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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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## SESSION: INTRODUCING RPTF CAUCUSES

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SATURDAY,  
FEBRUARY 27, 2016

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The meeting convened in Room 2119 of the Hornbake Library, located on the College Park Campus of the University of Maryland, College Park, Maryland, at 11:00 a.m., Josh Shepperd, Moderator, presiding.

## PRESENT:

JOSH SHEPPERD, Catholic University  
KATHLEEN BATTLES, Oakland University  
MARY BETH HARALOVICH, University of Arizona  
LAURA SCHNITKER, University of Maryland  
JENNIFER WAITS, Radio Survivor  
SONJA WILLIAMS, Howard University  
JOHN NATHAN ANDERSON, CUNY-Brooklyn  
MICHAEL STAMM, Michigan State University  
INES CASILLAS, UC-Santa Barbara  
DAVID JENEMANN, University of Vermont

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

11:07 a.m.

MR. SHEPPERD: Okay. I guess we can get started. How are you all doing? Thanks for coming to this.

Just for the record, a little more of a meeting for those who aren't in the caucuses yet. So, our caucus chairs and we'll be doing some plan session, but I mean I see some pretty esteemed colleagues here who we'll be happy to hear from of course along the way and people like Matt are first of all received.

This is Matt Barton. He'll be introducing the plenary this afternoon. Curator of Recorded Sounds, the Library of Congress is going -- introducing.

MR. BARTON: I met some of you --

MR. SHEPPERD: Oh, yes. Chris won't be able to make it today. Otherwise, he would have also been here at this session.

Okay. So, how about a little bit -- I

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saw Josh Shepperd which I think all of you know and thanks, everyone, for coming to the conference.

So, what this is -- so, the caucuses, so what we've started in -- so, I'll give a little background and then we'll look forward and then what we'll start doing is talking about like really the mechanics and logistics of the task force in this session and that's the purpose of this.

So, we started with Sam Brylawski's mandate and from there, we began the first of two sweeps to look at archives simply to see what was available and I wrote a little piece for Sounding Out.

I think Jennifer just walked in. Sorry.

Who just posted the piece today -- yesterday.

From there, we've got a pretty good sense of the basic landscape of what we know about in the United States and what we know is that we don't know a lot because the materials are largely unprocessed. They're in strange places. We haven't gone through

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people's basements and attics yet which seems to be what's coming next. Collectors and people who saved it in their personal collections. This will have to be a pretty concerted effort.

And along the way, we developed the research directors and the research directors broke it up in terms of location. So, there were two directors basically broken up just west, central and east and then those were the contacts for everyone in that first process.

From there, we started to say well, now that we have this, where do we go next and the next step in it was the creation of, you know, data. Sort of a ProQuest. Kind of like well, we should have a searchable site in which things could be located and cited and that led to the idea that what if we were to actually use that as an educational resource in itself.

And from there, this has led to really the caucus structure will be and the caucus chairs of which a few has already begun to develop. We have

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a meeting today for that and I was hoping there would be a few more meetings in different caucus groups.

So, because we didn't have ever caucus group completely developed, we have the gender and LGBT today. They're two combined just for this conference and then we'll be working together but separate in domain later. Mary Beth and Kathleen.

The questions were how do we then take these findings? How do we take the searches? How do we take the general process that we're pursuing from scratch and put this into something that's educational, research based and all this types of stuff?

So, the next step was I started to invite different scholars that I considered to be top scholars in their respective areas to make sure that when the aggregation turns into implementation that the right people were looking after the materials as they're turned into fair use as possible. Which is something we'll have to work out and the department would be involved in that process along

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the way.

We also need to widely and broadly increase the archives that we're looking at and Sally Kane's here from National Federation of Community Broadcasters. So, thank you.

And that's how many groups are in -- that's how many stations and groups in community radio?

MS. KANE: A hundred and eighty-seven at the moment.

MR. SHEPPERD: A hundred and eighty-seven.

MS. KANE: Yes.

MR. SHEPPERD: Yes. CEO of the NFCD and Brian DeShazor just walked in.

MR. DESHAZOR: I'm sorry I'm late.

MR. SHEPPERD: So, what this is really about like well, we have a lot of -- and I could just -- and I'll go -- I'll sort of like try a very structured -- describe what will happen. But, what we really need is some ideas, too and we need some

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brainstorming. This is like a brainstorming session in which the caucus chairs as kind of a research director for the project will be saying what they think should be done and how we might go about it. Okay.

Is that good? Is any question so far on this stuff?

So, logistics kind of thing.

So, the first is that the general sweep of materials is really important. Just another -- the archives have a certain amount of materials and William Vanden Dries has already developed the metadata interface for that which Sam mentioned yesterday.

But, there's two ways I think we should go about it going forward based upon the first now about 20 months of experience on this.

The first is that we should be searching by topic and the topics are broken down into eight categories and maybe we could actually at this point just have people introduce themselves who are our

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caucus chairs and what their focuses are. So, Laura.

Oh, wait. We should give Laura a huge hand because she's been hosting the conference for us today. She's a very fine host.

She's also the new curator of the Library of American Broadcasting National Public Broadcasting Paper. So, she's also someone you'll work with in your research going forward. So, Laura. Yes.

MS. SCHNITKER: Hi. We're actually --

MR. SHEPPERD: And she just married. I'm sorry. Last week.

MS. SCHNITKER: We're actually called Special Collections in Mass Media and Culture and that does include the two main components for the National Public Broadcasting Archives which includes the NPR item collection among other things and the Library of American Broadcasting and we also have a variety of collections including SCBC.

MS. KANE: Yes.

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MS. SCHNITKER: Yes. I've got a student working on -- doing inventory of the 8,000 7-and half-inch reels we have from NSB as well.

And I'm co-chairing the caucus on College, Community and Educational Radio this afternoon with Jennifer Waits who's sitting right over there. She is the college radio guru. She was my keynote speaker at a symposium I hosted two years ago on college radio. Which accompanied an exhibit I did on our campus radio station WMDC.

So, that's sort of my domain, but I'm also just a curator of the collections here that specialize in broadcast experience.

MR. SHEPPERD: Jennifer, next.

MS. WAITS: Yes, so, I'm very interested in college radio history. So, I'm really excited to be representing that on the task force and I remember doing some research about college radio and running across folks that talked about college radio starting in the >40s and have evidence. Like we all have evidence of college radio in the >20s.

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So, that always really irked me. So, that's one part of it I'm interested in is bringing to life these really hidden stories about the early days of college radio and also how college radio intersects with culture and social movements and the music scene and I think college radio doesn't get a lot of credit for its contributions for radio, too.

MR. SHEPPERD: Could you tell me who you are, too and position? Yes.

MS. WAITS: Okay. So, I'm Jennifer Waits. I'm kind of an independent scholar and one of the people behind Radio Survivor which is a website where we talk about the culture of radio. Kind of looking at the world through the lens of radio and I was very interested in entering a more academic perspective to Radio Survivor. So, it's really Brian. I have Brian Fauteux who's also on the task force helping with that and I have a Masters of Popular Culture Studies.

MR. SHEPPERD: Okay. Yes, welcome,

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Jennifer.

MS. WAITS: Thank you.

MR. SHEPPERD: Maybe just -- so, I see Sonja right behind you. Sonja.

MS. WILLIAMS: My name's Sonja Williams and I'm a Howard University professor there and a radio producer for public radio and so, I'm interested in African American and other people of color as well as -- on radio.

MR. SHEPPERD: And she has a new book out on the University of Illinois Press I just reviewed and three Peabody Awards. I just want to say a very, very major scholar. Very happy to have her. Okay.

MR. STAMM: I'm Michael Stamm. I'm a professor at Michigan State University. I studied radio and radio journalism as an academic. A several year stint as a DJ at WHBK, the pride of the south side. I've worked at stations -- so, I also have -- I am also the associate chair of a department that's had a long commitment to digital history and digital humanities.

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I think it was on the H mailing list. We pay for most of H in the department and they're in the basement. So, anybody who wants to use that as way to set up discussion networks along their caucus or in general I'd be glad to arrange that. They're just two flights down. Wow. So.

MR. SHEPPERD: And that would be the News and Journalism Caucus.

MR. STAMM: I'm Chair of the News and Journalism Caucus. Which I look forward to working. There's -- I mean there's a ton of overlap. It's going to be news and journalism and pretty much every other caucus in here. So, I look forward to -- ways are relevant to all those.

MR. SHEPPERD: Mary Beth.

MS. HARALOVICH: Hi. I'm Mary Beth Haralovich. I'm retiring from the University of Arizona this year where I've taught film and television history and also been involved as a volunteer with KXCI community radio in Tucson including board service and campaign fundraising

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and I'm interested also in the community radio caucus in the local voices of all the small LP stations in Arizona, Native American stations and I'm chairing the Gender and Feminism Radio Caucus which is going to have intersections with every other caucus.

So, Kathy and I are working together to figure out what some of this intersection is going to be.

MR. SHEPPERD: Okay. Kathy.

MS. BATTLES: I'm Kathy Battles. I'm at Oakland University in Michigan and there's a lot of Michiganers here and I do radio history. I also do TV. Don't hate me.

And I do most of my work on LGBT medias on contemporary television. Don't hate me.

So, I'm really excited to take this project on and to -- and to work with all the people who are in the caucus, Mary Beth, everybody else because I think there is so much intersection.

And I'm really excited especially to

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bring educational aspects also on the projects.  
Thank you.

And I was a college DJ. KDIC. KDIC.  
The leftist station on your dial.

MR. SHEPPERD: Okay. That's all.  
Here's John now.

MR. ANDERSON: Oh, hi. So, my name's  
John Anderson. I'm a professor, the Director of  
Broadcast Journalism at Berkeley College Radio  
System. I have a long sorted history of radio  
broadcasting.

I worked at, with, for several college  
stations, community radio stations, commercial  
stations, entire radio stations. I wrote a book a  
couple of years ago on the digital radio transition  
in the United States and I'm currently working on  
a project chronicling the history of licensed  
broadcasting in the United States.

How I ended up becoming the Chair of the  
Labor Radio Caucus, I'm not exactly sure other than  
that back around almost 15 years ago, I founded a

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syndicated online headline radio news service called the Workers Independent News or WIN. Which was kind of like podcasting before podcasting was thing and we were doing it because it was an easy, cheap way of distributing our material.

There was no organization. I didn't know we could actually try to set up caucus meetings and I haven't actually facilitate membership because I don't have a contact list of like who's on the task force.

And the way that like our projects were kind of portrayed were, number one -- and it's stuff that came up at the plenary just now. Number one, find useful archives. Number two, assess them for digitalization and number three, develop educational curriculum off of that. I'm sorry.

Kind of brainstorming a little bit about what that might mean and there's basically three areas that, you know, people are going to join the caucus I'd like to explore and I'd like to hear your feedback on it.

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The first one is the Studs Terkel Archives. I know there's somebody here from the Studs Terkel Archives. I'd love to meet them.

Two, I've been doing my Kickstarter campaigns and stuff trying to get another thousand of their tapes digitalized. I think that we have to have -- as an organization if we can help get them across to all 5,000 and get that online.

Another place that I was looking at was attempting to archive material and write lesson plans off of labor radio stations. So, I'm thinking of things like, you know, WCFL, WTBE, WDET in the Walter Luther days. You know, that kind of thing and so, that would be I guess reaching out either to unions or the radio stations directly and seeing if there's anything left.

And then the other thing that I was thinking of was looking for recording that involve the use of radio and labor struggles. So, things like radio stations in the south that were employed during the struggle for textile workers, you know,

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in the >20s and >30s. There may be some material out there.

And I think one of the overarching kind of principles behind this particular caucus is it's one of the areas of social history that has been marginalized extensively over the last 30 or 40 years. Like union kind of coming -- turning forward and the whole concept of organized labor, you know, in the public spirit has really been decreased and I think that this will be a wonderful project to try to bring some of that back.

Obviously, step one is to find out what's up there and then step two is to develop, you know, the educational materials where I'm at. So, we're basically starting from scratch and I'd be open to any, you know, ideas that you may have.

MR. SHEPPERD: Okay. And thanks for saying that and that's great and that's exactly why there's caucus chairs to make sure that no group is marginalized in the process. This is a few steps ahead, but the whole thing is this will be a

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horizontally-structured unit in which there's no one that answers to anyone. People will work together towards the equal preservation and then that will take some logistical planning. That's sort of the gist here. More than it will be directing someone to accumulate certain materials.

Okay. So, I'm glad you said that because I agree completely about all of the groups, to some extent, we hear from.

So, go ahead.

MS. CASILLAS: I'm Inez Casillas from UC-Santa Barbara and I've been writing and researching on U.S. Spanish-language radio for the past five years or so.

I want to throw out this statistic in case you guys do not make it to our caucus meeting later, but out of the top five radio markets in the U.S., there's at least two in the top five of those that are in Spanish. So, Spanish-language radio is the fastest growing format in the United States.

So, in 1986, they found -- no, I'm going

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to do that. Hold on one second. It's not 1986. I do the statistic all the time. This is my spiel. How could I forget the year?

In -- well, maybe you'll have to -- but, it's written down. But, I want to say maybe -- let's say 1986. In 1986, they found just 67 Spanish-language identified radio stations in the U.S. according to the FCC. There's over 1300 today.

So, it's definitely a field that's really huge. The first book written on Spanish-language radio in the U.S. was published in 1978. My book was the second in 2014.

So, our goals are a little bit more toned down. Our goal one is just to identify other people who do U.S. Spanish-language radio, bilingual radio, even English-dominant Latino radio in and of itself because it is such an understudied area. So, my goal number one is just identify people to join us do build a group where we can kind of bring more attention to this very understudied area.

And two, my personal goal, is that when

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people here discuss radio that we actually specify if it is English-language radio or Spanish-language radio where we kind of challenge ourselves as some -- whether there's some kind of assumptions that we kind of take for granted when we think about radio and language in the U.S.

So, welcome.

MR. SHEPPERD: Thanks. I skipped someone on accident. There we go. A gentleman who's also a great Adorno scholar just for the record. David Jenemann. He leads Sports Caucus.

MR. JENEMANN: I think of myself primarily as an Adorno scholar and I think Adorno -- if graves would be churning, it would be Adorno knowing that one of his scholars was writing about sports because he was constantly afraid that people were listening to music as though it was a sporting event and the idea that I would be the Sports Caucus chair is horrifying.

So, I'm the Sports Caucus chair. I think the only reason I am is because when Josh and

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I were talking earlier about the task force, I had the misfortune of saying I hope you have somebody who's looking at sports and he said yes, you.

I'm actually really excited, but I'm also sort of at the beginning stage of assembling a caucus. I think I overlap with a lot of the different caucuses. Certainly, the college and university radio stations. I also was a college DJ at WSRN, Swarthmore Radio Network and so, I've been both on the AM and FM. On 91.5 which is Swarthmore's and 77 D Radio K at the University of Minnesota when I was a graduate student.

So, I think, you know, one of the things that I'd excited about is that I'm sort of circulating in a field that, you know, on the one hand I suspect that there's a lot of material out there. On the other hand, it's got organizations associated with it who are very jealous about their rights and probably, you know, there's going to be some resistance to meet with. But, at the same time, I'm hoping I can get some organizations like

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ESPN, MLB and so on excited about what we're doing.

MR. SHEPPERD: Thanks. And I'm Josh. Okay. Welcome by the way to Larry Lichty, Bill Siemering and David Giovanonni and David Subert to the room. Huh?

MS. SCHNITKER: Can I add something?

MR. SHEPPERD: Please do.

MS. SCHNITKER: Since I -- there's so many educators here. I have a doctorate in ethnomusicology and so, I teach a class here at Maryland as well about popular music and I always teach radio because you can't really talk about popular music without talking about the role that radio plays. So, I teach both commercial and non-commercial radio history and I also do -- currently, I have a show on WMUC every Thursday. So, I'm also a college radio DJ. I just wanted to throw that out there. So, I do a little bit of everything.

MS. WAITS: Can we have people raise hands if they're a college radio DJ? Just out of

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curiosity.

MR. SHEPPERD: College radio DJs. I put in my 12 years between two different cities. So, that's where I stand.

MS. KANE: How about high school? Middle school?

MR. SHEPPERD: Okay. So, I think the first issue -- the first topic that would be open for discussion here that I think's important is one thing I think we need to do with the next round of sweeps is have the caucuses identify archives that they are most keen to work with towards grant writing in the future and I think really, of course, like Pacifica was going to be our number one group going forward. That's Brian DeShazor.

And we've been really titling the work he's been doing to multiple magazines for articles that may or may not be written in major presses. I can't release the names yet and, of course, at NPR, yesterday's piece, we had Brian submit information.

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Then, of course, working with other groups like NPR got their own infrastructure in place already.

But, so, the question is the caucuses need to determine in advance, I think, three to five archives in which they can create a split collection network for a first-round of writing that would be then determined as having the strongest collections for the specific caucus area.

And what will happen, of course, is some archives have like 10,000/15,000, maybe less, maybe 3,000 if they're really important 3,000 and Northwestern maybe they'd be found in the basement. There's 3,000 NBC files that were unmarked. Isn't that right? And so, what do we do with those? Right.

But, amongst those collections, then there would be specific items that may or may not be applicable to each group and this is where it gets really sticky because some are processed and some are unprocessed. Which is the fancy way of

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saying they know it's on something. What's not on something. If it's organized or not organized.

So, the first thing I think that we need to do is start to figure out how we might organize for identifying three to five caucuses -- three to five archives per caucus to begin and while we're doing the longest sweep because they don't have any fresh things to say about that. Perhaps we'll work on that.

MS. WAITS: This came up just kind of walking around with other people today. Is this audio solely? Like is that what you're thinking about?

So, like there are a lot of college stations that might have very little audio. They have other things that are of interest.

MR. SHEPPERD: That would be a question from that moment actually and Major Pickard and I've talked about this because there's paper trails that connect to the audio sometimes and Stephanie Sapienza who's with MITH here who's giving a tour

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later and Eric Hoyt and I've already applied for a grant to try to connect early educational materials to some of the educational recordings.

So, this is something I think is really a cutting edge idea in a lot of ways and I think it -- but, it's not our first. I just don't know. It may not be a Library of Congress question. So.

MR. BARTON: Well, how many people made it down to Culpeper for the tours? Okay. You?

I know we had two groups and one of them didn't get to see everything and even the one that did, I didn't get to do everything that I had out on my table. The radio items on that table it was primarily recordings in many different formats because that's the history of recorded sound.

But, I did have a lot -- a significant amount of paper, too. Because, you know, in my job, I can't separate them, you know, and if there's paper, if there's any documentation of a broadcast in our collection, that's huge for us and, you know, so that can take the form of scripts and there are

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many survived radio scripts for which recordings did not survive or which might not even have been made. So, the scripts, but also things as mundane as play lists. You know, what a DJ played in one of their shows.

I had out a news script, but I also had out scripts by a writer named David Kogan who was known for a show called Mysterious Traveler in the >40s and those came to us through his family.

But, also, you know, had an annual -- 1949 annual publication that was in Kogan's papers. Because it was -- it listed all of these producers and advertisers and actors. All these people who were involved with, you know, the network radio in those days and I imagine there are many other such publications at the local level.

And finally, I had a -- I don't know if anybody would remember this, but at the far left of the table where I had some sports recordings, there was a stack of -- pieces of cardboard, you know, cut into lengths about this size that were

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covered with -- it was sort of pay stubs. Labels with a football player's number and position and comments about them. These were the -- I'll call them crib notes for an announcer named Al Wester who still had these -- a huge collection of his work very recently.

And, you know, those perhaps don't tell you so much about the broadcast, but they tell you about the broadcasting process and how it was done.

When I was a kid, I used to listen to sports radio. How can they know all of this? Well, they were looking at these things they prepared. Even so, I mean they're a fascinating memento, but, you know, they tell us a lot about the broadcasting process and even about, you know, how individual athletes and teams and sports were perceived at the time.

So, yes, paper is a big part of it and I think, you know, it's kind of a case-by-case process. I think if, you know, we were to find an archive which, you know, had not recordings, but

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hundreds of scripts from the 1920s, that would be huge. You know, so, we really have to, you know, consider all of these things.

MR. SHEPPERD: Tim Brooks, okay.

MR. BROOKS: If you're talking about populating these communities which I understand is, you know, where we start and which archives, I would suggest that you might want to start with those that are furthest along. That have bibliographic control in what they have. Because you will find archives that are rich and deep which have no bibliographic control. That's going to be a long slog to figure out what the tapes are, what's on them and that kind of stuff and they may come, you know, 32.0. But, you got to start somewhere.

There are other archives that are deep and just as interesting which do have some bibliographic. The one that I've been very involved with recently which I wrote a book about which I'll talk about this afternoon is -- at Dartmouth is a college which I would say has partial

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bibliographic control. So, I do know about and I'll talk about many of the interviews and programs that they have preserved over their 75-year history. But, there may be other universities that are better than that.

So, my suggestion within this community at least and many others is to start where you've got some road map to work from and then expand from there.

MR. SHEPPERD: Yes, I know it's a big pointed thing and maybe Sally and Brian have some things to say about that in terms -- within their network what might be available already to begin in need of preservation.

MR. DESHAZOR: Yes, I think, you know, the Pacifica archives we had so much in little stages. Like we definitely have stuff that hasn't been cataloged and I semi-memorized those boxes in red. Each box when I was hunting for something. So, some of it is accessible and then on many platforms, some of it's -- some of it's ready to

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be digitized with a catalog properly.

So, we just got an American Grant for the National Digital Residency Program and what they're going to do is go back to the materials that we digitized in 1999 and 2000 at the beginning of the digitization process when it was really just made a CD and that's it. She's going to catalog them and then update the files and get them accessible. So, it's about like 500 or 600 recordings.

MR. BROOKS: Probably nobody has the bibliographic control of the agreements. Can you agree with that?

MR. DESHAZOR: Yes, that's correct.

MR. BROOKS: Maybe it was an exception, but so, you're never going to get maybe that. But, there are some that are much better than others. In all -- start with the ones that have the best at the moment bibliographic control. Make that a consideration not just --

MR. SHEPPERD: Yes, that's a great consideration especially with your experience.

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It's well received. Yes.

MR. BROOKS: You know, I said I was excited. There's a huge amount of stations.

MS. KANE: Well, I mean, full disclosure, I have no idea what's out there in community radio because it's a really -- it's a really very grassroots kind of organic group of constituents that each have their own distinct cultures and histories in terms of what they're -- I don't even know what NFCD has brought to your doorstep. So, yes, I want to see because this is a new job for me.

But, I have to say I was really struck by how little material there is from the West and particularly from the interior mountain West where I come from. Which includes a lot of tribal lands and a lot of native radio and the attempted genocide of the Native American people is pouring out in such a way now that those who were educated in the BIA schools were forbidden to speak their languages and they are now grandparents of young people who are

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interested in being able to preserve their language. So, there's a major task of language preservation.

And I think -- and what I'm trying to do is connect with our colleagues here who can come and visit me so that we can go and spend some time with the folks who are in tribal radio and try and see if we can get more included into, you know, a national record that includes Latino radio, the migrant farmworker movement and all of that is very rich territory for community radio.

MR. SHEPPERD: What do you think we have available? This is -- there's actually someone here, Josh Garrett Davis who at Princeton is working on --

MS. KANE: Yes, I met Josh. Yes.

MR. SHEPPERD: -- Native American radio and he gave me some contacts and I contacted him awhile ago, 8/9 months and I hadn't heard back. But, this is actually a high priority for us. What you just talked about here.

MS. KANE: Yes, and Josh connected with

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me and we're going to follow up. Yes.

MR. SHEPPERD: Yes. How many groups are actually working with -- on these material right now or have these collections?

MS. HARALOVICH: Arizona.

MR. SHEPPERD: Arizona.

MS. HARALOVICH: Um-hum. We --

MS. KANE: Yes.

MS. HARALOVICH: I don't know what's in there.

MS. KANE: Yes. That's part of the issue. Yes.

MR. SHEPPERD: So, these caucuses can grow by the way and so, we can get more caucuses on more topics. These are the core for the people who were coming to the conference specifically this time. Yes, so, I think -- yes, I know a lot of -- American public radio, isn't that another one of your groups?

MS. KANE: It's in the public radio --

MR. SHEPPERD: Yes, it would be the top

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one.

MS. KANE: Yes, we provide -- we have an MOU with them to provide direct services to the station and their network and there -- there are 32 of them right now. So, it's a lot.

MR. SHEPPERD: Okay. John.

MR. ANDERSON: Yes, I had just practical questions. Yes, the first one was is all the metadata that we collected in the two cases last year accessible and readable? I know that the different regions were collecting information in different ways and I got a sense that whatever was provided to the Preservation Board was kind of a -- this is a stack of awesome stuff, but we need to look through more.

And then the second question is as like a caucus chair, what latitude do we have to bring in non-task force members to be a part of our caucuses?

MR. SHEPPERD: That's our next bullet point. So, that's a very good question. Yes,

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that's actually the next one of these things she talked about.

The answer is I put together an Excel sheet based -- which I had non-circulated by -- based upon -- I give them to our metadata developer who's developing the early stages at Indiana University. We're on our way to developing a searchable engine.

I'd be happy to share it. That's not an exclusive thing because all of you worked on it. So, up through the searches. So, we have an exchange of 50 participating archives. So, we have good details in finding that were filled out for us. In other cases, we got an archive very minimal sheets, no contacts, just the contacts, no information.

So, this needs to be -- the next coordinated one which will be with Neil Verma who will be coordinating that and I'll help him along the way. We definitely need to be more analytic about it and feed it right into our big data. So, by the time we get started, we should have the

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machine in place to actually start aggregating within that and then we can maybe have some access codes and people could interact with it amongst the caucuses and so, be happy to share that with you.

MR. ANDERSON: What was the second -- the next point actually. So.

MR. SHEPPERD: Okay. More thoughts about this. Because -- and also just in your caucuses, I mean like -- after the first round is what were the specialties of each archive? This was something we hadn't considered and this was why we were thinking okay, we got to make sure that no one's left behind because we're not being specific enough and too general with the general sweep. So, are there any more comments about these types of things or logistics that'll be recommended? Especially from Bill Siemering who one of the --

MR. SIEMERING: Might be a little off topic, but I think one of the things that would be interesting would be if there was any measurement of the impact of the station that was having the

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-- we get this all the time now. Foundation people -- want to do that. But, I think that's one of the most elusive things and perhaps one of the most important. For example, the Native American stations and North Dakota is the only voice from that culture and how it can mobilize. There are other times when there's been a crisis between the radio stations. Who plays what? So, it's brought people together to solve the problem and things like that. But, maybe it would be nice if there was -- because people are being various records in history. Some of those stories --

MR. SHEPPERD: Impact to the hierarchy. Maybe Giovanonni has something to say about that experience.

MR. GIOVANONNI: There are many ways to get less impact. One of them is just knowing when you're listening to a radio program or whatever it was how many people heard this in live broadcast and who were those people.

That's a set of data that can be put

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together certainly for public broadcasting from the fall of 1979 to this day. Commercial broadcasting would require some work to get it electronically.

But, I would encourage you all to think about as you're gathering up the papers and the lacquers and the sticky tape and all the stuff you're putting together also see if there's any audience information there with that information. Because that's going to -- that's essential to proper interpretation of the programming at the time.

MR. TERRY: If I could add to that. You're dealing -- others may have come to this point or not. You're dealing with the copyright offices. You're dealing with Congress. You're dealing with funders. They tend to want to know how many people -- everybody's got great stories. Some very good stories about the pack they have. But, so does everybody else unfortunately.

You go with data and you can move mountains in Washington and so, having the kind of thing that Dave was talking about although it might

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make our skin crawl a little bit, but make it non-commercial and lack of care. It's the impact. It's not the number of people. Well, if you want -- if you want maybe favorable legislation, that could be very helpful.

One place to get that -- one place to get that kind of stuff is archives of public biodata, too. Every commercial station, every public station has that paperwork somewhere. Typically, it's in a box locked in the back closet because it's too heavy to move and nobody wants to carry out the garbage.

That's the kind of stuff -- if you want to back it up with data what these programs did, that's the place to look for it. Not try and chase it down with Arbitron and Nielsen and all that nonsense anymore. Go right to the station and get it.

MR. BROOKS: Obviously, that's not available at all. Period.

MR. GIOVANONNI: You want something

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more granular than that. I mean, you know, a Spanish-language program was brought up this morning on NPR, you know. The fact is it was a great program, but it was on the wrong network. It was not heard by anyone in the five years. We looked for that.

So, that's an important clue in interpreting the impact that the program had at the time is all I'm trying to say and if you can gather that as part of your data gathering activities, that would be very useful.

PARTICIPANT: Even I believe it in terms of me asking, but the bottom line is the stations do not keep that material. Period. Okay. They don't have to and they don't.

MR. BROOKS: Well, generalize. I mean the station that I researched had several surveys taken. Eventually had Arbitron in the market. That stuff is in and around our archives. It's in and around our archives. That -- the quality's preserved in their files.

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You know, they don't have it at the station and, you know, the company that gathered them, they don't have it anymore. The data exists and, you know, somebody will have to bring it together, but I think you will find at least for tax purposes.

PARTICIPANT: Well, I -- let's go around. Moving back. When you get home, look it up. Okay. And send it to me please. Okay.

MS. SCHNITKER: I just wanted to add something about impact. If you want to get funding for digitization, you have to also demonstrate the impact it's going to have. Like why would we digitize 8,000 reels from the NFCP?

It's, I would argue, more important to be able to show why it's important now and who's going to be using these materials more so than who possibly heard this broadcast, you know, 40 years ago.

MR. GIOVANONNI: Yes, I would agree with that and again, I think concurrent information at

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the time of broadcast is important for historical interpretation. I think it's essential actually for historical interpretation and that's where -- that's where I think we need to be importance-wise.

MR. SHEPPERD: We had Sally and --

MS. KANE: Well, I'm just interested in how you would expand on your point about audience in populations where there will never be a large number audience. Because this is something that shuts out rural and Native voices.

MR. GIOVANONNI: There's some populations that go unmeasured and for them, I would go back to what Bill said that opened this discussion. There are many ways to assess impact.

MS. KANE: Yes.

MR. GIOVANONNI: All right. And absolutely couldn't agree with you more. But, for most Americans over most of history, most of radio's history, there do exist testaments for radio programs.

MS. CASILLAS: Well, I would hope that

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we would use the weight and the growing clout of the caucus to actually advocate for those people who are not the majority of American history.

I'm sorry. I know that Sonja you need to get in. Oh, go ahead. Sorry.

MR. YEAKEY: Hi. I'm Lamont Yeakey. I with Pacifica and essentially the University of Southern California.

What these gentlemen have said, one of the things that some of the stations might do is find if there is a college or university even a high school, a teacher or volunteer, someone who come and be somewhat your in-house unofficial historian in the college. Who could in some way note the significance of that broadcast, that event. So, that we might have a written record of what's going on. Even additional record of what's going on.

Because what's been noted, right. The station's don't keep this record -- this information. They really don't.

And if you want to assess the value and

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typically the political scientist or -- this is mostly valuable. I may not be valuable to the listeners right now at this time, but at some future point or even in the near future, not the long-distance future, this will be valuable and I was here.

I was at this point in time and I kept a journal. I kept a memo. I kept a personal account of what I observed and what I heard and what was transmitted at this time in this place.

And it might just necessitate the station or the broadcast to see if they could get a volunteer whether it be a rural area or an urban area like Los Angeles where we are to keep an ancillary or a body of information. Just keep a paragraph, a couple of pages at minimum and that could be followed and that could be digitalized if the company was to do it right.

So, that in the future when you go out and look for funding or support, you've got something. It may not be granular as you put it,

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but at least, it indicates that there -- there was a listening-ship. There was an audience for this and at least to my eyes, that the audience incorporated x number of seats.

So, in the aggregate of all of these programs, the totality then begin to provide a body of information, a weight, a data weight. That you can say yes, we've been adding this program in North Dakota and it's doing well or in Colorado and this is what we can confirm took place and how many people overtime, put the numbers up.

It's just a suggestion. But, it hinges on the station itself or the programmer at that station to try to identify. The volunteer who is -- I don't want to exclude it to an magazine. It might be a newspaper person. A newspaper who is not longer a retired newspaper. But, someone who would volunteer their services to keep at least a record of the significance, the importance of this event beyond just what the raw communication was. The degree of programming at the --

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MR. SHEPPERD: We have Phylis and then Matt's -- Martin and then Brian please.

MS. JOHNSON: On the commercial side which is -- I'm sorry. Which is not my area. You know, I did a lot of research on the radio and then I also worked for the industry for a really long time.

And when I was doing research on the radio, well, a log of radio records was a great resource. Finding community involvement with stations with a long -- I just noticed online. I had tons. I actually threw that stuff out because I just -- but, it was just pages ripped out. You know what I mean? But, they're rebuilding the radio records online.

Donna Helper, I don't know if you've actually talked to her, but she's in Boston and she did a book on women in radio and stuff like that. But, she's in Boston. She's a historian and it looks like she's recreating the archives for radio and records and in that especially for black radio,

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they would have weekly call-ins and they would talk about what station was with -- do we want and all the promotional activity and you could not find that stuff, you know. You could find that in, you know, newspapers and stuff like that, you know, like a black newspaper, black-owned newspaper and stuff, but that was -- where I was commonly in black-owned radio stations and stuff.

They also had the Latino/Spanish. I mean so there was a lot of tracking in that resource alone. So, and it looks like it from like the >70s. So, that would be a really good place to look and, you know, some place you'll be looking at.

And I think that's the kind of content that's really important, too. Because it listed all the names and this is what's going on and that will give you an idea of who to call and contact.

MR. YEAKEY: In real time.

MS. JOHNSON: Yes. Right.

MR. YEAKEY: In real time.

MS. JOHNSON: And some of these people

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I know, I mean they're getting older. You know, a lot of them are 15 years older than me and I'm getting older, you know, and so, what I'm saying there's like a really time crunch. Even though we want to go way back, we also don't want to lose those people right now that are living that we could probably get interviews from, too, or get their -- you know, they all have personal archives with DIA and things like that, you know. So, that's just my two cents.

MR. BARTON: I'll just -- and so, part of what you said, press clippings. That often local radio, you know, it made it into the local news and sometimes, it made it into the international trades and even into international papers.

I had to do some research a couple of years ago on the Indians for Indians Hour which was an American Indian program that aired out of a Oklahoma from the >40s into the >70s and, you know, it's -- I was limited. I couldn't go to Oklahoma and go through clippings files and so on. But, you know, I do have the resources of the Library of

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Congress and I was able to come up with a number of articles and, you know, figure out broadly when the program started, how long it was on. Get some information about Don Whistler who was the host.

You know, so, there are things out there and, you know, all this stuff was discovered and we're fortunate that the so-called Golden Age of Radio, you know, also found the Golden Age of Newspapers, you know, with even relatively small communities. Might have three or four newspapers, three or four dailies.

So, you know, that can -- it can take awhile to find what you want, but often if a program, you know, was successful and retain an audience, it's -- there's a good chance that somebody wrote about it somewhere and you may even get some nuggets like saying, you know, this program reaches an estimated 20,000 listeners in the northeast part of whatever.

You know, some of these things are out there and also, in the trades, you know, in

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advertising, they'll cite data like that.

And, you know, you can -- I'm sure back in the time people might have seen those things, kind of roll their eyes and like sure you got 20,000 listeners, buddy. But, still, you know, there it is and, you know, it demonstrates, you know, the presence and impact of some of the shows.

MR. SHEPPERD: Brian.

MR. DESHAZOR: Hi. I'm going back to the topic that we've been talking about about the impact that these materials have on communities. I see the desire for quantifiable measurements, but I think the more powerful impact is the anecdotal and the personal and the intimate.

One anecdotal thing that I know that can become quantifiable measurement, 1970 Tolstoy's War and Peace, 100th anniversary. The New York station did a reading that lasted four and a half days interspersed with Vietnam War reports and Russian music.

The quantifiable measurement was that

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the listeners wrote letters to the station. I listened. I read. I bought vodka. We danced.

Another is news reports. All the bookstores in New York City were sold out of the book. So, those are, you know, anecdotal which is powerful and everybody remembered listening to it. Is the letters and the newspaper articles and the things and the bookstores that sort of give weight to the anecdotal.

But, I don't want to dismiss the anecdotal because I think that's -- that's an even more powerful message.

MR. SHEPPERD: I don't think this is to like a cultural studies or American studies conference discussion. The moment of impact quantifiable versus qualitative and -- so, basically -- so becoming in Josh's mind in some way how in order.

Mary and Kathy. Then we've got to move on to the next point.

MS. HARALOVICH: Yes. The latest, too,

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is kind of the emotional resonance of community radio and I was thinking about, you know, everyone's had a radio, you know, a mass slaughter in the community and to some, community radio is incredibly responsive through music and I believe that's one topic that is like current to the history we're living right now. You know, radio is still very important to connection with others. You know, grieving through music, through sounds and also, you know, coverage of Black Lives Matter and there's so much going on right now in radio. That -- like the history of the present, we should also attempt doing that.

MR. SHEPPERD: So, how to turn the anecdotal into impact for the purpose of doing that is something we'll have to work on as a group. I think this is actually like a really intriguing over clip or paper.

MS. BATTLES: It seems like there's like a -- there's two impulses in the room and one is to do the history of radio and the other is radio

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as history and it seems to me that so many of these collections that we're talking about in caucuses and the impact isn't -- it's past impact, but it's radio as history. So, it's impact moving forward.

And like I love that the clip you played in the historic high school. Like that's bringing voices to life. It's not even radio history anymore. That's just social and cultural history and I almost feel like some of these caucuses would benefit from getting social and cultural historians involved in the projects, too, because I feel like -- like especially in journalism material you could do a history of journalism, but journalism is also undocumented history and I feel like that's kind of where like I would like to see some of the -- especially for educational purposes, a lot of this going forward is to bring those voices out not as like radio history, but as voices of the past for people to hear and experience the past. Not in that text way and also just not to film.

I mean I think there's an immediacy to

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the voice and to radio that I almost feel like we need to write more about why radio is an important source of history than why we need to document. I don't know. That's just my --

MR. SHEPPERD: Yes.

MS. JOHNSON: I invite people to write. John, do you have anything?

MR. SHEPPERD: Yes, we've got a special issue of gmail coming up that everyone's welcome to participate. I'll say more about over email after the conference.

I'd also -- so, we have some pretty famous impact measurers in the room. I'd love to talk with you guys about combining these two questions into a way that it becomes translatable to like legislative bodies. This might be like the one thing. I didn't consider any of this actually before now. So, this has really been very constructive I think for -- actually, to say what is that intermediate ground that we can actually find the funding and find the attention of a need

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based upon conditions that are in front of us, but also lend -- to these -- importance like invisible groups. The group is also -- they're really trying now to give some voice to. Right. A big part of this project in general is that cultural dimension.

All right. Okay. Great. So, the next one. The next point on the agenda. So, bringing in people. So, I'm going to go back to John's point which I didn't address on purpose at first about labor. Why is he for labor? Which we actually talked about on the phone briefly.

I invited -- so, John is already a great scholar. That's just for the record. That's why he's not here.

But, there is four labor scholars in radio in the country from what we can tell and none of them wanted to work on the project.

So, John was invited for other reasons, for his other scholarship. So, but he also has a labor focus and that's how he came in and Chris Terry over there.

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So, the question is I think there like well, what would a working group look like doing forward internally? Which I think should include archives. This is a big argument that I want to make. It should be academics not horizontally. Along with academics horizontally working with each other, but how should the caucus be structured and then, in turn, how will the division of labor in terms of how it looks going forward for the combination and then I'll be in charge of coordinating between all the other different projects related to this group.

Does anyone have any ideas?

So, how many more people should be get on each caucus? How big should a caucus be? I guess would be our first question. Yes. What do you think? Yes, Jennifer.

MS. WAITS: Well, ours seems to be huge in comparison.

MR. SHEPPERD: It's the big responsible part. Yes.

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MS. WAITS: So, I kind of wondered. Community radio actually like deserves its own caucus. I'll just throw that out there.

So, I think wishing, you know, the two together. Because educational also includes high school radio which is even more unknown and obscure.

MR. SHEPPERD: But, you're also able to discover in the country. So, that's --

MS. WAITS: I tried to get a high school radio person to come. Was very excited, but --

MR. SHEPPERD: Okay. But, how many numbers? How big would a caucus be? What would a caucus director think? How many people do I need in my team while we're doing this over a course of a long period of time? Like how would that look? And how many archives and what would the ratios be? This is a logistics question. So, things kicked up.

My concept is that we need at least six per caucus that are active. Not just names that are added, but we need someone to coordinate. A couple of people, and you could switch around, that are

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identifying archives. A couple of people doing contacting and then also just like internal discussions about how this would -- like what is the preference of the group without rancor breaking out or something over -- in terms of preference? Which is always possible with academics.

But, it's a -- so, I mean from there my thinking is that if we have a total of -- so, we're starting with eight caucuses. What if we got it up to ten or 12 after the conference? What if we had five or six people per caucus? We need 60 people working in the core caucus unit.

I mean what do you guys think about something like that and then how would the division of labor work with that?

I have ideas, of course, and I've been working a lot in a vacuum, but it's -- is this a redundant question?

MR. STAMM: It seems like a reasonable number, but I guess I would just underscore the need to have some geographic diversities in this.

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I think the caucuses on local stuff has come up over and over again and so, I think it's -- regardless of how many it is, I think it's important to have, you know, people from different parts of the country in different size communities represented in each caucus if possible just to insure we capture this local element that everybody's got here. A lot.

MR. SHEPPERD: Yes. Chris.

MR. TERRY: I think more than a specific number what we need is a hierarchy of communication. We have a lot of overlap here and I think, you know, before we establish that yes, this caucus has to have six or eight, whatever, we need to have some level of control on how the communication is filtered through the system. So, we're not -- not so we're not stepping on each other's toes, but so we're not duplicating the work.

MR. SHEPPERD: Oh, so, there's no redundancy is what you're saying.

MR. TERRY: Yes.

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MR. SHEPPERD: Yes, the caucus chairs will be in charge of the gestalt. Yes, that's what they're there for. But, it --

MR. TERRY: So, it seems like a reasonable number to start with. I mean like 10 can be -- some caucuses are going to have a lot more archives than others and may need more bodies.

MR. SHEPPERD: So, we have David and then Tim Brooks. So, David. He had his hand up.

MR. JENEMANN: So, I'm just trying to get my head around the sort of institutional make up of these caucuses. In that, you know, we've got scholars. We've got our commits. We've got people in public and community radio.

I know my caucus is going to touch on commercial radio quite a bit, you know, and making that those people feel like they have a seat at the table. Because, you know, they're most likely to hold their stuff tight if they don't feel like it's -- there's something in it for them.

So, you know, I think six sounds good,

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but then, you know, I've just identified four different constituencies. So, you know, maybe a little flexibility in there to make sure you have at least two from each of those sort of institutional bodies would be a good idea as well as the geographic issue.

MS. WAITS: And it might be that each caucus has its own sort of special characteristics that -- like with college radio, there could be a bunch of subcategories that I can think of, too. As well as the geographic diversity which I agree --

MR. SHEPPERD: Sub-specialty.

MS. WAITS: Yes.

MR. SHEPPERD: Yes. Right. So, sub-specialty clearly is one thing that we'll need to have in a caucus I think in that way and then Tim Brooks. Yes.

MR. BROOKS: You know, based on a study I'm doing on the weather this year on a certain organization and how it got done and what it got

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done over the last 50 years and from the station, every task force and every committee seemed to have at its core that it was successful. Had at its core at least two, sometimes three or four people who were dedicated to it, really put their energy into it. Around them they have a larger circle.

Now, how many were on each of those task forces or committees could vary all over the place. But, you had to have that core.

There were some committees and task force where everybody wants to be there because they want to listen to what's going on, but they're not going to really put their energy into it. So, maybe as an executive.

MR. SHEPPERD: We've had some of that already.

MR. BROOKS: Or something like that. You know, but, you know, three is the magic number as far as for compromise and stuff. So, that core and I wouldn't worry too much about six as a magic number. It might be a good number, but as a target

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perhaps. But, you got have that core of people who really care about it. So.

MR. SHEPPERD: That's why we got the chairs. Yes.

MR. BROOKS: Whatever they want, they feel is appropriate to move their project forward.

MR. SHEPPERD: Yes. That's well received. I know you've done this quite a bit in the past. Thank you.

MR. DESHAZOR: Just for the -- with just six smaller members being in the caucus scheduling can happen easier. The more members you get the harder you're going to get people all on the same line at the same time.

So, I saw the need to mention a hierarchy. I also saw a tier level of the core group and then as you expand to the local areas, you have sort have sort of sub-people that at least can be involved in the caucus, but not necessarily have to be involved to the level of writings.

MR. SHEPPERD: Yes. Jennifer kind of

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said that, too, a moment ago or two. So, I think that's some resonance with that. Yes.

MS. KANE: Josh, this may be a really stupid question.

MR. SHEPPERD: Yes.

MS. KANE: Forgive me, but I -- is there -- will there be anyone paying attention to connectivity among caucuses and emerging patterns there?

MR. SHEPPERD: Yes, I'll be -- I'll be working with them. Yes. I've really kind of been doing that along way, but we need to really sort of hone it at this point. Yes. So, I would be the contact for the caucuses. My pleasure. So.

Okay. Comments. All right. So, the next -- by the way, the food's here. We had a little worry because we have a return. I'm going to wait for them to call, but it's here. So, about ten minutes/12 minutes we'll adjourn and go get some food at 12:30.

All right. So, the next point on here.

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Okay. So, this actually speaks to what people have been talking about along the way and it's been interesting to listen to those who have measured impact and understand the way that cities understood themselves and then, of course, the other condition, the bottom-up approach to say that they will -- are pointing to some of the ways that's been structured in the past.

Different groups haven't had a say in terms of the recognition of the history. Of course, NPR would be one example of a group especially in the earliest stage and All Things Considered and the formation. Jack Mitchell was here yesterday. They tried to put people around the table in the early days and start a discussion. That was one of the original forms of All Things Considered and one of the interesting outgrowths of educational media in the >50s and >60s.

But, the question is the curriculum intervention. That's the next question here. Which is that using a lot of the skills that our

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participants could bring to the table and then combining what we might call the cultural project, the cultural studies project or there's different ways to frame it, I think is really one of our major legacies within the academy, within the academic side of those potentially.

And so, the answer is how many curricula in the country media history are teaching a Spanish-language radio day or section or a week? I think the answer might be wherever and as is and couple of other professors that couldn't make it to the conference. I mean this is like unacceptable. If we're going to teach a history of media in the West and especially the non-theatrical media, the academy has completely relegated this out of the history and this is one of the other goals in the project besides also protection of the materials. Is to take these materials and put it into circulation some how both for popular consumption and for academic study in that way.

So, I have a lot of ideas about this stuff

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and I've written a couple of little pieces on this recently that were generalized to begin discussions. Not to say this is how we'll do it, but including one -- and sounding out yesterday. I mentioned the links to a previous piece of Slow TV that I had written about this.

So, I wondered what people thing about this. Like -- and I'll leave it at that. We might have a couple of more things to say, but we only have a short time.

So, the curriculum intervention which would have to take place I think at the big data interface. Once we build the big data interface, we've selected the materials and the question is the development of lesson plans and then the curriculum goals from there.

So, some curriculum goals that we might be into think about here. I think -- it's big, very broad and a very central question to the project and keeping the academics on board.

Yes. Yes, please. Yes.

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MR. YEAKEY: I don't know if this would be helpful or not. But, what I had done in Pacifica, I teach United States history, a general survey class in civil rights, present and a piece of American history. I also teach the civil rights class. I taught a class beginning with -- well, the warriors from 1918 to 1955 or so, 1955 until present.

And what I've been able to do is pull together a number of recordings that for example consist of that issue. In addition to requiring the textbooks and the articles that the students have to acquire, I put together a series of recordings.

For example, I have Upton Sinclair. You know, he didn't die until >70s, but he talks about being in Chicago writing The Jungle and students not only believe and they go through the progressive periods and here's what Sinclair says himself. Coming forward and he later ran for the Senate in California and so forth.

I have Woody Guthrie by the time we get to the >30s. Student may have heard This Land Is

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Your Land, but to hear more about the philosophy that this balladeer had and his impact.

Later down the line, they'll have an interview at the lab with Pacifica of Pete Seeger who has this transition from Guthrie to now he's talking about events in the >40s and conscientious objection and the Korean War and so forth and the Vietnam War and the Civil Rights Movement, et cetera.

Here's another one. Rachel Carson. I do it chronologically. She does Silent Spring in the >50s and she's talking about that, but from the flip side after the midterm, you get to end. I have Naomi Klein, This Changes Everything, you know. We're coming -- so, they see kind of a connection over time.

And also for this class as well civil rights, Rosa Parks, a whole series. In my community, there's a large Latino/Latina population. So, I got Cesar Chavez, Salazar. The only Latino Chicano American Work -- but I could

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go on and on and I don't want to.

The civil rights again with Martin Luther King and I have not only early Malcolm X, but late Malcolm X when he breaks with the Nation of Islam.

So, rather than leaving this up to the interpretation of -- just solely from some, you know, in courses like this, the students can hear these voices, these men and these women.

One that's really kind of interesting is Frank Baum. Some of you may know the history. He wrote the Wizard of Oz back in 1902 for a Chicago publication. Well, what's her name? That's the one -- Judy Garland plays Dorothy in the film in '39 and students, well, as kids, they may have seen the picture. They didn't relate that the Emerald City is just we were left Washington, D.C. and the Wicked Witch of the East was banks and corporations and so forth.

So, students began to hear, for example, let's see. Let me put it here. Just -- Yip Harburg

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who wrote the lyrics. Because he talked about what he -- it brings to life much, much more of the history and the primary documents, of course, but this is a very valuable in the sense. All these documents.

And so, I need to break this, but I have stuff on McCarthy period, the Cold War, Vietnam War, the politics, the sociology of the time. Because oftentimes, I'll have writers, too. I think -- trying to think. Salinger, Catcher in the Rye and someone like James Baldwin. I won't belabor this.

But, this is how I have been able to adopt and use this in -- with Brian's a good portion and help, we put over 500 in the state institutions, colleges and --

MR. DESHAZOR: About 2,000.

MR. YEAKEY: Wow. You use these kinds of documents in the class, but I, for one, require that the student have these along with their text books and I find it immensely useful and they can put them on their smartphones and they can look at them and it works. It works well.

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MR. SHEPPERD: So, under the conditions of copyright language, this would be permissible within the big data and this is a great model especially for the non-theatrical accounts of events by the people who experienced the events themselves. I think this is actually one of our greater goals to appeal even in interdisciplinary ways for different -- and to many just whole local culture and whole non-theatrical and non-commercial history and then make that accessible will be a major contribution to help from a project --

MR. YEAKEY: I have just one little clip. Actually, it's a major little clip. But, yes, it's in science. It's in arts. The graphic and performing arts. Music. There's a full range and complement. Violent, politics. Economics is another big issue. Economics especially and so forth. So, there's something for I think almost everyone. At least with --

MR. SHEPPERD: Thank you very much.

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MR. YEAKEY: It often arises for me to go back to the radio, go back to this known media that we kind of preserve and keep. This is in practice put aside.

MR. SHEPPERD: Distinguished visitor from Mexico City, thank you very much.

PARTICIPANT: We had a project in my university in Mexico City. I got the transcriptions from many, many records of many shows that were produced by NBC in Spanish toward Latin America as a propaganda basis. So, I got the scripts and so, what our idea is that -- to take advantage of these scripts for the students within the class to reproduce or try to reproduce what has been done. So, there is a connection between producing and having the scripts and we are also looking for photograph. So, I would say that we need inter-disciplinaries approach that we can make a documentary.

MS. WILLIAMS: We've actually done that in Howard where this -- as I said the scripts from

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Richard Durham's Destination Freedom which is what I wrote the book about and the theater art students and my students came --

PARTICIPANT: That's great.

MS. WILLIAMS: -- together and we did a lot of, you know, recreation. But, it was, you know, contemporized so that they got the -- they got it and they also did a radio version. So --

PARTICIPANT: Well, you can make -- also -- you can also work where clients can go over the film.

MS. WILLIAMS: Yes.

PARTICIPANT: Students. So, that they can go and make some interviews whatever and it wouldn't -- what they're trying to get is the final product and usually what we -- what they are needing in many places is that kind of audiovisual materials, a documentary or something like that and they will show it. So, this is a big idea. That's the reason why was important going to -- to the preservation archives to see what they have and

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photographs of this where -- so, they did -- I mean this -- some -- some idea that work.

MR. SHEPPERD: Yes, and in the end though, this is the thing. Right. This is -- we're going to build this big data interface and we wanted to have lesson plans and examples such as has been described I think very nicely now. Thank you very much for your contributions.

It should be an educational resources. Now, that is the -- the impact for the educational leads. The impact of this kind of aggregation project is that it ends up in the classroom all the way from -- we could take one approach going all the way down from grade school all the way up to grad school. You could take the same materials and then sort of scaffold it based upon learning levels and I think that's one of -- once this is all done, hopefully in the caucuses, well, that's what the caucuses do as we're closing out here. They are in charge of the material and the way that it's perceived. Right.

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So, the researchers or specialists have the final say over how that information is disseminated. That's one of the big parts of the creation of the caucuses. So, that it doesn't go into someone else's hands.

So, there's a couple of more hands and then we got about three more minutes. So, can you keep it short? Yes, Phylis.

MS. JOHNSON: Yes, I was going to keep it short. I mean there's two different ways. First you have the content. Which you guys are the content experts and then you have to define the curriculum so it will spiral.

And I teach visas, instructional technology and frequent development and so, I'd be more than happy to help on when that comes through because it's a different class and it's a bit repetitious --

MR. SHEPPERD: This was -- Alison Perlman was in charge of the educational part of the project. We'll be developing like rubrics for

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the lesson plans, but not telling what the lesson plans will be. Just to be clear about what her role is in this.

More than a hand or two here on curriculum. Yes, John.

MR. ANDERSON: Just to -- that was -- you answered my question. Like what kind of curriculum development are we talking about? Because, you know, integrating the marketing of that curriculum is wildly different at the higher education level than at the K-12 level and at K-12 the parents take control. Non-core is an evil word. But, there's a lot of ways to get education modules certified that way and that automatically kind of gets it into the classroom, makes it available in a certain respect.

My question was like how do we find more people like you? Is there like a Radio Preservation Task Force thing that's going to kind of help us figure out well, here's people and institutions, there are departments where not only you might want

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to recruit these people to help, but they would be most receptive to looking at your learning plan?

MS. CASILLAS: But, part of that actually was also reflected yesterday in the pedagogy caucus that went extremely long. Like Jennifer was on that caucus and others were on that caucus and they all shared syllabi and they, you know, looked at different strategies as well.

So, you might want -- and Brian had said this, a curriculum or a pedagogy caucus.

MR. SHEPPERD: Okay. Just a curriculum caucus. Okay. We'll talk about that since we have -- okay. Are there any questions before we -- so, we've catered the events with Lebanese buffet and it has gluten-free, vegan and omnivore options. So.

(Whereupon, the above-entitled matter went off the record at 12:19 p.m.)

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