's actually the point. Yes.

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MR. VANCOUR: We should mention that there is a Radio Preservation Facebook group.

(Simultaneous speaking.) MR.

VANCOUR: Yes. I agree. Yes, we do know.

PARTICIPANT: This could be like a bulletin board thing. I don't know what you would call it. I'm not as advanced on social media as I should be. But I think there should be much more activity in that endeavor.

MR. WALKER: Excellent point.

PARTICIPANT: Yes. One thing I was just, we were mentioning Facebook. I think Twitter, and we've all been tweeting a lot during this conference, and using that hashtag that's pretty in there. It's sort of RPTF. So, I mean, that can be used in, on the length of the conference if people have questions or want to reach out and say some things.

MR. SOCOLOW: I just have one quick thing.

MR. WALKER: Sure.

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MR. SOCOLOW: The newspaper article was really useful for us, that Radiophile Preserves Radio History. And a lot of the demographics, and the people that have it in their face they're going to be 70.

They're going to be in their 70s or 80s. They're not going to be on Twitter and Facebook. And I think we, the grand we, everybody in this conference needs to think about writing op eds. I mean, print still exists. Print subscribers are the people that are going to have the tapes in their basement.

FRANK ABSHER: I had an article that appeared this morning in the newspaper in St. Louis about me and Eric being here. I've had 15 responses already.

ERIC ROTHENBULER: Yes. I started getting emails last night.

MR. ASHER: Yes.

MR. ROTHENBAULER: Just because my name was mentioned --

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MR. ABSHER: Right.

MR. ROTHENBAULER: -- in this article.

MR. ABSHER: And I had my wife take my picture in front of the Library of Congress. And that appeared in the article. And we dressed it up a bit. I said that I was invited to be here because of what I was doing in St. Louis. And stuff starts rolling in.

So, I, we're talking about two different things. I think the internal communications is a high, high priority. We need to be able to network among ourselves. And the second, the external communications, that's where you get the phone calls.

PARTICIPANT: I worked on a project with film and video with the Texas Archive of the Moving Image. And that project was us going out to communities and saying, bring out your films.

And we launched the project over by free digitization for any home or video if you sent it to the archive, and got very little response. But

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when we would go to communities, do an event, have a news story printed, we would have hundreds and thousands of films come out.

So just going out and asking in some ways. But I also think there's this interesting idea of, you know, there's these national, like the National Film Search in Australia, where they are going across the nation to bring all this stuff back goes one place. And that place, you know, could be the Library of Congress, right.

But what about if that national film search was about connecting collections with really the place that's going to be the best home. Like these organizers really, really care about this and prioritize what's in the drill.

MS. DOCTOR: I don't know when we're hearing about it, but the Task Force is putting together a database. And maybe we can talk about this more, Shawn. That it's being connected with a project that is going to be showing sort of geographically where different collections are.

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And it's not just in institutions. I mean, it's really, literally who has collections, and where they are. And I was talking to Will Vanden Dries. I don't think Will is in these sessions today. But yesterday, last night, about, I mean, the important thing that it's for people.

I think there are a lot of people who have collections, as you mentioned in your paper. A lot of you do not have even the players to play them anymore. But they believe very strongly that --

They've saved them for years because they don't, they think they're very important, and they don't know what to do with them. But they want to do the right thing. And I think that this project can help them say --

I talked to somebody on the bus to Culpeper the other day. And we talked about it. She had a large collection. She had gone to the radio station. The radio station was not interested. And we just talked for about 20

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minutes. And we identified who were the listeners.

And I said, okay, I think the biggest archive that I think might be interested if you wanted to donate that collection might be Stanford. They do fantastic audio digitization. Would you consider possibly donating?

And it was just, I don't know what she's going to do. But we had that conversation. And I think, again, just having this resource I hope will help maybe to start some of those conversations happening.

PARTICIPANT: I wanted to follow-up on this, because I love this idea of writing op eds, and sort of taking this out to the public. I think that's a great idea.

But if you're successful then the question becomes, okay, so here is this person with the box. I don't want to let this person go, right. So where do I direct them that -- Do I say, okay, give it to me? Because I don't have the space for it, right. Do I put them in touch --

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We've heard of, you know, a number of collections around the country. But those are going to be a distance from, you know, my people in Oregon.

So I think one of the challenges we have to anticipate is, if we find these collections how do we get our hands on them, and get them into locations so that we know where they are first. We can direct them to public libraries, to academic institutions. So what do we do?

MS. DOCTOR: Most public libraries don't have the means to --

PARTICIPANT: Right.

PARTICIPANT: Correct.

MS. DOCTOR: -- keep them safe.

MR. BROUDER: Nor do historic societies.

PARTICIPANT: Correct.

MS. DOCTOR: Yes.

MR. BROUDER: Well, essentially that they have that. Most can't take the files though.

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PARTICIPANT: Right, right. Paper they know what to do with. This kind of stuff is part of the deal.

PARTICIPANT: Related to that, I acquired a set of diaries from a cinematographer, and also a film collection from a widow. The film collection we'll leave here.

And you have to get it evaluated, then you can donate it to the archive. We donated the films to Wisconsin. And then, based on the value the donor gets a tax credit. Now, that can be really complicated.

But if we're talking about tapes, it does seem that it might be possible to come up with a sort of a chart that if you have audio tapes of some old programs that it's a dollar a piece or, you know, whatever it is, if there's some value so that the person can donate that. They can get a little bit of a tax credit. It would make it faster to get rid of it.

Then the question becomes, where does

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it actually go? But, you know, that's something that a radio Task Force could do, which is to say, you know, here's a reasonable standard of valuation. Unless you've got, you know, particularly valuable audio tape. And I doubt that, I mean, if they had it they would know it. So then --

MR. BROUDER: But that might be subjective judgment though. Because there might be somebody who's interested in the original Amos & Andy broadcasts, and nobody else would care. But that one person would be willing to pay a fortune for it.

So it's kind of a hard measure, you know, a dollar a tape or five bucks, whatever the thing is. It would be sort of hard to attach that and have --

PARTICIPANT: From a commercial perspective it would be.

MR. BROUDER: Well, yes.

PARTICIPANT: But in terms of trying to get it to move out of the basement, you know, it

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could be that, okay, there's two charts, the A chart is everybody, and the B chart is if it's valuable.

If it's valuable talk to these collectors. If it's ordinary stuff and you want it to be saved, talk to these collectors. I just think that there might be a one page guideline that probably could help, so that people would get rid of the stuff.

PARTICIPANT: Yes, I mean, there certainly are people who are doing this on behalf of collections already. Because they're --

PARTICIPANT: Right.

PARTICIPANT: -- getting contacts, they're taking stuff in. And, you know, people want their, you know, \$200 dollars, or whatever --

PARTICIPANT: Sure.

PARTICIPANT: -- that they can write off. So, you know, just a sheet that said, you know, we value your reels at 50 cents. I don't think the amount is nearly as important as having, saying here's the --

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PARTICIPANT: Some value, correct.

PARTICIPANT: You don't need --

PARTICIPANT: And you're right.

PARTICIPANT: -- to put a value.

PARTICIPANT: I mean, something that goes out on an auction market.

PARTICIPANT: You don't need to put a value on it. You set up a form, and any institution, library, whatever, has these forms. This is, the deduction is allowable to the fullest extent of the law. Then their accountant takes care of that.

MS. DOCTOR: The library can't put a value.

PARTICIPANT: That's right. That's what I'm saying.

MS. DOCTOR: The library cannot put a value on it.

PARTICIPANT: Yes.

(Simultaneous speaking.)

PARTICIPANT: Hey, find a library, and just use their form.

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CHAIR WASKO: A couple more on this subject. And then we're going to turn to another respondent who might inspire us to talk about some other areas. So --

PARTICIPANT: I think, you know, with radio collections, a lot of these are in people's, you know, personal collections of their own personal work. So like, a monetary value doesn't mean as much to them as like the ego invested in this.

So like, if you're really wanting these people to invest in getting these materials to your archives, figuring out a way to celebrate them, and share their stories may be essential to they're not contributing.

CHAIR WASKO: Yes. And one more.

PARTICIPANT: Yes. This is probably a little bit of a tangent, just riffing off of the earlier talk this morning, the panel. And these are collections that are at the Library of Congress that are only available to them, the Library itself, because of copyright, and other kinds of reasons.

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Those of us on the west or left coast, I'm wondering, you know, maybe there could be like an LC West, or Midwest, or something. It doesn't have to be much more than a storefront, or someplace that has the authority to, a place where these recordings can be aired in a space. Or maybe it's even in a university, some kind of vested agreement.

PARTICIPANT: That's a great idea.

PARTICIPANT: There is an affiliation now that is, doesn't the Library of Congress affiliate with institutions? I thought --

(Simultaneous speaking)

PARTICIPANT: The American Archive of Public Broadcasting is looking into having more reading rooms opened around the country. I know that's in the future. But right now they have a reading room in WGBH and in Washington, DC, both on the East Coast.

PARTICIPANT: Right, right.

PARTICIPANT: They're looking to go to Indiana, and someone in California.

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PARTICIPANT: Eventually.

PARTICIPANT: I don't think the Northwest yet. But it --

PARTICIPANT: Even the West Coast.

PARTICIPANT: Yes. The West Coast would be good.

PARTICIPANT: The Northwest --

PARTICIPANT: It wouldn't take much, I think, you know, just an agreement.

PARTICIPANT: Yes.

CHAIR WASKO: I'd like to now introduce our last, the last person who prepared something for us, responding and presenting us with some other issues perhaps to discuss. Henry Sapoznik.

MR. SAPOZNIK: Yes.

CHAIR WASKO: Yes. And I'll do a brief bio on him. He's the Director of the Mayrent Institute for Yiddish Culture at the University of Wisconsin-Madison, curator of the Sapoznik Collection on Yiddish American Radio at the Library of Congress' American Folklife Center.

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Lots of awards again, and activities. He's the author of the first history of Klezmer music. Did I get that right? Yes. Called Klezmer Jewish Music from the Old World to Our World. Anyway, Henry, do you want to present us with some ideas, and inspire some more discussion?

MR. SAPOZNIK: Well, yes. That would be --

(Applause)

MR. SAPOZNIK: Thank you. This is so great to hear all of this foment here. One of the things, and I can't tell this bunch anything. This has been a terrific back and forth.

One of the things though that I think gives us a goal is extreme pro-activity. In 2002 I produced a series for NPR called The Yiddish Radio Project. It was a 17 year production. And the only reason that these materials, which were from independent commercial stations.

The only reason that this series was able to come together were that families, owners of

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materials, who did not think of what they had as collections, but this was my uncle's. He was on radio. This was my mother's.

So there was a very visceral ownership issue of people who didn't see this. They were not caretakers of an audio archives. But this was audio CD of photographs. So, and so, I think the one thing that is, and again, I think it's a generational thing.

Because as Michael said quite rightly, we can't use contemporary outreach, Twitter or Facebook, for people who are of a particular age. In fact, even the great idea of doing outreach in terms of op ed pieces, that's almost not proactive enough, in a way, because of the generational thing.

We're sort of, it's incumbent upon us to go to old age homes. And to do programming to people in a direct way. And this is something which, even though you run the risk of people saying, oh, I remember that show. But one person out of that bunch will say, yes, my father was a station manager,

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and I've got this stuff out in my barn.

So one of the things, I'm saying, how can we as a collective set up and meet potential holders of primary materials more than halfway. Doing stuff in the newspaper, or so forth, which is great. But how do we act as the missionaries, in order to --

And I think that's what's so critical, in terms of finding these materials, which have fallen through the cracks. Because they're not top down materials. These are for the most part bottom up materials that we're, seem to be concerned about. But this is a terrific platform. Yes.

MS. DOCTOR: I just wanted to say, as the Director of an archive, one of the big things I work with is, about two or three times a week I get people calling me about donations to the archives.

And it's usually, you know, somebody who is preparing to work into some sort of reduced housing, or a different kind of housing arrangement all together. Or it's the children of someone who

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has just passed away. And I will tell you that once they are in, have already moved to that old age home, it's too late.

MR. SAPOZNIK: Yes.

MS. DOCTOR: It's too late. They've already, the family has already sold the house. And they've made the decision then. And it's fallen to the children who have absolutely no interest in it. They have made the decision.

Sometimes I have to make a decision. Within a week they are selling the house. The last thing that they look at are those tapes. And they have no interest in them.

MR. SAPOZNIK: Yes.

MS. DOCTOR: And it's like, can you come? I have no inventory on them. I have no idea what's on them, you know. And it could be copies that they've made of commercial recordings for their whole life, which is of no, you can't take them for, you know, copyright reasons.

Or it could be a whole lifetime of making

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copies of, you know, of their stuff, which would be extremely interesting. But nobody can tell us. And they're, you know, two hours away. So it's --

MR. SAPOZNIK: Yes.

MS. DOCTOR: -- really, really difficult. But I have to say that we want to get to them before they're in the old age home. So it's --

MR. SAPOZNIK: Yes.

MS. DOCTOR: We have to figure that out.

MR. SAPOZNIK: But I think also, just to mention --

MS. DOCTOR: Yes.

MR. SAPOZNIK: -- that there is massive value even at that point. Because as caretakers of these materials we're responsible for collecting material that hasn't been done before. And that includes oral histories. And I think --

MS. DOCTOR: Oh, I agree with that.

MR. SAPOZNIK: And we can't overlook the fact that there's a lot of unwritten history that's

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going to happen at that moment. Yes, we've lost the primary materials, or the secondary materials.

But to find someone who is a carrier with those materials will not exist in any other form. So I think we need to think that even if it's only a five percent return on that kind of outreach, we get great return. Yes.

PARTICIPANT: To just hook onto that, and to address what you were talking about, if somebody comes to me and says, I've got a box full of tapes, take it.

(Simultaneous speaking)

PARTICIPANT: You know, you're never going to get a second bite into the apple for some of these things.

PARTICIPANT: Right. I agree. Right.

PARTICIPANT: And by the way, you know, there's a lot more room in your bedroom than you actually think.

PARTICIPANT: Living room.

PARTICIPANT: The couch. The couch.

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MR. SAPOZNIK: Yes.

PARTICIPANT: I'd actually like to make a plug for an alliance between universities and archives and professional research and education, and the kind of work that Frank does here.

You know, there have been a couple of comments about helping stuff find its right audience, and about people's ego. They want to, you know, the idea that they would, that their work would be remembered matters more than the monetary value.

The St. Louis Media History Hall of Fame that Frank runs is a fabulous resource. Because it brings folks in. And they call. And they say, well, I've got this, I've got that.

And he ends up with all kinds of stuff, which he then trades with other collectors around the country. But what does Frank do with it? Well, for awhile he was donating to the St. Louis Public Library. But they don't know what to do with it, and they don't even want it anymore, you know.

So there have to be, we have to work out

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alliances between our dispassionate interest as scholars and educators. And, you know, we've got resources to preserve this stuff. Although archivists are always hesitant, you know, I mean, there's a limit to it.

But we have, the resources we have are more than other places have. And the skill we have in people who are professionals, and know how to handle this stuff.

We've got to work out alliances with, you know, the amateur historians, and the enthusiasts, and the collectors, and all of the other folks, you know, so that that love is allied with the dispassionate professional interests in building the archive and doing the research.

MR. SAPOZNIK: I'm wondering, how many people here are members of ARSC? That's really not good. I don't know if folks are aware of ARSC. I don't know if I can -- ARSC is the Association of Recorded Sound Collections.

This is a critically important

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organization that brings together collectors, archivists, amateurs. This is that network of people who are on the grassroots, libraries, archives, shut-ins who are in their mother's basement.

These are, this is really, ARSC has been doing this work. We should be working together in terms of creating these networks. They already exist.

And I think the fact that we are such a decentralized community requires us to be in touch on a variety of platforms. So, I can't emphasize enough how important it is to bring that up.

MS. DOCTOR: Well, thank you. If I can just say, I'm on the ARSC Board. And I represent the institutions, the institutional members on the ARSC Board. And I'm one of the people who does.

And I think that, I'll just say that before I came to my institution they would get offered local radio stuff. And they would say no. They didn't think it was important. I came in, and

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I was like, oh, my God, that's like gold, you know. That's the unique material.

MR. SAPOZNIK: Yes.

MS. DOCTOR: What do you mean you're going to take in 10,000 more commercial recordings?

MR. SAPOZNIK: Yes, yes, commercial recordings.

MS. DOCTOR: This is crazy. This is totally nuts. We have to think in an entirely different way. So, in a way this group has to help. And I think we're getting there.

The institutions who to under -- who have the capacity for digitization to understand, to think, if you get offered this kind of material, say yes. And also, this stuff is often unique. It may be the only copy that has survived. And that makes it even more important.

So we have to help get them to see the value of it. Because I think there was a long time when people didn't actually understand the value of it.

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And that's why I think this group is so incredible, and why this whole meeting is so incredible. Because we're actually saying it. People weren't saying it for a very long time. So, I'm sorry. I'm just building on what you said.

MR. SAPOZNIK: Well, and that's also finding archives around the country. I am so lucky I'm at UW-Madison. The Mills Music Library is one of the great sound archives in the country. And you find people who are passionate about it.

Without the grassroots collectors, and the people who have been doing this -- We have a clearinghouse. It exists already. We just need to figure out, you know, how to get analog to speak to digital. And so, this is just a fabulous platform. Yes.

PARTICIPANT: Yes. We have an assistant professor at Bowling Green State who has a project that might be a model for what we're talking about here.

Now, she got a grant to do, to purchase

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some iPads to go into senior centers to help senior citizens learn how to use the iPads. Because so much of their medical information will now be online through the hospitals.

So she has some graduate students working with her. The whole thing is a model for how to reach out to people that are not on Facebook, to get them into a digital communication realm for that purpose.

If that works for medical information it could certainly work for craft, and archival and collection information. In fact, I think a lot of children would love if their parents would make a list of the things they have, and get rid of them before they have to move out.

So, that might be something that is another model, where we have an outreach for senior citizens for collection, specifically audio visual, or audio archive collections.

And then, at least that would create a link to get to this organization, or some other

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organization like ours, so that somebody can reach out and try to identify it.

MR. SAPOZNIK: Yes.

PARTICIPANT: I was glad that you brought out the importance of oral histories for the various radio --

MR. SAPOZNIK: I'm a recovering folklorist.

PARTICIPANT: Well, I've been starting to do oral histories of some early NPR staff. I just wanted to say, if anyone else is doing oral histories, please get in touch with me. And just talking about it, I just started doing it. We already have enough work on our plates.

And people were like, well, that's our preservation plan. How are you going to do it? I just started from the beginning. And now about a month later we figured out a frustration plan. So just have those conversations and record them.

PARTICIPANT: Right.

PARTICIPANT: It's important.

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CHAIR WASKO: Well, we've got ten more minutes.

PARTICIPANT: I have a question.

CHAIR WASKO: So other issues, other questions, other -- Yes.

PARTICIPANT: Questions for Mike. And I'm really conflicted about this question as well. You mentioned that there's this minstrel show that was extremely racist, right.

MR. SOCOLOW: Barry would not be happy we're discussing this.

PARTICIPANT: Right. So here's the question and the point. The South I think typically suffers, because the assumption is that there wasn't any racism in the North, that it was all in the South, which of course is ridiculous.

So if we have collections of any kind that exclude the defamatory, ugly episodes, it tends to purify that station, or that collection in a way that suggests it was more tolerant than it actually was.

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So, should we put something, should something like that be in the collection? And at the same time, if we put it in --

MS. DOCTOR: Yes.

(Simultaneous speaking)

PARTICIPANT: But it's also, but there's a cost though in having it in there for younger generation, that is going to get subjected to the contemporaneous racism, or the contemporaneous --

Because I was conflicted about it with students all the time. And that's why I always bring up this question that we want people to know the history.

But a lot of times in discussing the history it puts that population in a context of old, as opposed to a present day context. So what --

MR. SOCOLOW: And I just want to say, there's a fascinating story about this. Okay. So the dissertation was written before the digitization project happened, the one from 2006.

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And it talks about the Blue Ribbon Minstrels. But the woman who wrote the dissertation never heard the show, because Barry built the 78, Barry built the transcription player.

PARTICIPANT: Yes.

MR. SOCOLOW: So she wrote up the Blue Ribbon Minstrels in the --

PARTICIPANT: Yes.

MR. SOCOLOW: -- dissertation, which was fine with Barry then. But when Barry hit the Blue Ribbon Minstrels actual radio, and we were putting together the digital comments thing, he was horrified to have his name attached. And then go ahead, even though he --

PARTICIPANT: Sure.

MR. SOCOLOW: -- digitized it.

PARTICIPANT: Right.

MR. SOCOLOW: And he told me it's a good show. And I was trying to explain exactly this thing to him.

PARTICIPANT: Right.

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MR. SOCOLOW: Historically, there's radio history, right. But he said, you know, I prefer that, you know, let's just not discuss that. He seriously, he really --

MR. SAPOZNIK: Right. I think that's a generational thing as far as --

PARTICIPANT: Yes. He said he was having --

MR. SAPOZNIK: We don't discuss race. We're at a critical point now that if we don't understand the DNA of the American popular culture, and see how race and cultural appropriation, and cultural representation has influenced who we are as a society, we bowdlerize, we end up with, you know, a version of Huckleberry Finn that changes the word nigger for the word slave.

PARTICIPANT: Yes.

MR. SAPOZNIK: And then takes us out of being able to discuss race on a critical level.

MR. SOCOLOW: Except it's easy for us to say, because our name isn't on it, you know.

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Barry's name

PARTICIPANT: Right.

MR. SOCOLOW: -- is on the Blue Ribbon Minstrels.

PARTICIPANT: Yes.

MR. SOCOLOW: So he does not want that. But I agree it's historically important.

CHAIR WASKO: Yes. Did you, oh, no.

PARTICIPANT: I have one other thought, just to end this. And I'll talk to the archival people about it this afternoon. We need to be prepared if you're going out and finding boxes of tapes for people to say, can I give you all these photographs and clippings too? You're not just going to get --

PARTICIPANT: Yes.

PARTICIPANT: But, you know, to think we're only talking about audio preservation, no, you're not. It's a big picture.

PARTICIPANT: Would you use --

(Simultaneous speaking)

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CHAIR WASKO: Yes, copyright. Just say the word and you can --

(Simultaneous speaking)

CHAIR WASKO: I think you initially brought it up. But I think it touches on a lot of the things we're talking about.

MS. DOCTOR: That's a lot of what we said this morning about the fact that it's really about assessing risk.

PARTICIPANT: That's it.

MS. DOCTOR: And different places, and of course different states are going to have different issues, especially if we're talking about pre 1972, or something. You know, it just depends on where you are in what we're discussing.

MR. SAPOZNIK: Well, we're also in a moment. ARSC has had two lobbyists on Capitol Hill to reassess the damage that Sonny Bono did when he was a Senator and did the Mickey Mouse Law.

And Sony has now been dragged, kicking and screaming, but to the National Jukebox, which

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establishes a kind of -- It's, we're in a transition period. So I think copyright, they're fighting a rearguard action.

And what we need to do is to underscore the fact that we are not stealing anyone's money. No one's going to make money from the Camel Caravan radio shows of the 1930s. This is for cultural uplift.

And our job is to underscore the fact that this is about cultural uplift, and about national literacy, rather than, oh, we're going to turn a buck on these things.

So I think the copyright issue is, we are now in a transition where we can make our case for the importance of us as a society to make all of these materials public domain.

PARTICIPANT: Yesterday the opening statement from the Library of Congress said, preservation of radio is preserving America's cultural heritage. And that's exactly what you're talking about with the black programs.

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MR. SAPOZNIK: In fact, maybe even more so than the commercial recordings, which have an editing process.

PARTICIPANT: Right, right.

MR. SAPOZNIK: Radio is free speech. It's First Amendment. But we need to talk about it as us as a literate society.

PARTICIPANT: I want to chime in on this. Because I ran a radio station for 20 years, and have been around music rights issues a long time. Yes, it's about assessing risk. But we have to be bold. We, you have --

MR. SAPOZNIK: Yes, yes.

PARTICIPANT: -- to be bold.

MR. SAPOZNIK: Yes.

PARTICIPANT: You have to, and your institutional lawyers will not like this. And if they don't, then you probably can't do anything about it in your local situation.

But in general, a look at the, at what we've seen with the sound exchange rules for digital

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music, right. And the reality is there are rules on the books that have simply never been enforced. They have not been actionable, right.

And I think in the end the question is, who has actually been subjected to a takedown notice? That's the only way we figure out the line. We have to get close to it. So, we have to be willing to broach the question, to get a hold of these recordings.

And not all of us, because we're all in different situations, right. But at some point some of us have to say, I'm going to put this stuff out there, right.

PARTICIPANT: Yes.

PARTICIPANT: And then we have to wait and see what happens. And we have to be willing to engage the question, and then start saying, okay, what do the fair use rules say?

And I think that was the point that the person from the Library was making yesterday in the keynote, is the fair use rules can be fairly robust

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if we choose to interpret them that way. Let's interpret them that way. And we'll take them on.

MS. DOCTOR: Yes. I think go to Tim Brooks's paper this afternoon. Because they did get a takedown notice from RCA. And I think that they fought it. On Facebook, was it? I can't remember.

PARTICIPANT: It was YouTube.

MS. DOCTOR: Sorry?

PARTICIPANT: YouTube.

MS. DOCTOR: YouTube. And so, sometimes we do have to go back at them. And it helps to have an organization.

MR. SAPOZNIK: Yes. YouTube's going to be some of the heavy --

MS. DOCTOR: And actually it helps to actually have a group that is --

MR. SAPOZNIK: Yes, yes.

MS. DOCTOR: -- helping you to have a voice.

PARTICIPANT: But we can't be afraid of

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engaging more.

MS. DOCTOR: No, I agree. I agree. And we're all watching Sirius and Pandora versus the Turtles (phonetic), and all that, and seeing where that goes. But you can try to say something for effort.

PARTICIPANT: I want to, on copyright.

PARTICIPANT: Sorry.

PARTICIPANT: We have the CBS Radio News Archive at University of Washington. And so, part of my input for that was, well, let's digitize some of it, put it out there --

MR. SAPOZNIK: Good.

PARTICIPANT: -- with the intent of letting people know that we have it. And then putting some kind of disclaimer on the page, this is on SouldCloud. Just saying, if you have a problem. But it's no.

And so, at least it opens up the conversations though. And that's, there's no market for it right now. We're not taking anything

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away from CBS.

In fact, that was the way to then reach out to CBS, and say, look, we put them online, do you want us to go further? And that started that conversation.

They were like, sure, I guess so. We're already, you know, sending people your way, you know. And then behind that, you know, we've been saving these recordings for them.

We've been spending money, and time, and energy for decades to preserve these recordings. Maybe not doing a whole lot over the years. But anyway, at least storing them. So we've been doing, we've been spending money as service for these corporations. It's time that we, you know, share the --

MS. DOCTOR: Can I just say, we've been doing that with ABC for years --

PARTICIPANT: Sure.

MS. DOCTOR: -- on certain things. And they absolutely, when we finally finished

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digitizing its main thing, Ted Koppel collection

--

PARTICIPANT: Yes.

MS. DOCTOR: They will not give us permission to stream it beyond our campus.

PARTICIPANT: And it's used programming.

MS. DOCTOR: And even though we have been providing them with copies, they didn't keep it.

MR. SAPOZNIK: Yes. Down the wormhole.

MS. DOCTOR: And we had been providing them with copies of it.

MR. SAPOZNIK: Wow.

MS. DOCTOR: Sorry. But --

PARTICIPANT: No, it's not --

CHAIR WASKO: Maybe some concluding words?

MR. BROUDER: Oh, okay. Well, I'll throw out --

(Simultaneous speaking)

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MR. BROUDER: Some years ago, and I've been doing this for more than 30 years now, I got a letter with 12 names on the letterhead from a law firm in New York City, on behalf of a very well known New York City disk jockey, who said, I understand you're selling my tapes on your, in your business. Stop it right now, and send us a bag of money.

And I had to go to my attorneys. And it cost me a lot of money to get them to send a response. But the reply was, well, hang on a second. You're talking like a 30 minute or a 45 minute snapshot in time that your client happens to appear on.

Are you claiming the copyright on the material that comes out of his mouth? Or you paying, or wasn't he being compensated by the company he worked for at the time? Or are you claiming copyright on the musical content?

And what's your standing as lawyers? Do you represent that record label? Or, are you claiming copyright on the commercials that appeared in that broadcast, which may or may not be subject

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to copyright through certain performer unions. But what's your standing on that? And raised about half a dozen different issues of copyright. And we never heard from them again.

CHAIR WASKO: Well, on that happy note, there's lots of ideas that I know that there's going to be continuing discussion, and so forth. But thank you for all of the people who prepared these presentations. And any other final notes? Shawn, are you happy?

MR. VANCOUR: Yes. Thank you for coming, everyone. This was wonderful. The purpose of this was to have said a lot of the stuff that has been said. So, I'm very pleased that it has been said. Thank you very much.

CHAIR WASKO: I think next is lunch.

(Whereupon, the above-entitled matter went off the record at 12:33 p.m.)

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