

Broadcasting A/V Data Draft Curator Guide (August 20, 2022)

By Christina Gibson, Eric Hoyt, and Stephanie Sapienza

Thank you for agreeing to develop one or more online exhibits for the [Broadcasting A/V Data project!](#) Although the pandemic has created some big challenges for our project (as well as so many other things), it has also renewed our commitment to showcasing the long history of educational media / remote learning and expanding digital access to archival sources. We've compiled a set of instructions below to guide you through the creation of your exhibits.

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1. What is Broadcasting A/V Data (BAVD)?

BAVD is a grant-funded project applying digital humanities methods to encourage the use of audiovisual collections inside and outside the academy. Our work extends the virtual reunification activity of [Unlocking the Airwaves](#) by creating linked data ties to additional

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materials held at the University of Maryland, the University of Minnesota, the Wisconsin Historical Society, and the University of Wisconsin-Madison. The central activity is the creation of authority records for the names and organizations associated with these holdings. Through the [BA/VD website](#) you can browse those records. After creating the authority records, we have pushed them back out to [Social Networks in Archival Context \(SNAC\)](#), [Wikidata](#), and [VIAF](#) so they increase awareness and access to these materials in multiple fora.

2. Big Picture Goals

Our central thesis is that *the creation and dissemination of browsable authority records will extend the access and usability of these materials*. As a curator, one of your jobs is to test that thesis. This new set of exhibits are intended to give researchers and curious members of the public a deeper understanding of the history of educational broadcasting and how it might relate to their work as researchers, teachers, and writers. With the addition of the *Broadcasting* data there are many new possible routes of study that we hope your exhibits will illuminate.

Some of you worked with us to create exhibits for *Unlocking the Airwaves*. Although *BA/VD* builds from that earlier project, you will find your experience working with this material to be fundamentally different. The research question posed by our funded project revolves around how using linked data to connect entities across disparate collections helps transform scholarly understanding of those collections. Following this, the two most crucial changes between the approach utilized in *Airwaves* and this new set of exhibits are:

- A. The biggest difference between the *Airwaves* project and *BA/VD* is that it is network-centric as opposed to collections-centric. These exhibits should begin from an exploration of an entity (a person or organization), and then trickle down to an exploration of the content related to that entity. So instead of viewing the collections themselves as snapshots of a particular historical moment or trend, we can view them as products of networked knowledge flows governed by institutional structures and individual whimsy.
- B. It is important that your exhibits cover entities and topics which span one or more of the collections. However, although all of the NAEB content from *Airwaves* was digitized and ready for listening, in the *BA/VD* content sphere some (but not all) of the extended *BA/VD* programs are digitized. In most cases, our partner institutions are willing to digitize select folders or recordings upon request.
- C. As opposed to the interface for *Airwaves*, for *BA/VD* we are not optimizing keyword searching. Instead we provide entry by allowing access to all the authorities in one browse feature with embedded links to the relevant records.

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In sum: it will take more work to understand what is being represented by the *BA/VD* records than it did to understand the *Airwaves* records, but there will be access to much, much more material, all of it relevant to 20th-century public radio.

The exhibits [Labor and the NAEB](#) (Allison Perlman) and [Marshall McLuhan and the Understanding Media Project](#) (Christopher Cwynar), both created for the original *Airwaves* site demonstrate two ways that networked thinking can be applied to the exhibits. Rather than cataloging all the programs featuring labor as a topic, Perlman followed Morris Novik, who managed public radio stations and served on the NAEB's Board of directors, and used his positions of power to implement and advocate for fair labor practices. In Cwynar's piece, his examination of McLuhan's letters and reports in the NAEB collections illustrate the gradual evolution of his theories pertaining to media. Lastly, the sample exhibit (by Christina Gibson, soon to be posted online) in the Appendix of this guide centers on Burton Paulu, an early advocate for classical music on public radio who appears in more than one *BA/VD* collection.

These are just three examples, and not all topics will present a single individual to follow. What we hope your exhibits will offer are examples of how to highlight knowledge flows made obvious through linked data into traditional historical narratives. In this way the exhibits will become entry-points into the collection of primary sources, gathering examples drawn from the materials in the expanded universe of these four complementary radio collections in ways that increase access and suggest possibilities for additional exploration. Those advantages apply equally to students of American broadcasting and to those working in other disciplines who can use radio programs and the administration of those programs as exemplars. In all cases, it is critical that the exhibits demonstrate the intimate relationship between American broadcasting and the larger cultural environment of the time. See Section 3 (Generating Exhibit Ideas) and Section 5 (Exhibit Models) of this document for ideas and questions to explore.

3. Generating Exhibit Ideas

Each exhibit should take as a starting off point the relationships between the people and organizations central to the four linked collections at the heart of *Broadcasting A/V Data*:

Linked Collections

- NAEB (National Association of Educational Broadcasters)

Held by the University of Maryland Libraries. The forerunner of CPB and its arms, NPR and PBS, the NAEB developed and distributed educational radio programs and accompanying print materials to schools and communities across the United States. 5,243 radio programs were digitized as part of the American Archive of Public Broadcasting. As part of the NEH-funded *Unlocking the Airwaves* project, the majority of the NAEB paper collection (housed at the Wisconsin Historical Society) was also

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digitized, comprising correspondence, scripts, reports, promotional materials, speeches, newsletters and other publications.

- NFCB (The National Federation of Community Broadcasters)

Held by the University of Maryland Libraries, 606 radio programs dating between 1965-1984 are linked to through entities on the *BA/VD* website, which were digitized as part of the CLIR grant "Preserving the Programming Archives of the National Federation of Community Broadcasters. National Public Broadcasting Archives at the University of Maryland." The NFCB's mission includes assisting and advocating for the successful operation and funding of local stations, facilitating the production of innovative programming from diverse sources, and promoting the participation of minorities and women at all levels of public broadcasting. The collection include ethnographies of music cultures throughout the world, programs on social and cultural issues in the U.S., speeches from feminist and African-American activists, and much more.

- WHA (Wisconsin Public Radio)

Held by University of Wisconsin-Madison Libraries. The full WHA collection contains 5,415 programs, all of which are linked to through the *BA/VD* site. 250 of these programs were digitized as part of the CLIR project "Preserving Rural and Women's Programming on Wisconsin Public Radio (WHA), 1920-1950," comprising educational content for farmers, home economics, 4-H programs, and Wisconsin folklore. Programs that fall outside of this 250 can be digitized upon request.

- WLB/KUOM

Held by the University of Minnesota Libraries. KUOM is the nation's oldest continually broadcasting, non-commercial educational station, providing access to educational information, political conversations, public affairs topics, and social issues for over seven decades. 4,672 radio programs are linked to through entity records on the *BA/VD* site, which were digitized as part of the CLIR Recordings at Risk grant program project "University Radio at Risk: Digital Preservation Reformatting of Educational Radio" and by an award from the State of Minnesota for the digitization project "Preservation of Minnesota's Radio History: An Audio Digital Conversion and Access Project."

Themes

Instead of assigning particular topics, we are suggesting curators apply a network analysis using the universe of possibilities supplied by these collections. To help you think through the many directions available within the study of public radio knowledge flows, we have listed several themes that cut across the collections. *We are NOT recommending that you write to just one of these themes, rather that you keep the themes in mind as ways to cut across programs and collections.*

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A) Local, National, and Cosmopolitan

The programs represented in these collections were created before the advent of a national public broadcasting system in the U.S. Many of the programs were produced out of studios owned and operated by large land-grant state universities. These institutions had missions that responded primarily to local educational concerns, but they were drawing on networks of knowledge extending beyond their state. For this reason, programs vary widely in terms of the resources, production values, assumed audience, and point of view. For any given program, investigating the specific local priorities may prove instructive.

B) National Identity

Most of the programs in these collections were created between the end of WWII (1945) and the creation of NPR (1971). This period was the height of the Cold War. As the U.S. assumed a greater role on the world stage, there was increased consolidation of a self-conscious national narrative created in contrast to national or political narratives of Others. This stimulated a rash of related public radio programs. Some of these examined the foundational history of the U.S. and resultant systems of democracy. Others looked abroad at Latin America, Asia, or the Soviet Union, implicitly self-defining through contrast. Still other programs used the study of folk culture to wrestle with groups and identities incompletely integrated into the U.S. national narrative especially Black, Chicano, and Rural populations.

C) Gender

Nearly all of the programming represented by these collections took place before the Women's movement of the 1970s. As a result, women are greatly under-represented in these programs. And many of the moments of inclusion fall within program dealing with a gendered topic like "Child-rearing" or "Family". Similarly, there were few women in positions of authority within the administrative structure of radio stations. This may have affected programming and audience cultivation in a variety of ways, and it certainly reflects bias in the institutions providing the infrastructure behind the program.

D) The Structure of Public Radio

The paper documents associated with these programs demonstrate the somewhat irregular and chaotic flows of knowledge and information governing these programs. Partly this is due to the local governing structure of public radio at the time, but also these papers reveal something fundamentally human about learning and creativity. By tracking the names associated with a given program or episode through to other programs or episodes, or by taking the time to skim the paper documentation associated with a particular program, researchers can begin to uncover some of the connections that are ordinarily hidden.

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4. Audience

Please keep in mind an audience of both scholarly and non-scholarly users. We are particularly interested in drawing K-12 educators and journalists to the site. To that end consider breaking the information into small segments bolstered by audio-visual examples. You might want to provide supplementary material to the exhibit such as sample lesson plans, excerpted audio files, or pull quotes. One purpose of the exhibit is to encourage the reuse and reinterpretation of examples in new contexts.

5. Exhibit Models

As a point of reference it might be helpful to look at the [Unlocking the Airwaves exhibits](#). Note that the exhibits for Unlocking come in two forms. Most of the exhibits are topical in nature. For example “Children’s Media and the NAEB Collection” or “Latin American and the NAEB Collection” follow a particular theme or audience through the collections. These are the sorts of exhibits we expected to come out of the *Unlocking* project.

In the process, another sort of exhibit emerged as well. These followed people and networks through the collections. Examples include “Marshall McLuhan and the Understanding Media Project,” “The NAEB’s Programs for the Disadvantaged,” and “Labor and the NAEB.” [For the Broadcasting A/V grant, we are requesting this second kind of exhibit.](#) In asking you to highlight network flows, we are hoping you will demonstrate the ways in which the various linked collections connect to one-another.

6. Browsing BA/VD Entities and Linked Resources

As alluded to above, because of the nature of the *Broadcasting A/V* grant, finding records will take a little detective work. You should be prepared to run searches several different ways to find all the relevant information. You can run searches using the search bar within the [“Entities” webpage](#). You can also scroll down the same page Programs and records are organized within collapsible lists noting which of the four collections they derive from. Some entities have linked programs across all four of the collections ([Robert Frost](#) is one example). However, many other entities are only featured within one or two collections.

Similarly, when you pull up a record, you may discover that you have a wealth of data, including extensive metadata, links to outside resources, and digitized primary source material. Alternately you may find that you have only a few fields identifying a particular program. If you need more on a particular item please reach out to the partner institution--in all cases they will be able to provide more details and in most cases they are willing to digitize items for inclusion in exhibits.

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7. Timeline for Exhibit Curators

Please also keep in mind the overall project timeline for the next several months:

- August 22, 2022 – Soft launch of beta site at <https://bavd.unlockingtheairwaves.org/>. Experiment with exploring connections across the data.
- September 15, 2022 -- Provide feedback to project team about the site and your experience (we will schedule a virtual meeting to gather this feedback). What was interesting and useful? What was confusing and annoying? What could make it better?
- October 15, 2022 – Website reopen for exploration, after we have a chance to make adjustments based on your feedback.
- November 15, 2022 -- Propose exhibit ideas based on explorations of the data within the updated website. Stephanie and Eric will provide feedback.
- February 15, 2023 – Exhibits due to Stephanie and Eric.
- March-April 2023 – Exhibits published on the website. Honorariums paid.

8. Format for Text Write-up and Delivery

We have asked you to aim for something short, preferably averaging around 1,000 words. If you need more space, that's ok, but please keep it under 1,500 words maximum. Your exhibit will help be a jumping off point for future exploration and research; it doesn't need to be the final word. Please send us your curatorial text in whatever word processing format seems most familiar and easy. Our team will then reformat and code things into the website framework.

9. Linked Resources

Your text will hopefully lead users to explore the collections further, by giving them opportunities to explore specific areas of the collections. The resources you could provide for your exhibit should include

A) Citations to primary sources within the linked data collections

Ideally we can link out to a minimum of 5 of these, representing a mix of documents and radio programs.

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B) Visual images for the right sidebar

Ideally we can include at least two of these, to lend visual interest to the page and keep users reading. These can come from either inside the collection (i.e. [a single page from an NAEB document](#)), or they can be pulled from external sources [such as Wikimedia](#), or the websites of stations or other repositories, as long as we can attribute and link back to them.

C) Audio or Text examples

We are encouraging you to provide short audio or text examples to support your claims. We can embed those audio clips and screenshots within the exhibit itself, and then visitors can re-use them in the classroom or online setting.

D) (optional) Citations to secondary sources

Citations outside the NAEB collections should be parenthetical citations with a works cited list at the end. No footnotes or endnotes, please.

Appendix: Sample Exhibit (Topic: Burton Paulu) by Christina Gibson

Background

Public Broadcasting arose in the U.S. during the 1920s, a time of intense anxiety around the country's educational and aesthetic preparedness on the world stage. In the music community this gave birth to a robust music appreciation movement focused on instilling the value of classical music in young minds. Public school music lessons and college survey courses increased during the period, but efforts extended beyond the classroom through the use of technology. Educator Frances Elliott Clark launched a phonograph campaign, declaring that, "If America is ever to become a great nation musically, as she has become commercially and politically, it must come through educating everybody to know and love good music" (Clark in Katz). Both Clark and her audience understood "good" music to be classical music, as opposed to jazz or Broadway.

Should the imagined Dick or Jane in Clark's Music Appreciation class get the bug for classical music listening, the radio provided cheap and easy access to it. During the 1920s and 1930s network radio broadcast hours of live concerts. In 1927, CBS created an in-house orchestra led by Howard Barlow. A decade later NBC created an orchestra ensemble led by Arturo Toscanini. It became enormously popular with listeners and advertisers alike.

By the 1950s, both radio and classical music had migrated to the academy. Temporarily buoyed by post-war pent-up demand for education thanks to the G.I. Bill, and optimistic about the future

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thanks to the baby boom, higher education was in a period of unprecedented expansion. Music programs found that they could shelter composers writing experimental works in the ivory tower, which countered the vicissitudes of the musical marketplace. At the same time several large land-grant universities had radio stations which allowed them to share their educational resources with the larger community. As a result, there is a surprising amount of classical music presented and discussed in the collections assembled through *Broadcasting A/V Data*.

Burton Paulu

One advocate for classical music on public radio was Burton Paulu. He came to Minnesota to get a degree in music from the University of Minnesota in 1931. That year he got a job at KUOM, developing a music appreciation series that lasted fourteen years. He became station director of KUOM in 1938. During WWII, Paulu temporarily left KUOM to serve in the Office of War Information. He returned after the war with a new vision for what music over the airwaves could and should do, and he applied this to his work as a radio manager and an advocate for public radio. That work accelerated after he earned a Ph.D. in communications from New York University in 1949 with a specialization in the comparative study of U.S. and British public radio systems.

Two documents provide Paulu's own account of the role of music in his career. The first is part of KUOM's "Retrospective Spectacular," a digitized recording of a series of interviews and old audio clips created in 1974 and currently held at the University of Minnesota. In the March 30 episode, Paulu discusses the intricacies of his job as music director of KUOM.

[Retrospective Spectacular, Reel 8, March 30, 1974, uarc1124_tray167_20, tray: 167. University Archives. <https://umedia.lib.umn.edu/item/p16022coll171:1849>]

The second is an oral history in the Burt Harrison Collection of Public Radio Oral Histories at the University of Maryland taken in 1978.

[Burt Harrison papers, Special Collections, University of Maryland Libraries. <http://hdl.handle.net/1903.1/1565> Accessed November 10, 2021.]

Additional holdings at the University of Minnesota that are accessible through Broadcasting A/V Data reveal more about the details of Paulu's musical expertise and advocacy. For example, among the holdings are scripts and programs from his first foray into radio, the music appreciation course for KUOM. It was very much in the model put forward by France Elliott Clark in her phonograph series. Such programs got an extra boost from the polio epidemic, which periodically required young students to isolate at home.

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[A Radio Course in Music Appreciation by Burton Paulu, September 1936 - June 10, 1937, Box: 55. University Archives. And: Music Appreciation. University Archives.
https://archives.lib.umn.edu/repositories/14/archival_objects/747277]

During the middle of the 20th century, as Paulu graduated into administrative roles at KUOM and NAEB, he became a strong advocate for the value of education on the radio. Digitized correspondence on *Unlocking the Airwaves* shows his name attached to numerous grant proposals and his work on behalf of the NAEB.

[Link to authority record for Paulu:

<https://www.unlockingtheairwaves.org/people/Q5000894/>]

He edited a volume summarizing the findings presented at the “Lincoln Lodge Seminar on Educational Television in 1953.

[Link to document: <https://www.unlockingtheairwaves.org/document/naeb-b105-f02-05/>]

His developing expertise on international radio, particularly his study of the BBC through several Fulbright grants to travel to Britain and study their system is also apparent in this documentation.

[Link to document:

<https://www.unlockingtheairwaves.org/document/naeb-b070-f03/#161>]

Through much of this period Paulu was a fill-in trombonist with the Minneapolis Symphony, staying engaged with music via performance. By the late 1960s, Paulu was using his connections within the music community to record and broadcast a series of oral histories. Interviewees included Henryk Szeryng, Jascha Horenstein, Morton Gould, Yehudi Menuhin, Stanislaw Skrowaczewski, and Eugene Ormandy. All of these interviews are available from the University of Minnesota archives. [e.g. Henryk Szeryng interviewed on his musical views by Burton Paulu on the Afternoon Concert Minnesota Orchestra Preview, March 26, 1970, uarc1125_tray053_522, Tray: 53. University Archives.

https://archives.lib.umn.edu/repositories/14/archival_objects/963443]

Music on Public Radio

The musical programs Paulu coordinated are just a small portion of public radio musical programming documented through Broadcasting A/V Data. Public radio stations provided a perfect medium for exploring music. The material in Broadcasting reflects that suitability, with over 55 music programs spanning the years documented. Laura Schnitker explores some of the Classical and Jazz programs affiliated with NAEB in her exhibit for *Unlocking the Airwaves*.

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[\[https://www.unlockingtheairwaves.org/exhibits/music-programs-in-the-naeb-collection/\]](https://www.unlockingtheairwaves.org/exhibits/music-programs-in-the-naeb-collection/)

As demonstrated in the Paulu materials cited above, the nature of educational music programs varied quite a bit. In some cases, programs were simply re-broadcasting concerts with a short introduction at the beginning. Other programs, however, were analytical in nature, perhaps catering to a K-12 music appreciation audience, lecturing in the style of a college classroom, or using music to tell current event stories in a more journalistic style. In all cases, educational radio provided listeners access to a wide variety of musical styles and approaches in a relatively frictionless and economical way.

Selected Books and Documents by Burton Paulu:

Burton, Paulu. *British Broadcasting: Radio and Television in the United Kingdom*. Minneapolis: University of Minnesota Press, 1956.

_____. *British Broadcasting in Transition*. Minneapolis: University of Minnesota Press, 1961.

_____. "Controversies in Mass News: The Red Lion Decision" in *Mass News: Practices, Controversies, and Alternatives*, edited by David J. LeRoy and Christopher H. Sterling. Englewood Cliffs, N.J., Prentice-Hall, 1973.

_____. *Radio and Television Broadcasting in Eastern Europe*. Minneapolis: University of Minnesota Press, 1974.

_____. *Radio and Television Broadcasting on the European Continent*. Minneapolis: University of Minnesota Press, 1967.

_____. *Television and Radio in the United Kingdom*. Minneapolis: University of Minnesota Press, 1981.

Works Cited:

Katz, "Making America More Musical Through the Phonograph" *American Music* vol. 16, no. 4, University of Illinois Press, 1998, pp. 448–76, <https://doi.org/10.23>