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## RADIO PRESERVATION TASK FORCE

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

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## COMMITTEE ON EDUCATION AND OUTREACH

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SATURDAY  
FEBRUARY 27, 2016

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The Committee met in the Room 0302J,  
Hornbake Library, University of Maryland, 7649  
Library Lane, College Park, Maryland, at 11:00 a.m.,  
Allison Perlman, Chair, presiding.

PRESENT

ALLISON PERLMAN, Chair; UC-Irvine  
LAUREN BRATSLAVSKY, Illinois State University  
MICHAEL BROWN, University of Wyoming  
CHRISTOPHER CWYNAR, University of Wisconsin  
THOMAS DOHERTY, Brandeis University  
NICOLE HEMMER, Miller Center for Public Affairs  
and U.S. News and World Report  
KIT HUGHES, Miami University  
ROSS MELNICK, UC-Santa Barbara  
ELEANOR PATTERSON, University of Wisconsin  
LISA RABIN, George Mason University  
MARY ANN WATSON, Eastern Michigan University

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

11:09 a.m.

CHAIR PERLMAN: I think we're going to get started. Hopefully a few more people will filter in, but we only get an hour-and-a-half, and so now we only have an hour and twenty minutes, so I want to start.

Everyone is welcome at the table to light, but there's no pressure. We're just mic'd up so that we can record the conversation, and the mics are located here.

So good morning. My name is Allison Perlman. I'm going to sit now. That was just to --

(Laughter.)

CHAIR PERLMAN: I teach at the University of California-Irvine in the Departments of History and Film and Media Studies. I am the co-director of the Western Region of the Radio Preservation Task Force with Ines Casillas, and I'm also currently the chair of the Education and

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Outreach Committee.

But this is really today when the committee begins. Most of what I've done in my capacity as chair is write letters of support for a number of our partners to help them get grants to digitize and preserve materials.

And so, our goal today is really to begin what will hopefully be ongoing conversations about the educational possibilities of the Radio Preservation Task Force. And so, it's really a brainstorming session, so in a couple minutes I'm going to stop talking and just draw on the collective wisdom in the room to think about how we can deploy what we're collecting, preserving, making accessible through the task force into both university classrooms, but also K through 12 classrooms.

Because I think all of us can clearly see the research potential of getting access to these materials, and I think we all have the sense that of course they can inform and transform

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pedagogy, but part of what we're charged to do is actually concretize what that means, how would this actually change the way we might teach media history, U.S. political or cultural history, literary arts and so on.

And so, our first big goal for the day is actually think big. What is the educational potential of the Radio Preservation Task Force at all levels of the curriculum?

Our second goal -- I've been trying to think about the best language to phrase this and it's -- come up with somewhat of an oxymoron of finding inspiring persuasive boilerplate language --

(Laughter.)

CHAIR PERLMAN: -- to sell the educational potential of the task force, because we know that a lot of funding institutions are very interested in education and application of materials. So if there's a way that we can philosophically justify, we are going to really

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enhance educational opportunities of students at all levels of the curriculum that can be used in multiple grant applications, that would be wonderful.

And then our final charge is to start thinking about the creation of actual materials that we can start circulating both to the caucuses and then ideally to educational institutions to actually make the educational potential of the task force actionable. So things like syllabi that would include some of these materials, lesson plans that would include learning objectives and activities that utilize these materials.

I also think, to use a phrase that Neil Verma used yesterday, guides for how to teach critical listening skills, which I think even as a university professor I struggle with, and I'm assuming if we wanted to work with high school teachers, they would also need support to help their students learn how to listen. And so, to think about what we would need to actually create these

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tangible documents.

Our second charge, which if we have time we can talk about, but I feel like maybe it's a little bit less urgent, is to think about outreach beyond educational communities and to start thinking about who more broadly would be excited in using and participating in the task force beyond librarians, archivists and educators. And that can just sort of be a spitball session of who do we think would really be excited and want to participate in the task force.

I have some handouts that I'm going to circulate. Just because I'm so -- we've been hearing so much about the really big deal collections like CPB and the American Archive of Public Broadcasting or NPR, but there are over 350,000 recordings that we've identified on the task force through geographic committees across the nation that are really very diverse in terms of the kinds of recordings that we discovered, the kinds of institutions that serve them and so on.

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So what I've typed for you is just a sheet of highlights from the archives that I know best, which are the ones in the Western Region, just to give you a sense of the diversity of the materials that we're talking about. Sometimes I feel like there's an abstractness when we're talking about what's going on with the Radio Preservation Task Force, so this ideally will make it a little bit more concrete for you.

The second thing that I'm circulating is a lesson plan that I created at the request of Josh Shepperd for a presentation he was doing to demonstrate what could be the educational potential of the task force for a K through 12, really 9 through 12, a high school curriculum. And I will confess it was really hard. I went on the Internet. I looked to see what actually is involved in the lesson plan and tried to think about how can I put together activities that would truly use the materials, but also enhance the teaching in this case of civil rights history?

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And so, one of our collections in the Western Region is located up at Stanford. It's a remarkable collection. And eight students from California went to Mississippi in 1965 to interview civil rights workers. So both leaders of CORE and SNCC, but also people on the ground who were just participating in civil rights activity. All of their interviews are available to be streamed and there are transcripts of all of them. So in terms of collections that seem to be ready to use, this seems like a really great one.

And so, I tried to think about if I was going to try to persuade high school teachers to use this collection, what would my learning outcomes be, what would my activities be? And so I offer this as just a model of the kinds of things that we're ideally going to be producing as part of this committee.

The final thing that I will say and then I will stop talking is just to also situate us within the other organizational arms of the task force

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itself.

We're in a kind of interesting position. We have genre or format-based caucuses are going to be the people who are making determinations about priorities within Spanish language broadcasting, sports broadcasting, radio journalism and so on. And so we're in some ways tasked to think about the educational potential of materials that we ourselves are not collecting for preservation, digitization and access.

So part of what we need to think about is creating documents and lessons plans, syllabi, etcetera that are portable to different kinds of radio that can be adapted by our different caucuses and so on. And so, they're not necessarily tethered to a particular collection, but tied to a particular kind of radio and its educational potential.

And then the other of course big question that we've been hearing a lot about is the rights issue and the degree to which even many of the materials that we've been identifying and ideally

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will be preserving will be available in a format that we can actually play it for our students and have our students listen to it. So that's just I think an ongoing question for us.

I guess before we get started with our conversation are there any questions about the committee's mandate or what we're here to achieve that I can -- or about the task force?

(No response.)

CHAIR PERLMAN: Yay. Okay. So actually I kind of want to begin big and get small, so I thought we could talk collectively about concrete -- the educational potential of the task force and how we can imagine it fitting into either university-level or K through 12 curricula. And so any and all ideas are welcome. I'm going to take notes and within a week I'll circulate a report to everyone about some of the ideas that we've had so we have a document to continue to build on.

So I open up the floor. Ideas about just the grand educational potential of the task force

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at any level of the curriculum.

MS. PATTERSON: I thought of a few things while you were talking.

MR. DOHERTY: Pardon me. Could we introduce ourselves?

CHAIR PERLMAN: Oh, absolutely.

MR. DOHERTY: I'm sorry. I know some of you, but I don't know everybody.

CHAIR PERLMAN: Yes, sure.

MR. DOHERTY: There are few enough of us here to --

CHAIR PERLMAN: That's an excellent idea.

MR. DOHERTY: -- get everybody into the conversation.

CHAIR PERLMAN: Yes, so I'm Allison.

MR. BROWN: I'm Michael Brown from the University of Wyoming. I think I'm one of the few Mountain West people that are --

(Laughter.)

MR. BROWN: -- at this conference.

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MR. CWYNAR: Yes, Chris Cwynar from the University of Wisconsin-Madison.

MS. RABIN: I'm Lisa Rabin and I teach Latin American Mass Media and Popular Culture in the Spanish program at George Mason University, and I have contacts with the Center for History and New Media at Mason, if that's of interest. They're a great partner and they're really heavy lifters in terms of helping with content provision.

MR. MELNICK: Ross Melnick, Department of Film and Media Studies at University of California-Santa Barbara.

MS. BRATSLAVSKY: Lauren Bratslavsky at Illinois State University.

MR. DOHERTY: Tom Doherty, Brandeis University.

MS. PATTERSON: I'm Eleanor Patterson. I'm a Ph.D. candidate at the University of Wisconsin-Madison.

DR. HUGHES: I'm Kit Hughes and I'm at Miami University.

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MS. WATSON: Hello, I'm Mary Ann Watson and I'm on the Electronic Media and Film Studies faculty at Eastern Michigan University in Ypsilanti.

MS. HEMMER: I'm Nicki Hemmer. I work at the University of Virginia's Miller Center in their Presidential Recordings Program. I'm a media historian and I'm a journalist with the *U.S. News and World Report*.

MS. TOOV: I'm Rebecca Toov. I'm an archivist with the University of Minnesota Libraries.

MR. DAVIS: I'm Josh Garrett-Davis. I'm just about to start as a curator at the Autry Museum in Los Angeles.

MS. CALHOUN: I'm Claudia Calhoun teaching media and film studies at Skidmore College.

MR. KEITH: I'm Michael Keith from Boston College. I'm a member of the peanut gallery back here.

(Laughter.)

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CHAIR PERLMAN: So, Eleanor?

MS. PATTERSON: Yes. One thing that I thought of while you were talking was I mean, I guess there's -- I see a range of different departments represents here, but I don't know how many -- I mean, a lot of us are in media culture studies, or film studies, or media studies program, and I don't know how many of your programs have a radio class. Ours doesn't anymore.

So I think, I mean, one of the bigger pictures is integrating radio into places where we wouldn't see it necessarily, like the sociology courses on women's health, or into classes that you don't necessarily naturally think of radio fitting into. And I think that has to be a part of what we do. Because when I think of a syllabi, I'm like, oh, yes, I could think of doing a syllabi on radio history, but there's no class on radio history. I mean, maybe there are at your institutions.

And then something that I just thought of was like some of this reminds me of work I used

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to do at outreach programs at the Boys and Girls Club. And beyond like traditional K through 12 outlets we might think about community programming, or like the Girls and Boys Club, like media literacy programs that are outside the classroom.

MS. WATSON: I like the idea of incorporating this in departments that aren't media-related departments. For instance, it occurred to me when they were talking about all the things in the NPR archives, what if you teach poetry, contemporary poetry? Oh, my God, you know, how many contemporary poets read their work on NPR?

MS. BRATSLAVSKY: I like the idea starting maybe with the critical listening guide maybe as a way to like -- in a big picture.

MS. HEMMER: And I think that's really important because I'm thinking about how historians would use this in non-media history classes. And there's a tendency to use images and sound as decorative as opposed to really engaging it as critically as you would a written text. And so, to

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really emphasize what it is that you're doing with that.

MS. BRATSLAVSKY: Yes, and I think the Library of Congress and maybe the American Memory -- or the K through 12 resources page has like how to read an image as like primary source documents.

DR. HUGHES: Yes, actually the Library of Congress' program Teaching with Primary Sources, which is K through 12, is also a grantee agency, so they provide money for people to develop curricula materials. And it's searchable by Common Core Standards, so one of the things we might think about is how we can make modules and lessons that are legible to different teachers.

MS. BRATSLAVSKY: Oh, shoot, now that I'm thinking about it, Illinois State is a teaching -- predominantly teaching training and I think our library has an office at least labeled Library -- like teaching with primary sources for the Library of Congress.

(Laughter.)

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MS. BRATSLAVSKY: I should look into that and see if that's --

CHAIR PERLMAN: So I read over the Common Core Standards in anticipation of this conference just to get a sense of the ways in which we might have compatibility of some of the objectives of the program. And one of the things that was really notable to me is that there's an incredible openness to think about primary sources beyond print-based text. And in fact a lot of the standards ask teachers to train students to think about how medium, how format affects the presentation of ideas, the historical context and so on.

But the emphasis is really on visual media, right, photography, maps, charts. Charts come up a lot. You know, they really want them to understand how to read charts. And sound or aural primary sources are virtually invisible. And so one of the things that I think this committee can think about is how do we persuade given this

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investment in thinking about how different kinds of primary sources convey different kinds of material, that sound in addition to image would be critical for students to be learning in their history and social studies courses and their literary arts courses.

MS. PATTERSON: I mean I think also like if high schools are -- I mean, public speaking classes and forensics and debate teams need to learn critical listening skills. And high schools often have a debate team or a speech class, too, right? I mean, outside of history courses.

MR. MELNICK: Well, this came up yesterday in the work shop that you were a respondent on about teaching. The question comes up that a lot of students, whether they're in college, high school, or elementary school, don't know what a radio is.

(Laughter.)

MR. MELNICK: They may listen to Radio Disney because that's what their parents put on

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Sirius and it's beaming in. The reality is that for many students radio as a technology, historical and contemporary, is virtually unknown, invisible or confusing. So the basic merits of the format, of the tech, is something that needs to be introduced both as both historical curio and as contemporary object.

So that seems to be something that -- you could certainly accomplish at the college level. You could also do it at the high school level and on down. There's a long conversation about replacement theory and radio gets thrown into that, that.

So I think part of any education about radio is challenging these ideas that radio is gone and that radio hasn't had, like most technologies, a very cumbersome challenging history, but that it's persisted.

For your comment about the lack of radio in film media history courses. At University of California -- Santa Barbara, Michael Curtin teaches

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a large 101D course, which covers telegraphy to early television. A core part of his course is radio -- broadcasting, narrowcasting and the technology. So it's taught, but I grant you that many places it may be disappearing or it's already gone, or it's taught as a one-week precursor to the rest of TV history.

So there are some larger conversations we need to have about infusing radio and radio history back into discourses at all levels to make it generative, contemporary, important and present.

DR. HUGHES: Well, and I think one of the ways to do that is to think globally when we're thinking of radio communication, because it's vibrant right here, but it's very important internationally. And that could also be a way to make it appealing to various people to pull into their curriculum.

MR. CWYNAR: And also, I mean, if one pincer of this attack, as it were --

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(Laughter.)

MR. CWYNAR: -- would be kind of reinserting radio into these discussions. Another way might be reframing our efforts so that it's more about storytelling, or whatever frame you want to use, to interest people who may not respond, just to give more looks to the population so people could say, oh, yes, I could use that. That looks interesting.

MS. WATSON: We're not that far from the 100th anniversary, so that might be something to use as a springboard.

MR. BROWN: And I really like the idea of reframing it also within a broader umbrella of digital audio storytelling, or storytelling. Just as an example, I was teaching a radio production class and I was -- it's -- slowly enrollment's going down, 15, 12, 10. I just changed the name to digital audio storytelling and it closes within about 10 minutes of the class opening.

(Laughter.)

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MR. BROWN: And I teach exactly the same stuff. Exactly the same stuff.

MR. MELNICK: If you'd teach a course on Serial, you'd be fine, right?

(Laughter.)

MR. BROWN: Yes, that's it. That's it. So I think introducing some of this more updated language that broadens its appeal might be a good addition to it.

MS. PATTERSON: You guys are making me think of like programs like *StoryCorps* or -- there are other outreach -- I just read -- I read something about like training teenagers in radio. There are different programs that are like doing community outreach in community radio training. And those are people who already know what radio is, so that might be a good place to think like are there places where there's a community radio station that has a youth program or something like that.

MR. MELNICK: We have a graduate student who helped develop a radio station that's helping

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migrant farm workers and their families in California. And it's really about a very different kind of radio address for underserved communities that the more commercial spectrum is not targeting.

That station will become a hub for tying the community together, generating activism, etcetera. And certainly you would think that their children will then also think about the importance of radio. So radio is not -- it's not necessarily Serial or just about Howard Stern. This kind of station is also reaching people that are not being addressed by local Spanish language television.

MS. PATTERSON: Well, it's a lot cheaper than a TV station.

MR. MELNICK: Yes. That's for sure.

MR. CWYNAR: And easier to do and --

(Simultaneous speaking.)

CHAIR PERLMAN: One of the goals of the task force has been especially to identify sound recordings that were not national commercial radio recordings, because there's a sense -- there's

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always so much more of that history to be written, but there's also a sense that radio that has coexisted with commercial national network radio has been somewhat invisible both to scholars and to us as instructors when we construct our histories of media. I mean, I will confess when I teach the history of broadcasting I teach it as a precursor to television and I teach about regulatory policy and the development of the national networks.

And so, I was wondering if you had thoughts about -- given the emphasis of the task force on community radio, non-profit radio, immigrant radio, radio that typically is not part of the broader master narrative of the history of broadcasting, if there are particular educational benefits that that is the basis of many of our collections?

MS. PATTERSON: I feel like -- I mean, I agree with this point. I just feel like commercial radio after 1970 is also not really understood, too.

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CHAIR PERLMAN: Or after really 1960.

MS. PATTERSON: Yes, like 1962. But I mean, I think -- are including like commercial local stuff here, too?

MS. WATSON: Can I tell you about an interesting thing that I found at my very own campus? I didn't realize this, but I went to our archive to see what was there, and we have some Motown Berry Gordy papers. Most of the stuff is at the Motown Museum, but one of the things that's in the collection -- it's a 45 disc that was -- it was -- was it the Four Tops or the Temptations? I think it was the Temptations. That this disc was given to black radio stations in Detroit during the riot in Detroit and it was saying stuff like, you know, come on, we got to cool it, get in off the streets and don't --

And like when I was thinking of the civil rights history, you know, it's -- but it's just this one little thing that how would anyone even find it? I mean, I grew up in Detroit. I was a kid during

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the riot and I was fascinated by that. So when you have such kind of little things, but they're such gems, how do you --

DR. HUGHES: I agree with you. If we think of radio, too, as a technology of connectivity and we use radio as a way -- I mean, so during the pedagogy discussion yesterday one of the questions was, well, why are we having our students listen to the aesthetics of these older programs? And it's so when they're creating their own content they're engaging with those traditions and they're inspired by them.

And so, I think you can do the same thing thinking about local radio in particular connecting not -- well, both to aesthetics, but also to cultural practice on a local scale and thinking more about local media production (which they're all engaged in, whether they see as local media production or not).

CHAIR PERLMAN: And that persistence of variety undercuts that master narrative which makes

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it a big sell as well.

MS. PATTERSON: I mean, I can see that being of interest to -- outside of media studies, like urban planning or community like activism programs or something like community work, or even social work, too.

MR. MELNICK: I do worry slightly; the notion of preservation activities within the major radio networks and on commercial radio is potentially a problem because their resources and procedures for media archiving and providing access is not uniform. And this is the same conversation that goes on in film and other media. And I just -- we're not fund raising for NBC, right?

(Laughter.)

MR. MELNICK: But we do want to encourage them to follow standards that may or may not come out of this task force. There's a larger effort that needs to be pushed towards those who are hopefully already preserving their own media. But we know very well from looking at studios and

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networks that that's been done in a variety of different ways.

So I just wanted to throw that out because I know we're obviously focusing on the places where it's most needed and most lost, but it's not as if it shouldn't be carried in a much larger conversation.

MS. BRATSLAVSKY: Well, as part of I guess those local education efforts, too, that seems to dovetail with acquisition. And the more like you talk to -- especially like I know at my department there's a number of people that had been in local radio or local TV or know the engineer who was working at one station for 40 years and probably has tapes in his garage. So I think maybe like to use this as an oral history opportunity or connectivity with the community can be like a -- I guess kill two birds with one stone.

PARTICIPANT: If I may through something out from the peanut gallery here --

(Laughter.)

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PARTICIPANT: -- some of perhaps the most interesting and revealing programming from the commercial side resulted as a consequence of the news and public appearance percentages that were imposed seven years ago which forced a lot of in particular local stations to produce public affairs programs on the local level. And these programs were aired generally in the dead zone of Sunday morning, but these programs generally addressed issues right in their communities of the local historical interests. And a lot of the stuff was preserved and was kept and consequently thrown out when new management came in or regarded as something that was not commercial and therefore worthless.

But I think there's a rich vein of stuff on the local level that was inspired by the FCC's requirement that they produce programs that demonstrated that they're offered in the interest, convenience and necessity as public trustees. And I know having worked in a lot of commercial stations and as program director in production, of course

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we did preserve, we did store those, albeit on five-inch and seven-inch reels of polyester-based magnetic tape which we're not often stored in the best of places and disintegrated anyway.

But I suspect that there's still a lot of that stuff out there and I don't think anybody's thinking about -- certainly not the stations about, oh, we should save this public affairs program from 1952 which talked about the consequences of this new reservoir and that sort of thing. So a lot of stuff, a lot of potential history there.

MR. MELNICK: And one of the best examples on the TV side is the KTLA collection in Los Angeles that ended up at UCLA about ready to throw it out.

PARTICIPANT: Yes.

MR. MELNICK: And UCLA decided to take it. And so it's this treasure trove of everything that you can imagine from decades of history that was about --

PARTICIPANT: (Off-microphone

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comment.)

MR. MELNICK: Right, otherwise it would have just gone into the trash. And so, yes, I think that's a perfect example.

MR. DOHERTY: I guess I'd also sort of make a pitch if the purpose is to persuade professors and secondary school educators that radio is really important, that -- our conversation tends to get a little esoteric and that to go back to more -- I mean, the central chestnuts of radio in the 20th Century I think is an immediate hook that I think a lot of -- most professors and secondary school educators are really familiar now with playing a clip from *Citizen Kane* or whatever. They might not be as familiar with say playing FDR's fireside chats or the Hindenburg or like -- we can all come up with like 10 signature radio events that would be great lesson plans. Like here's what you do with FDR's first fireside chat. And you give the Depression context. What's radio, etcetera, etcetera? We could do 10 of those.

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You could do 10 entertainment shows that were like extraordinarily important in the Golden Age of Radio, from *Amos and Andy* to *Jack Benny*, or whatever and build lesson plans around them. And I think if you're looking for kind of a -- your foot in the door for secondary and professorial education, it's just sort of make radio part of that menu that I think is already in place for film clips and TV clips.

MR. MELNICK: Yes.

MR. DOHERTY: Like people do that all the time. And the people that do that all the time, even if they're not media professors, if they're -- your basic history teacher in a high school probably doesn't do that with radio as facilely. And I think it would be very easy for each of us to pick one of those moments and to do a lesson plan on it, like just a page, a PDF, send it out as an example to people. And it might just be very useful in terms of getting people to think about radio the same way they think about these other media.

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MR. MELNICK: And if it's served and hosted on the task force page as things you can download or stream --

MR. DOHERTY: Right, you download the clip, get sort of the context, maybe an article.

MR. MELNICK: Right. Yes.

MR. DOHERTY: The one I was just sketching here as people were talking is say you do Edward R. Murrow at Buchenwald, April 16th. And the question how did people apprehend the Holocaust, right? So you got the AP reports that are coming in first. Then you've got radio and then you've got the newsreel, right, coming in?

MR. MELNICK: Yes.

MR. DOHERTY: Or *LIFE* magazine before the newsreel. And then you could tell them who Edward R. Murrow is and why he's important, and what does the personal testimony of the individual at the site mean? What do you get from Murrow that you don't get from the newsreels or from *LIFE* magazine? You could build a whole lesson plan around that very

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facilely and you could do it with nine other events. I mean, people are always looking for lesson plans.

MS. WATSON: It occurs to me as I was thinking about the 100th anniversary that that might even be like the target date that, leading up to the 100th anniversary of radio, these things are available through us, through -- that this is our kind of celebration of radio and we're making available to schools.

MR. DOHERTY: Right, and I think you inevitably probably privilege the Golden Age, but you'd have stuff maybe before and several things afterwards --

MS. WATSON: Sure.

MR. DOHERTY: -- as well, like this Rosa Parks thing. Because I don't think of Rosa Parks as a radio person. So she might not come to mind as readily as some other characters, but you could allocate 10 events, 10 shows and the anniversary hook might be a good way to --

MR. BROWN: I think you could maybe

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eventually organize them perhaps on a web page that says, "Stories about ... " and then that might broaden the appeal of those, too. So rather than this is an important radio history, this is a story about a particular topic and maybe that would invite a broader range of use from the secondary --

(Simultaneous speaking.)

MR. DOHERTY: Or to release on the anniversary the 10 most important radio moments in the history of radio, we could all like come with those.

MS. BRATSLAVSKY: Well, what's so exciting though about just learning more about everything that we actually have access to that's available? Could we have an opportunity to expand a little bit of the canon and use of that. Have a chance to really highlight the things that -- I mean, we'll defer usually to "War of the Worlds," or I play the Murrow "This is London" clip, but there's other ways that we can integrate the great things we've been finding.

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MR. HUGHES: Well, I was just going to say one thing, too, we might want to actually distinguish between what we're thinking of for K through 12 -- I think this is a great idea for K through 12, but we might for secondary -- or for post-secondary education maybe go beyond the canon in some ways and actually see what people already have. Because if I learned one thing from that pedagogy panel, people have awesome ideas already. They already have clips.

And we can have the resource where people might post a clip and then other people could tag it. So this is really good for thinking of this sound aesthetic, or this is really good for thinking of technology in this way. And if you made something like that more of a wiki-style, people could contribute to it on their own.

If we wanted to encourage people to keep contributing to it so it doesn't kind of just die on the vine, we could have some sort of post-publication review, which I've seen done in

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digital humanities work sometimes where you aggregate things and then give it some sort of valuation so people can go back to their departments and say, look, I did this and other people are using it and that kind of thing.

So I think those might be two different constituencies when we're thinking about creating content.

MR. MELNICK: The other thing that works quite well is to come up with a list of whether that material is available or not --

DR. HUGHES: Right.

MR. MELNICK: -- and then have that as a target list for the nationwide archives to begin searching, like FIAF does with film, so that you're looking for the best available copy, if extant, of these things and thus begins a search for them. So the committee could also outlines the things that we think would be desired for secondary input, secondary, but that we have that list together. We barely can think of the things we don't know we need.

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(Laughter.)

MR. MELNICK: And that's also something that I think is good -- to have a target. Because everyone's discovering all these things through the task force and beginning to contact these archives, but at some point we need to say, "Can you go see if you have this?" So while they've got archivists and interns digging through, maybe they can find it for you.

MR. DOHERTY: We could call it "Missing Links."

(Laughter.)

MR. MELNICK: I like it.

(Laughter.)

MS. BRATSLAVSKY: Is this something that George Mason like can -- like that the center that you referenced could be a part of?

MS. RABIN: Absolutely. Bring it on.

MS. BRATSLAVSKY: I have a list of things that actually -- no.

(Laughter.)

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MR. CWYNAR: I was going to say I really like Kit's point about making this stuff useable and making it as -- as useable, as easily as possible, because, frankly, most people want something they can just grab. People who aren't inherently interested are likely to use something that they can just take and use that day, right? I mean, to be perfectly real about it. And there's so much out there already. When I was teaching history of broadcasting, I was using a lot of stuff from the Internet archive. Like we're talking about acquiring stuff, but we also need to publicize the things that exist now so that people can see. There's so much stuff around.

DR. HUGHES: Well, I think using the -- well, we want to get to this before then, but using the anniversary. But we could do an "In Focus" in Cinema Journal and -- because that's one of the key things: once you build it actually having people come use it.

MR. CWYNAR: Sure. Yes, totally.

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MS. WATSON: But you build up to the --  
it's like the bicentennial minutes --

DR. HUGHES: Yes.

MS. WATSON: -- they started in '74 or  
something.

MS. PATTERSON: And what you're  
bringing up, Chris, though, I mean, reminds me like  
it won't mean anything if we make syllabi, if we  
don't have digital access that's open --

MR. CWYNAR: Well, sure.

MS. PATTERSON: -- that's not behind any  
kind of set login for people. I mean, no one's going  
to come here and look at NPR's archive for their  
course --

MR. CWYNAR: Absolutely. Yes.

MS. PATTERSON: -- especially if  
they're like a K through 12 teacher in like Salinas,  
California or something.

MR. MELNICK: As evident by the Library  
of Congress people talking about nobody's in the  
reading room.

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MS. PATTERSON: Yes.

MR. CWYNAR: Yes, for sure.

MR. MELNICK: Nobody's going to be in the audio room, either.

MS. PATTERSON: Yes.

MS. BRATSLAVSKY: But there are a lot of audio clips up on the AAPV web site and archive.org probably has quite a few radio --

MS. PATTERSON: And a lot of people upload their own radio shows to archive.org, local producers.

MS. BRATSLAVSKY: Yes, yes.

MR. BROWN: Well, I agree. I think that's very important, because I think one of the goals we want is not just to give the lessons, but give people a sense of curiosity so they also explore, so they're going to use these things that they're -- so maybe for the K through 12 it's going to be more about learning, but once we get up to the college level, we want those people out there wandering around. They got to have some place to

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wander.

MS. PATTERSON: Doing like hands-on exploration.

MR. BROWN: Yes.

CHAIR PERLMAN: Should we talk about -- maybe concretize a little bit how we understand the differences between K through 12 and the kind of work we would want to do to persuade -- and I actually think it's really more 6 through 12 than K through 12, probably, on use of radio, and then think specifically about university level, targeting how we want to think about using these archives or these materials?

DR. HUGHES: Well, one idea I was thinking of for I guess 6 through 12, which is probably more accurate for who this is open to, but I don't know many people are familiar with National History Day.

PARTICIPANT: Yes.

DR. HUGHES: So they have special awards, and I don't know how we would fund this,

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but I could conceivably see a radio history award. So I should explain National History Day.

It's an annual competition for kids -- I think it's elementary school through high school. And they write history projects. They can be papers. They can be performances. It can be film, exhibits and that kind of thing. And there's a theme every year, but students will pick a topic and research that. And there are some special awards that they can get, and one's on military history, women's history and so on.

And I think if we had a radio history award, you would at least -- you would get some students who might see that and think, oh, I'm going to see what this is about.

MS. WATSON: Or even an award for using radio. If they could -- they might be researching something completely other than radio history, but if they use primary radio sources in --

MR. HUGHES: Right. Yes, yes, I think

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that's --

MS. HEMMER: What about -- I know that as a professor in a history classroom those primary source readers are really key. What if we created like a primary source listener where you would curate --

PARTICIPANT: Oh, what a great idea.

MS. HEMMER: -- things? And then you could even just like assign that for your second half of the survey to go along with the readings. And then it easily just integrates right into the course itself.

MS. PATTERSON: Well, I think it has to be divided by subject, too. Like you could have a history like reader or you could have a like a literature, like here's some -- reading "Fahrenheit 451," here's some of Ray Bradbury's radio work from the '60s for an English -- I mean, I think it has to be -- or science. Like here's some work. I don't know any science recordings off the top of my head, but I know they exist.

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MR. BROWN: Well, there would be interviews with real good science.

(Simultaneous speaking.)

MS. PATTERSON: Exactly. Interviews. I was just thinking of our politics like for a social studies class. There's got to be like amazingly good historical ilks mid-20th Century, but even like the Cold War and then the Cold War interviewing -- covering the fall of the Berlin Wall, having these packets -- subject. And then I guess like grade curriculum as well.

MR. MELNICK: But I think there is a need -- especially when you get to the fall of the Berlin Wall, there's a need to sort of differentiate or at least explain why you want teachers using radio versus television. Because you're dealing with the post-48 moment, the radio show itself has to be something different, special, unique.

So there are specific, as you said, radio interviews and shows and in-depth coverage that's very different than the television. Radio has a lot

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of long-form conversation that TV doesn't allow, and that's part of the conversation of why radio is essential for study.

So in addition to using radio, it's also the question of why radio? What's the format difference? All that has to be explained about why you want to focus on radio, because it is a conversation once you get to the '50 and '60s. And I think Rosa Parks is a great example of that because that's not on television.

MR. BROWN: So part of our goal is to educate the educator.

MR. MELNICK: That's right.

CHAIR PERLMAN: And I would love -- we actually answer that question, why radio?

MS. HEMMER: I was just going to say it's social history. It's like we keep -- you can't -- you might not have a Spanish language television show, but you might have a community show or what-have-you, but -- like because it's so much more accessible for people to create.

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MS. RABIN: Yes, yes. I mean, it's the question of audiences and ways in which these different formats are mediated by local communities. And so, educators that are particularly interested in social history might be interested in ways that marginalized use radio and continue to. Spanish language radio is -- I mean, that's what Ines Casillas' book is about, right?

MR. MELNICK: It's almost going back to the exhibition question. Radio is very different at a workplace. Radio is very different in a car. Radio has all these ambient qualities are very different than appointment viewing and concentrated viewing with television. So I think it's again why you have to go back to the conversation of, well, how does radio function throughout the last 100 years -- to explain to students why is that when you drive to school are you listening to radio and not watching TV, unless you have --

(Laughter.)

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MR. CWYNAR: One dimension would be the intimacy and perceived immediacy of it. I was just thinking about an interview with Carl Sagan on the CBC archival thing I was doing and how -- it gave me kind of a unique perspective into his work, but also who he was. And if you were a high school student and you were reading something by him or about him and you paired that with the audio, that could really enhance the experience of kind of better understanding of the theory but also the person behind it. It could be a selling point, too.

MR. BROWN: Well, I think you're right because the other thing is video places you outside as an observer, as a voyeur, and audio puts you inside.

MR. CWYNAR: Yes.

MR. BROWN: And I think particularly for young kids listening might be a more powerful experience if we can convince the teacher of that.

MS. PATTERSON: I'm just going to jump in because -- and I think playing -- I play radio

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in my class and I make my students sit and listen to it, but I think you have to have something visual up there for them to look at. And I think we have to think about that. Like I usually have just a picture up or something.

MR. BROWN: A PowerPoint or --

(Simultaneous speaking.)

MS. PATTERSON: Yes.

MS. BRATSLAVSKY: Well, I guess I disagree. I think in some cases -- I mean, maybe this is too McLuhanesque with the hot and cold, but really to force them to shut down visually and just think about what they're listening and maybe imagine it. So maybe sometimes, yes, a visual aid could be useful, but I found myself even just like for example yesterday sitting in a session where NPR and WG -- they were playing radio clips with video, but I looked away so I can really get into -- yes.

MR. KEITH: One of the best times I've had with students in playing an old show is playing "War of the Worlds" in the original and shutting

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all of the lights off in the classroom, drawing all of the curtains so it's pitch dark and just playing the first half hour of it. And they get really excited --

(Laughter.)

MR. KEITH: -- and they can relate to what the experience must have been like in the so-called dark ages of 1938. So if you do kind of generate a conducive environment to listening, as you say, shut out all the stimuli, or as you said, if you just put up a photo of Burns and Allen or an old radio or something that helps them focus, it does -- it demonstrated to me at least that they don't close down entirely to the idea of just listening to something versus a sustained amount of time. I mean, I made huge mistakes years ago when I used to play Archibald McLeish's "Fall of the City," which is a one-hour verse play.

(Laughter.)

MR. KEITH: And 10 minutes into it everybody was --

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(Simultaneous speaking.)

MS. PATTERSON: I think my students -- well, I was playing *Amos and Andy* and one of them was falling asleep. And the light are on. I don't know. I mean, I know what you're saying --

MS. BRATSLAVSKY: They're falling asleep when I'm talking as well, so --

(Laughter.)

MS. PATTERSON: I mean, I feel like if we turn off all the -- no, I mean, I'm think maybe -- I don't know. Maybe we could give some ideas to educate --

MR. MELNICK: Well, it's a matter of curation.

MS. PATTERSON: Right.

MR. MELNICK: I mean, it's like everything else. You're a programmer, you're a curator. It's the experience you feel that's necessary for the class.

MS. PATTERSON: Right.

MR. MELNICK: And I think if you're

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trying to recreate a moment, the moment is much more like this. If you feel that the moment is best with look at these guys and imagine them -- then yes.

MS. BRATSLAVSKY: Yes, I guess it's like the different -- are you getting -- trying to the contents --

MR. MELNICK: Yes.

MS. BRATSLAVSKY: -- and like understand the history of it, or are you trying to get like the properties, the characteristics, the qualities.

MR. MELNICK: But I think you can put that back to educators. These are two ways you can do it. If you've five-year-olds and you don't want them all in the dark --

(Laughter.)

MR. MELNICK: -- because God knows -- then you can put this image up.

MS. BRATSLAVSKY: No, it's the junior high kids you don't want --

(Laughter.)

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MR. MELNICK: Right. Five-year-olds are okay. It's crazy.

MS. RABIN: I think speaking from language arts, and clearly as much as Spanish is spoken in the United States, it's still an elective for most of the K through 12 kids, right? But I can speak to -- I was nervous. I was playing Radio Ambulante, Walking Radio, and that has a really beautiful manual for you to pitch a story. I mean, it's got to be in Spanish. But I was really nervous because I show documentaries in the Spanish composition class, and I wasn't sure how the students would take to the audio-only format. But they did. And the module they're doing now is creating podcasts.

And so, I gave them a history of Spanish language radio in Latin America and then in the United States. And so I've been docs as a way of sort of stimulating their writing every week and free -- and I was like, oh, my gosh, I'm not going to have video. I'm going to have radio. And they

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were just riveted because the language arts students, which is what they are in Spanish, is that they're coming for proficiency.

And so, I think that for folks teaching English language arts and introducing students to discourse communities, it's sort of a way of thinking about crafting a sentence, about eloquence, about dialoguing with somebody else. When I'm teaching a Latin American culture course focused on history, it's introducing students to radio as a significant mass media form of constructing social identity. When the students understand Eva Peron's role as an entrepreneur, journalist, and radio drama actress, for example, they are led to understand how important the radio was in early 20<sup>th</sup> century Argentina in reaching "the masses."

MS. PATTERSON: So you're teaching contemporary stuff, too, then --

(Simultaneous speaking.)

MS. RABIN: Yes. Yes, well, Spanish

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composition has traditionally been challenging to teach because of a dearth of adequate textbooks. A colleague and I thought, well, let's be creative about it and try the podcasts in the syllabus.

MS. PATTERSON: Yes.

MS. RABIN: So I taught them the history. And most of it is driven by the fact that we have heritage learners, so 50 percent of our majors are heritage learners, meaning that they are speaking the language at home --

MS. PATTERSON: Right.

MS. RABIN: -- or they have some concept of it, some capacities with it, but they've not had much opportunity to obtain academic literacy.

MS. PATTERSON: Okay.

MS. RABIN: And because a lot of them are immigrants or their parents are immigrants, they know the radio really, really well. And so like that is --

MS. PATTERSON: Right.

MS. RABIN: -- (also a) areally positive

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gain for our Anglo students. And so, I'm teaching -- so I taught them the turn of the century, the development of corporate state and how important it was to use mass media, especially radio. And then usually somebody in the class indicates that older relatives in Latin America are accustomed to listening to the radio. And then I use that as a springboard to talk about *Radio Bilingue* in California, which is this beautiful program. And so the ways in which -- and they even have indigenous language radio. Oh, my gosh. It's just unbelievable. And everybody's like, wow. And so, their project is to create a podcast that engages with a local community issue for Latinos in Spanish.

MS. PATTERSON: That's a process.

MS. RABIN: Yes.

DR. HUGHES: So that is great. And that just -- oh, I'm sorry. Go ahead.

MS. PATTERSON: Well, go ahead. I'm going to say something after you say something.

DR. HUGHES: Okay. I just was going to

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say that that makes me wonder logistically and practically how we as people who are largely within media studies departments and who go to a lot of the same conferences actually meet up with people who are in other departments who this would be useful for. So do we have to go to other conferences and hold pedagogy sessions? Like how do we get into those conferences and convince them? You know what I mean? What journals do we need to publicize these materials in, that kind of thing?

PARTICIPANT: Well, who's already doing the stuff with radio and --

(Simultaneous speaking.)

DR. HUGHES: Yes. Yes, that's another good --

MS. PATTERSON: Well, when you were speaking it made me think why radio? Why do they need to listen to radios? We need to tie to contemporary stuff, too, because then they understand the genealogy of sound work and understand the genealogy of sound aesthetics.

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Because can you understand like Radio Ambulante or contemporary podcasting without understanding the history of radio, too? And I mean, I think that means creating syllabi that includes podcasts in them. And we can't just stay in the past with -- I mean, because those are also part of what's being preserved, right, is podcasting. Some of the people here were talking about how like we're great from 2007 on. So those are places where they are digitally available. And how is like Marc Maron's interview with President Obama significant to other presidential interviews in the history of radio?

MS. WATSON: Thinking about why radio, it just occurred to me, a friend of mind and I were talking not long ago about how we learned about Elvis Presley's death. And I said, well, my husband and I were watching the nightly news and it came on about 15 minutes into the -- it wasn't even the top story. It came on about 15 minutes into the broadcast. And we just looked at each other and we said for us it's

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going to be when the first Beatle dies.

MR. DOHERTY: You were watching CBS, right?

MS. WATSON: We were watching *CBS News*, right.

MR. DOHERTY: Yes, right. Because it's a famous broadcast story. Everybody switched over to NBC, which put it at the top of their newscast, and that's when CBS learned.

(Laughter.)

MS. WATSON; But the friend of mine that I was talking to, he said he was driving and it was like a long road trip. And so, he was listening to these little stations and people were calling in and people were crying and people were telling memories about when they saw Elvis. So like if you just watched the *CBS Evening* -- if you're doing the history of the day Elvis died or whatever, you better have radio. That's the important part of that --

MR. DOHERTY: Well, a lot of stations

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broke in in the afternoon. Right around 3:20 the news broke. So it depends. I'm an Elvis fan.

(Laughter.)

MR. DOHERTY: And, yes, we don't believe he died.

(Laughter.)

(Simultaneous speaking.)

MR. DOHERTY: And so, and when Lennon died, it was the top of the news on CBS. And that's the difference between the two moments.

MS. WATSON: Yes, but it was just the -- I mean, what he got from what it was this great outpouring of grief.

MS. BRATSLAVSKY: That's probably not archived. Like that experience in driving through the country and listening from station to station.

MS. WATSON: Yes, right. Right.

MR. MELNICK: Well, that breaks down the whole conversation around national versus regional, which that there's regional coverage that's going to differ so completely from national.

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I mean, no doubt the coverage in Nashville was quite different than the coverage in Manhattan.

MS. WATSON: Exactly.

MR. MELNICK: So just thinking out loud. So that also denotes that if you were to have a collection of Elvis dies material and you could find eight different regional stations, you could see the transmission of grief and the difference of the sort of clinical "Vegas Elvis is dead" versus "The Prodigal Son is no more" kind of thing.

MS. WATSON: Exactly.

MR. MELNICK: So you would have a kind of collage of reaction.

MS. WATSON: There's an article there.

MR. MELNICK: Yes. But it begs the question again that's something you would say we want to collect as many "Elvis dies" stories from regional or local stations. Let's get as many as we can. You create a mission to get these together over the next two, three years. And then you have a kind of way of looking at radio in regional

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contexts. And this works on a number of different levels: JFK assassination, Martin Luther King, whoever, that you could see the way things are reported in different markets, in different stations: public, community, network, whatever it might be, that you have that kind of reaction. And that will tell a different kind of story.

And I think right now that's a very difficult thing to do no matter where you are on the education level to get that material, to understand how to put it together. But if we highlight 10, 15 of these it-would-be-nice-to-have-kind of moments: Pearl Harbor, whatever it is, you would have an ability to begin to trace what it felt like across the country rather than what NBC said or NBC Blue said about this event.

MS. BRATSLAVSKY: Well, I think tangentially -- like I'm thinking of like even like the Newseum, news museum, like the newspaper a day. And I think archive.org has a similar thing with TV broadcasts in a day. But to even just capture

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radio in a day in different parts of the country or the world.

MR. MELNICK: Yes. Yes.

MS. BRATSLAVSKY: I know it's probably difficult now with like Bob FM just having the same --

(Simultaneous speaking.)

MR. MELNICK: No, I think that's a great though, the idea of having V-Day in different countries.

MS. BRATSLAVSKY: Yes.

MR. MELNICK: Regardless of the problems of translation, but just having the news being covered in Canada, Australia, Japan, Germany, whatever, if you have all these, as a kind of way of weeding through all this. And maybe there's a translation that goes along with the recording, but you could still get things from the tenor of the announcer, possibly the inflection of music or whatever it may be.

MR. BROWN: Different accents.

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MR. MELNICK: Different accents, yes.

MR. BROWN: And it would really emphasized diversity, I think, too, by doing that.

MR. MELNICK: Yes. Yes.

MR. BROWN: Not everybody sounds like they're from Nebraska.

MR. MELNICK: That's right.

(Laughter.)

CHAIR PERLMAN: So, one of the things I would like to shift a little bit to is just practical ideas about the kinds of things that we need to generate in order to make this actionable. So one of the things I've heard come out of the conversation is that it would be useful to have for example best practices of how to play audio clips in class, you know, that provide different frameworks based on what you're hoping the students will learn that could actually be instructive to people who typically don't integrate audio into their classroom.

I love the idea of the primary source

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books as something maybe to work towards. Can we curate like we do with print-based primary sources and audio collections so that it's very portable into history surveys.

Other idea about tangible things that we collectively could create or we could create with other members of the task force to start implementing audio materials in the classroom?

MR. MELNICK: Well, the question is, again, rather than a book; I think it is a little bit easier just to serve it up online --

CHAIR PERLMAN: Right.

MR. MELNICK: -- and the question is whether or not you want to have a traditional web page or you would like to have an app that one could use on Android and iPads and iPhones so the students can take it into the classroom and then take it home with them so that it's much more extensible. I have this fading dream that they still use web pages, but I sort of feel like that's a little 1.0 of me.

(Laughter.)

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MR. MELNICK: Obviously it's expensive to build an app. You have to develop it. You have to serve it and host it and keep it updated, especially when new operating systems come out. But what is beneficial about it is it's simple. It has a small amount of content. You can manage the front and back end. It can be something that is very useable, very easy. But I don't want to overwhelm with technology, because that's sort of what happens, right? You front load all the craziness and then it makes it impossible to do anything.

MS. HEMMER: I wonder, even if you weren't able to develop an app, you could release each of the recordings as -- like you could have like a podcast --

(Simultaneous speaking.)

MR. MELNICK: Right. Yes, you don't have to develop your own --

(Simultaneous speaking.)

MS. PATTERSON: Or SoundCloud it.

MR. MELNICK: Yes, you could use

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preexisting technologies and/or you just do it in iTunes.

MS. PATTERSON: Exactly.

MR. MELNICK: So you could already use extensible applications and think about down the road building a task force app that has all kinds of functionality. And that may be in the offing anyway, but this would then be of course one of the channels, if you will, of the app itself. But that to me seems like some way to kind this more limber.

MS. PATTERSON: I think if we're talking about curating or planning lesson books, we should talk about doing it by caucus topic maybe, or by subject matter.

CHAIR PERLMAN: Yes, I mean, this is one of the challenges I think that we face is that there's a real desire to have lesson plans that we can share with caucuses as they're thinking through what kinds of materials they want to prioritize as they might be applying for grants, which are really outline and learning objectives, brainstorming

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activities that would actually accomplish those learning objectives, the centrally used sound materials.

And so, that's also part of I think how we can support our colleagues, is to be able to be the people to say these are the kinds of learning objectives that you can achieve through using audio materials. Here an array of activities that can be used in order to achieve those learning objectives.

And I don't think we necessarily; although it's totally up for discussion, need to think of lesson plans for each caucus, but maybe have different kinds of lesson plans, like for a historical lesson, for a literary lesson, for a sociological lesson that would be applicable to Spanish language broadcasting and to African-American broadcasting, depending on the kinds of materials that they're using.

MS. TOOV: Can I add to that?

CHAIR PERLMAN: Yes, please.

MS. TOOV: Rather than creating

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something new, we can also promote things that already exist.

CHAIR PERLMAN: Yes.

MS. TOOV: And by that I mean the tradition of the schools there.

CHAIR PERLMAN: Oh, yes.

MS. TOOV: So land grant colleges in Minnesota for 40 years had *School of the Air*. They taught -- students had a radio in their classroom and the university radio station broadcast curriculum through all genres. It was a tradition in Wisconsin, Ohio, Texas. I just processed the K1 collection. We have teacher's handbooks. We have full curriculums that are available. That could be utilized and repurposed today and also teach about radio history and how students before you learned.

MR. Cwynar: Still have the *University of the Air* program in Wisconsin.

(Laughter.)

DR. HUGHES: Well, and along the same lines, people already have really cool lesson plans.

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And if there were some place where we could share those and people could tag them so they're easily findable by length of activity, by object of activity, at least for university teaching, that could also be useful. Even if it's just a stop-gap. But even if not, aside from thinking just about the clips themselves, we need to think about the rest of the materials and what people have that exists already.

MS. PATTERSON: Yes, I think creating a place to upload your activities are -- so even syllabi. Syllabi, your lesson plans.

MS. BRATSLAVSKY: Would it help us as committee like if we created the maybe more -- not -- like generic or the more useable -- so like a guide, like best practices for the classroom, how to critically listen, how to appreciate radio, like why radio? And then leave it up to more communal effort to upload specific activities and lesson plans.

CHAIR PERLMAN: Yes, I think so. In

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some ways I see our role as helping to support sort of the project more broadly, to really use these materials, not necessarily to be like the grand wizard to determine how it's actually being deployed. But I think there are those kinds of work sheets or web sites that we can create that would be really supportive.

I mean, also to a point that Ross made earlier, even having a history of radio so that you can situate -- if I'm listening to something from 1952, I have some sort of chronology to be able to anchor it in time so I can tell my student what would be happening in the history of radio at that moment could be a useful teaching device.

MR. MELNICK: If you have ever tried to teach NBC Blue and NBC Red to students, it's like it comes from outer space. I mean, the idea that there's two networks but the same network. You know, just putting that down.

(Simultaneous speaking.)

MR. MELNICK: It gets complicated, but

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it's actually very formative and it -- needs to be there even in very, very skeletal form or the whole thing just seems crazy.

MS. WATSON: The presidential libraries have -- they give grants and they do historicals programs and write this -- do a paper about President Kennedy. And it seems that -- well, the presidential libraries have lots of radio holdings, too, and really well archived and that, you know, we should look into.

(Laughter.)

MS. WATSON: Yes, yes, yes. The Gerald Ford Library is in Ann Arbor. The museum is in Grand Rapids, but the library is in Ann Arbor. And when I was at the University of Michigan, they were very helpful in having students come in and go through primary resources. And of course not many real scholars were studying Gerald Ford, so --

(Laughter.)

MS. WATSON: -- they were welcoming students. It was empty there a lot. But it just

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seems the presidential libraries would be very important to be partnering with.

MR. MELNICK: To return to this question of podcasts, and this is may be -- more like a SCMS kind of conversation, but I feel like if radio studies doesn't grab podcasts, it ends up being ceded to digital media conversations only. And I have to say that if you want the rest of cinema and media studies to feel like radio and radio studies is relevant, then this is a group that has to own podcasts and not treat it as kind of an unstable object. In other words, radio studies has to establish podcasts as perfectly within the subfield. Otherwise, radio is treated like history rather than as continuity.

It's about messaging even within the discipline that this is relevant, that this isn't like a group of hobbyists turning knobs, that this is a vibrant form of media studies and has to be fore-grounded, otherwise it just becomes one of the things that people go, oh, yes, there's those people

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doing that. And I feel like that is a hard thing to do. That's about messaging, that's about attitude, that's about prevalence, and it's really something people are dedicated to doing.

I've definitely run into situations and conversations people feel like, oh, yes, I guess they used to teach radio courses, or when I was first writing about radio, it almost seemed like a strange thing that I was even working on it.

MS. PATTERSON: Wow. As people on the job market might tell you, there are no radio studies jobs. But I heard that SCMS has some good podcasting panels this year that might be sponsored by the radio --

(Simultaneous speaking.)

MR. MELNICK: For sure. I think your point about there not being radio studies jobs is partly because the kind of sexiness factor of radio isn't there, and that's partly what you have to -- you have to create it, if you will.

MS. PATTERSON: Well, we're selling

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ourselves as podcasting digital scholars anyway already, right?

CHAIR PERLMAN: Well, and just selfishly bringing back to the task force --

MR. MELNICK: Yes.

CHAIR PERLMAN: -- this is also a really good way to stress the contemporary resonance of teaching our students to critically think about sound, right? And I think we have presumed to be such a visually-focused culture, but we are in some ways in a renaissance of sound, especially through podcasting. And this is a way to both like enrich how we think about multiple disciplines, but also to be teaching very basic sort of good citizenship skills about being critical listeners because sound is --

(Simultaneous speaking.)

MR. MELNICK: And there are sound studies jobs. So this is another conversation about engaging the sound studies field, those of whom may or may not be interested in radio, just

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in that conversation as well. So I think that there are a number of different approaches that run from sixth grade through Ph.D. programs that have to be figured out over time.

MS. HEMMER: And to piggyback off of that and just things we probably won't talk a lot about, public outreach outside of education. I mean, I think podcasters are also part of your audience as well, right? That if you develop this rich sound archive, the -- I mean, podcasters love to have a way into that and use that material as part of their work.

MR. Cwynar: And this may eventually grow beyond radio anyway. I mean, it's really kind of America's non-musical audio media heritage in a sense.

MR. BROWN: Well, you're looking at the *Journal of Radio Studies*, which now is *Journal of Radio and Audio Media*, you know, and that name reflects this complication that we're dealing with with that name, trying to rehabilitate it or

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reintroduce it or figure out what it is now. That's been a discussion that's going on for quite some time. So it's a difficult issue.

MS. PATTERSON: You know, the remix you played of the Rosa Parks interview, I love that idea of assigning students to remix and old broadcast and use it in a podcast or with music and maybe their own voice analyzing it. So using sounds and podcasting and digital media to critique and understand historical radio can be an activity that we think about, too.

MS. BRATSLAVSKY: Yes, that's great. Yes, and then there's the whole video, the critical video essay.

MS. PATTERSON: I was like --

MS. BRATSLAVSKY: And it's easier in some ways to --

MS. PATTERSON: Download a -- they need to download Audacity and they need -- but I mean, one thing that was missing from that thing was a critical analysis of Rosa Parks. Like they picked

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the song and they kind of like did some stuff, but I think -- at least what I -- like with our students we usually want them to analyze it, too. So then maybe there needs to be like some activities like that. You know, how do we get students to use sound media to critique or engage with historical radio? And like the radio remix essay or something.

DR. HUGHES: And again, thinking of radio globally in the contemporary, have people heard of -- it's World Radio Day or Day of Radio? Okay. I had not heard of that, but that could be something that we publicize better, because I wasn't aware of it. And I imagine there are other people who aren't either.

CHAIR PERLMAN: We have about 10 minutes left, so it might be a good time also to brainstorm about outreach beyond educational institutions. So in addition to podcasters who are the communities we should be thinking about tapping at presidential libraries? But there are communities or institutions that have been off of our radar that

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would actually be excellent partners with the task force or beneficiaries of the task force. It would be good to connect with them.

MR. MELNICK: I have a potentially very problematic idea, which is that there are people across the country who have closets full of radio material that they're just about ready to throw out. And I'm wondering whether or not we could sign up regional archives to be repositories, at least temporarily while they seek out that material, for people who are on their way to the garbage dump. In other words, regional archives would say "We'll accept. We'll assess it." We'll give you a form granting it to us. We may throw it out. We may keep one tape. We don't know. But at least they have some place to go."

Because so many institutions get these phone calls. When I used to be at the Museum of Moving Image, we'd get these phone calls. We have this; what do I do with it? If people will sign up in advance -- say one archive in New York, one in

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L.A., one in San Francisco, Boston, etc. -- at least to say we will take old radio material that you have on whatever format. We don't promise. But at least we have some place where it can go. That is worthy of outreach, because at that point you can at least start messaging the people who are on their way to the dump. You might have some nice finds by doing that and -- yes, I think NPR stations could certainly let people know. I think they're a good target for that kind of dissemination.

MS. BRATSLAVSKY: Oh, I similarly -- oh, I've joked with some of my colleagues who used to be in broadcasting about; they have stacks of them on the radio, like having a home movies day almost.

MR. MELNICK: Oh, yes.

MS. BRATSLAVSKY: Like a home like audio recording day where they come -- like we can digitize it, a session kind of a thing. And then --

MR. BROWN: Well, from the part of the world I'm from that would be very important, because most of those stations were small mom-and-pop

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operations. They couldn't afford it, let alone have the foresight to do that. And even in the explorations I did, I've had two people say will you take my collection?

(Laughter.)

MR. BROWN: And I'm going to take their collection. I don't know what the heck I'm going to do with it --

(Laughter.)

MR. MELNICK: Right. Right.

MR. BROWN: -- but I don't want it to disappear.

MR. MELNICK: Yes, we have around 3,500 16 millimeter films in our archive and it's in a temperature and humidity controlled vault at UC-Santa Barbara, because it was the same thing. These were travel film collections that came in through different departments and then were granted to our department. And that's just us, right? We're in Santa Barbara. That's a city of 89,000 people. So if you're in Los Angeles, the possibility of finding

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material is enormous.

But getting an archive to take on that kind of problem, it's a major commitment. You've got people calling you. You've got garbage coming in, literally. You can float it as a kind of trial, to see what happens. Let's do it for six months to a year. If it's a disaster, you can take your name off the list. But at least it could be a big giant fishing net to see what could be reeled in before it's too late. As a pilot program, we could try it.

NPR stations could do it themselves, not that they're the place that you want everything to go to, but in non-archival markets where there isn't an archive that you can imagine taking to.

So it's just something to think about. And again, it has saved TV collections, it has saved home movies, it's saved a huge number of other media. It's not bad to try it because this whole task force is about the fact that we're at a critical moment, 20 years after when it should have happened, so it's just a ticking clock. So at this point you might

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want to try things like that.

And I think that's a good outreach thing, and it's good publicity. It kind of telegraphs the mission of the task force, because part of this is not just outreach for the education component, it's just outreach for the task force writ large.

CHAIR PERLMAN: Absolutely. It's to get everybody excited about radio.

MR. MELNICK: Right.

MS. BRATSLAVSKY: Oh, like another outside of education but related could be museums, like the museum community. So any museum say that's putting together an exhibit, even like an art museum. There's probably a radio interview maybe with an artist, or like a local history museum, the Smithsonian, I guessing, like a big --

MS. PATTERSON: I'm trying to think of radio stations that are local that aren't public radio like that wouldn't -- I wonder if like state historical societies or even like local historical societies are a place to think about. Local radio

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station recordings or -- I mean, like CBS had affiliates until like the late '80s. Most of them do. And if the Paley Center has -- I don't know if they have a local affiliate recordings at all. They're not -- but I mean, it's something to think about, too.

MR. BROWN: Well, we found several in some historical societies in Montana and Wyoming and those areas, and almost always those were collections of some important individual in the state. They weren't archived because they were stations. They were archived because some individual, maybe a senator owned a radio station. And so they have his papers and they have some recordings and that kind of stuff. So historical societies I think would be important.

DR. HUGHES: What about state broadcast associations?

MR. BROWN: I thought about them, but you know when we went -- we went to the Idaho Broadcasting Association, Montana, Wyoming, and at

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best they could sort of refer us. They don't want to be -- they don't seem to want to be the collectors. They want somebody else to do that. And the advantage for us is I called the Idaho Broadcasting and they said, oh, you need to talk to Art Gregory. And they knew exactly the individual who was passionate.

He started his own museum, the Idaho Broadcasting Museum. He collects everything that he can find in Idaho. So that museum is where you want to go for anything from Idaho. But they have a central place.

And we struggled to find stuff in Montana and Wyoming outside of just, oh, I know a guy over here whose garage might be full. That's about it.

MS. PATTERSON: I mean, this makes me think -- and I -- this is -- I mean, the OTR community has a lot of collectors. And most of it is Golden Age of Radio stuff, but there are people among them who collected local recordings, too. And there's a lot of web sites and places you can -- Facebook

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groups you can reach out. I mean, it's a -- I think like the majority of radio collectors have collected Golden Age of Radio stuff, so it's a tricky thing.

DR. HUGHES: But those could be good communities to go for some of those - as in "here are the top 10 moments that we want." I don't know if you would take their whole collection, but if they're these gems or what have you that we're searching for, it's --

MS. PATTERSON: That we're missing.

DR. HUGHES: And again, it's that kind of exciting mission. We're on a mission to find the --

(Simultaneous speaking.)

MS. PATTERSON: Right, the lost *Honeymooners* episode?

DR. HUGHES: Yes, exactly.

MS. PATTERSON: Well, they're trying to find those, too.

CHAIR PERLMAN: Well, that's the thing, one of the potentials of this is that our ideas about

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the top 10 on the list are going to continually shift over time and based on what's available, but also what seems exciting and really what are the needs of our community at a particular moment in time. And there are a lot of people that have stakes in radio beyond just us. And so I think these collectors would be a good resource for --

(Simultaneous speaking.)

MS. PATTERSON: The top 100 moments of the 100 years of radio.

(Laughter.)

CHAIR PERLMAN: Yes.

MR. BROWN: Well, I go to a conference called the Visual Communication Conference, and for about the last 20 years every 2 years they go what are the top 10 photographs of the 20th Century? And it changes every year. It changes every year.

CHAIR PERLMAN: And there's also a good article in that, right? Like what are the criteria they're --

(Simultaneous speaking.)

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MR. BROWN: And why?

CHAIR PERLMAN: Right.

MR. BROWN: Why now is that one the one that's important?

CHAIR PERLMAN: Final thoughts, questions, comments that we didn't get a chance to address?

MS. WATSON: We didn't get to the vocabulary, did we?

CHAIR PERLMAN: Oh, you know what, when we were talking about why radio, I feel like I got my soaring rhetoric.

MS. WATSON: Okay.

(Laughter.)

CHAIR PERLMAN: So I mean, because I do feel like that is something that will need to be justified.

MS. WATSON: Yes.

CHAIR PERLMAN: I think it's a self-evident claim for the people of this conference, but to be able to persuade granting

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institutions that we would like to have funding to be able to digitize, preserve and promote sound --

(Simultaneous speaking.)

MS. WATSON: Digital empowerment always works at my university.

CHAIR PERLMAN: Okay.

(Laughter.)

(Simultaneous speaking.)

MR. CWYNAR: And I guess a question is, well, how do we move forward? I mean, what do we do now?

CHAIR PERLMAN: What's next? So, immediately what I will do is I will write up my fragments into just a summary. So first of all, just so we have minutes. And so, next -- if we're all here next year, we don't have to do this again. We can build on it. And then maybe we can also collectively start prioritizing what comes next. I mean, one of the things that I think will be useful just in general is to start putting together best practices documents, ideas for activities.

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The other thing that I think might be really necessary is to broaden out this conversation and maybe talk to our colleagues and solicit syllabi, assignment sheets and so on so that we actually start developing a repository of educational materials that we can also draw from.

But if anyone has other ideas about things that make logical sense for the next step, I would -- I'm very open to them.

MR. CWYNAR: Well, I mean, I really liked Kit's idea about doing a dossier or something, you know, teaching with audio or radio or something. And the wiki idea was great as well, I thought. But it's a question of order, right? I mean, we can't take on too much, too quickly.

CHAIR PERLMAN: Right. No, exactly.

MR. CWYNAR: Like in what order do we do things? So that's what I was kind of thinking about. I don't know. I'm not really sure. But, yes, good ideas.

DR. HUGHES: Well, collecting materials

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is something that is really easy. And I know on the *Sounding Out* blog they collected some from the pedagogy --

CHAIR PERLMAN: Oh, good.

DR. HUGHES: -- panel. So even if we're not going to build anything right now, it could be worth saying this is something that we're thinking about. If you have suggestions for what you would want in this kind of resource, it could be a good time to solicit that. And we could probably get them to write something on that blog.

CHAIR PERLMAN: Right. One of thing that I was so excited to hear Brian DeShazor this morning talking about creating a lesson plan for high school use, and didn't realize that Pacifica had done that. So even talking with our partners about whether or not they have existing materials that we could use and build on I think would be probably a really good starting point. Seeing what exists and then seeing where we need to fill in gaps.

And then for the task force I know

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broadly one of the biggest priorities moving forward is applying for money.

(Laughter.)

CHAIR PERLMAN: So this conversation has actually been really useful so that we can be able to use persuasive language to indicate that there is this really powerful educational potential for the work that we're doing in the task force.

Okay. Well, thank you so much for being here.

(Simultaneous speaking.)

(Applause.)

(Whereupon, the above-entitled matter went off the record at 12:31 p.m.)

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