

### **Spring Project Proposal: Community/ KAOS Radio**

**POSSIBLE TITLES:** *“Why Community Radio?” “The Benefits of Community Radio,” “A Radio Station in Your Hands,” or “KAOS Community Radio”*

#### **Treatment:**

For my project, I plan to shoot and edit together a documentary, starting with the history and facts about community radio. I plan on including this from the research I do, as well as by getting interviews with KAOS staff and community members, who already seem to know quite a lot about the history of community radio. I then plan on posing to the audience why community radio is so important and some of the struggles it has had to overcome by competing with mainstream, LPFM, and pirate radio stations. Finally, I want to show some footage from the KAOS spring training on the steps required to become a DJ and some of the members' thoughts on why they enjoy community radio. Much of this information will come from personal interviews with community members and staff.

I also have talked to Nicki Thompson, the Music Director at KAOS, and would like to possibly travel with her and Ruth Brownstein (the Training and Operations Manager at KAOS) to other community radio stations in Washington, such as in Bellevue or Seattle, to learn more about their station and how they operate. Furthermore, if Lorenzo Milam is willing to give me an interview via teleconferencing (since he lives in southern California), I think his input could be beneficial because KRAB radio was one of the first community radio stations after Pacifica that really focused on volunteers and community participation, and it helped pave the way for how many community radio stations are ran today.

Some staff members from KAOS that I would like to get interviews with includes:

- Jerry Drummond (General Manager)
- John Ford (Development Director)
- Ruth Brownstein (Training & Operations Manager)
- Nicki Thompson (Music Director)
- Andrew Aquino (Production Director/ Student)
- Bridget Sievers (Office Assistant/ Student)
- Charlie H. (Office Assistant/ Student)

In addition to interviews with new members, I would like to get interviews with current KAOS members, including:

- Mike Fleming
- Kim Dobson
- Anch Bergeson
- Luvva J (radio name for KAOS Block Party show)

***See attachment for Storyboard/ shot list.***

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**Proposal:**

The topic I am choosing to focus on in the spring quarter is the benefits of community radio versus mainstream radio and some of the history behind this non-commercialized form of radio. I have already looked at a number of sources concerning the history and ideals behind how or why a radio station works the way it does. I am also planning on taking spring quarter training at KAOS Community Radio to become a DJ and learn all the steps required to put on a show, as well as getting interviews with current staff and community members.

Some of the sources I have so far include information from *Democracy Now!* about the Local Community Radio Act passing in Congress, a short history of community radio from WEFT 90.1 FM's website in Illinois, information on KAOS radio, rules, regulations, and history of the Federal Communications Commission (FCC), information from the Prometheus Radio Project, the mission statement and facts about The Pacifica Foundation, information about Lorenzo Milam, the founder of KRAB radio in Seattle in 1962, and other facts, history, and personal accounts of radio from four book sources. I am also hoping to check out information from Media Island, National Public Radio (NPR), the National Museum of Broadcasting, and the National Archive.

Some questions I have that I haven't already gotten answered through my research includes:

1. Where does KAOS radio get their funding from (i.e. the state, from NPR, from the community) and what was the licensing process required to get it on the air?
2. What was the process for getting the LPFM radio station (for Media Island) and what are some of the history and ideals of the station?
3. Can I get an interview with Lorenzo Milam via teleconferencing at Media Engineering and if so, what were some of the reasons why he chose to found KRAB radio in Seattle, the process he took, benefits from having the station, and so on?
4. Is there any additional information I need to know about The Pacifica Network or the FCC (which I will learn more at the spring radio training)?
5. What all does the Local Community Radio Act do for people when Obama signed it into law in December of 2010?
6. What are some of the benefits of KAOS radio and what show do you do (for current members and staff of KAOS)?
7. Is there any additional information I need to know about mainstream radio to be able to differentiate better between the two to my audience (and the same for LPFM or pirate radio)?
8. Any other additional facts I should know about community radio?

**Crew Responsibilities:**

*Production:*

- All video and audio recording, as well as interviewing, will be done by Amy Harding (me) and I may receive further help from current members of KAOS and our class, such as Andrew Aquino or Mike Fleming for technical support. I will also do the possible animations and will make the equipment reservations, film, record/mix the audio, and form

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questions, make release forms, and get a contact list together (which is listed above). Further research may also be done by myself.

*Post Production:*

1. Final Cut Pro editing: scheduling usage, editing.
  - a. I will focus on editing in either the Non-Linear Suites or the Multimedia Lab, and will take feedback for how to construct the piece together as best as possible.
2. Animation Lab: scheduling usage, animating/ possible rotoscoping.
  - a. I will refer to books I checked out for animating to cartoons already made about critiquing mainstream radio.
3. CCAM (possibly): scheduling usage, doing shoot.
  - a. Will possibly be used for professional interviews, if I cannot get a good interview set up at KAOS or depending on the preference of the interviewee. I will need a crew for this.

**Facilities/ Equipment Needed:**

*Facilities:*

1. CCAM (possibly)
2. MML/ Non-Linear Editing Suites
3. 2D Animation Lab

*Equipment Needed:*

1. 3-Chip Video Camera or HD Video Camera
2. Shotgun or lavalier mic
3. XLR Cables
4. Editing software (Final Cut Pro, possibly AfterEffects, Digital Performer, Dragon Stop Motion, and possibly Photoshop)
5. Rotoscope Stand, Canon Rebel (in the Animation Lab)
6. Zoom Recorder
7. Lighting Kits

**Length of Piece:** approximately 10 minutes.

**Production Schedule:**

- During Spring Break: March 26<sup>th</sup> from 9-11am, start becoming familiar with other classmates taking Spring Training for becoming a DJ at KAOS, build contacts, and get release forms signed for the next shoot.
- Week 1: Gather together all research to put into a 4-5 page paper, due Week 2. Also, come up with interview questions for the staff and volunteers and get release forms signed. Also start filming DJ classes on Saturday mornings (to continue for 5 more weeks).
- Week 2: Research paper due. Start interviewing KAOS staff members, keep journal of how the DJ classes go and what I learn.

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- Week 3: Gather staff interviews and footage of KAOS, transcribe. Continue with interviews. Start sketching animation ideas and beginning titles/ conceptual design. Start editing in FCP 7. Discuss with Luke Link (cousin) in more detail about getting songs composed.
- Week 4: Start getting interviews with those taking DJ class and current volunteers, and continue to transcribe and log. Continue with conceptual artwork and look over songs composed by Luke Link or other available soundtracks (whichever is more useful).
- Week 5: Continue with volunteer interviews and transcribe/ log. Start animating sequences for titles and in-betweens and get KAOS logo to possibly animate/ rotoscope to.
- Week 6: Continue with animating, continue editing, use AfterEffects for titles. Start adding in song/ soundtrack sequences and adjust audio levels.
- Week 7: Continue all editing and finish up any extra animation work.
- Week 8: Continue editing and look for further things that need to be done.
- Week 9: Rough Cut due; make changes.
- Week 10: Final Cut due with artist's statement.

*(During the first month of the quarter, I will also be working on fixing up our first Crisis Response project for P.O.W.E.R.'s Arts Walk presentation of our film on April 22<sup>nd</sup>-23<sup>rd</sup>, as part of our community service. I will also be working on creating posters and promotional material for it as well.)*

#### **Work Orders:**

- See Media Request Form. For more specific work times scheduled in the MML and Animation Lab, those will be submitted later after seeing what the availability is.

#### **Release Form & Budget:**

- See attachments.

#### **Ethical Dilemmas:**

Possible ethical dilemmas may include making one group appear vulnerable or attacking those in power. For example, those who partake in creating community radio programs generally might not have much of a voice or say in politics or events going on in our community. So I need to be sure to not portray them as inadequate or anything of that nature. I also need to be sure that, even though mainstream media and the FCC may have certain restrictions on what can or cannot be done with community radio, that I do not target them or attack them/ blame them for any problems that community radio may have. This may be addressed in interviews with staff or volunteers who may say that community radio has greater benefits than mainstream radio or that they have to deal with certain restrictions, but I just need to try to be as objective as I can and make sure that when interviewing them, that I do not put words in their mouths and keep the focus on the benefits of community radio, rather than one side attacking the other.

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### **Annotated Bibliography:**

**"90.1 Hope FM Bournemouth's Christian Community Radio Station- Life Changing Radio." YouTube. Web. 1 Mar 2011.**

**<<http://www.youtube.com/watch?v=R7JgEy1eXVY>>.**

This video sort of structures 90.1 Hope FM Radio's station and discusses the many ways that the station is involved in the community. It includes many engaging interviews with cut-in footage, with multiple close-up and captivating shots that are sort of similar to the approach that I want to take with my video. I will be referring to this video to sort of structure how I set up my video and utilize it for ideas for shots. The only additional thing I would be adding that this video doesn't have is the history behind community radio, which would be put in the beginning. This is a credible source because it was a real video made on a real radio station.

**"About Prometheus Radio Project." *Prometheus Radio Project: Freeing the Airwaves from Corporate Control*. Prometheus Radio Project, 2010. Web. 1 Mar 2011.**

**<[http://www.prometheusradio.org/about\\_us](http://www.prometheusradio.org/about_us)>.**

I referred to Prometheus Radio Project's website to gather more information about what all the organization does and how they help build LPFM stations. The focus of my video is more to look at community radio and barn raisings for LPFM stations aren't my main objective, but I am thinking about (if it isn't too much) to include some information about what makes community radio different from LPFM stations and public radio and this website might be helpful. This information is credible because the Prometheus Radio Project's website is based off of a well-known organization. So they have to keep their facts straight.

**"About the Network/ Pacifica Bylaws." *The Pacifica Foundation*. The Pacifica Foundation, Inc., 2007. Web. 1 Mar 2011. <<http://pacifica.org/about/>>.**

I wanted to learn more about the Pacifica Foundation because it was the first type of community radio that was created, which helped to produce KRAB radio and all the other community radio stations that are ran today. I just wanted some basic information to include because Pacifica is very important and will be discussed in the Spring Training at KAOS and I want to inform my viewers more about it for the history portion of my video. This information is credible because the Pacifica Foundation's website is based off of a well-known organization. So they have to keep their facts straight.

**"A Little About the Station." *89.3 FM KAOS Community Radio*. KAOS, 2009. Web. 1 Mar 2011. <<http://kaos.evergreen.edu/about.html>>.**

This is very important to my video because my main focus for this video is around KAOS Community Radio. As I move from a more broad discussion of community radio to KAOS radio in particular, I will include more information about the station to give the viewers a sense of "place" and "feel" when they enter into the portion that shows KAOS radio in action. This information is credible because KAOS's website is based off of a well-known organization. So they have to keep their facts straight. Plus, I have worked at KAOS for about three months and have heard the same information being said that was on the website about what KAOS does and is all about.

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**"A Short History of Community Radio/ Community vs. Public Radio." *WEFT 90.1 FM. Prairie Air, Inc., 2008. Web. 1 Mar 2011. <<http://weft.org/about/history-community-radio>>.***

WEFT 90.1 FM talks a little bit about the history of community radio, starting from the early days of radio and working its way through the centuries (from the 1950s until today). It also includes a brief section about the difference between community and public radio stations. Some of our handouts from our Spring Training will also include history about community radio and shape its way up to where we are today with KAOS radio. I will use this information and structure my video accordingly to move the viewers through all that made community radio what it is today. This information is credible because WEFT 90.1's website is based off of a well-known organization. So they have to keep their facts straight.

**Frost, Gary Lewis. *Early FM Radio: Incremental Technology in Twentieth-Century America*. Baltimore, MD: The Johns Hopkins University Press, 2010. 12. Print.**

I'm not sure if this piece of information will be extremely helpful, but it discusses AM and FM radio before 1920. The book goes into great detail about the science behind making transmitters and Morse code and all the technical aspects. I was more interested in using the picture on page 13 of the Marconi Spark Gap Transmitter created in 1898. It may not be usable because of copyright laws, but I could possibly sketch a similar design to show the stages of what radio went through over the years. This book is credible because I have heard similar information about radio being said. It also includes a long list of sources it used at the end of the book. So the information has to be correct.

**Goodman, Amy. "Local Community Radio Act Passes in Congress." *Democracy Now! The War and Peace Report*. Democracy Now, 21 Dec 2010. Web. 1 Mar 2011. <[http://www.democracynow.org/2010/12/21/local\\_community\\_radio\\_act\\_passes\\_in](http://www.democracynow.org/2010/12/21/local_community_radio_act_passes_in)>**

This website includes a video and transcription of Amy Goodman's report of the Local Community Radio Act passing in Congress. This was a major victory for community radio advocates and it will help open up more of the radio dial for LPFM radio stations. This might be helpful if I go into LPFM more, but my focus is more on community radio stations. However, this is still a victory for community radio advocates and may be useful if I discuss some of the good things that are happening in the industry. This information is credible because Democracy Now!'s website is based off of a well-known organization. So they have to keep their facts straight.

**Merrill Squier, Susan. *Communities of the Air: Radio Century, Radio Culture*. Durham and London: Duke University Press, 2003. 1, 14, 28, 50-53, 76, 86. Print.**

This book brings up some good points for thoughts people may have that radio in general is "dead." It will be useful because I can think about those points and possibly bring them up in my video, and pair those ideas with people refuting that and stating why community radio is so beneficial. It also goes into some of the history of radio and all the different shows, the 1923 A T & T radio plan, the politics of LPFM radio, bills that were or were not passed, and so on. This book is credible because I have heard similar information about radio being said. It also includes a long list of sources it used at the end of the book. So the information has to be correct.

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**Milam, Lorenzo Wilson. *The Radio Papers: From KRAB to KCHU*. San Diego, CA: MHO & MHO Works, 1986. i, ii, 1, 2, 174. Print.**

I chose to use this book because Lorenzo Milam was the founder of KRAB radio in Seattle in the 1960s. That was the first community radio station after Pacifica that really changed the way community radio is ran (i.e. now more volunteer-based and has underwriting agreements) and it really helped to create the community radio stations we listen to to this day. The book is sort of a diary of Milam and also includes photographs of radio transmitters, himself, and other aspects of radio, which may be helpful for my video. If copyright is an issue, if anything, it has given me some inspiration to check out the National Archives for fair-use pictures for my history portion. This book is credible because it is written by Milam about his experience in radio from both KRAB and KCHU radio stations.

**Smulyan, Susan. *Selling Radio: The Commercialization of American Broadcasting 1920-1934*. United States: Smithsonian Institution Press, 1994. 92. Print.**

I was mainly focused on the cartoons in this book, which paid attention to mainstream radio, illustrating people becoming fed up with all the advertising. This will be helpful for stating why community radio is so great. I also plan to use those cartoons as inspiration for sketches/animations of my own. This book is credible because I have heard similar information about radio being said. It also includes a long list of sources it used at the end of the book and names of artists of the cartoons. So the information has to be correct.

**Tridish, Pete, and Kate Coyer. *A Radio Station In Your Hands Is Worth 500 Channels of Mush!: The Role of Community Radio in the Struggle Against Corporate Domination of Media*. USA: Prometheus Books, 2005. 1-21. Print.**

This was a text we read in class during the winter quarter. I really found this helpful and it sort of helped me to form my idea of focusing on radio for my spring project. It focuses on LPFM radio, the FCC, the Coalition of Immokalee Workers (CIW) and its struggle to become a LPFM radio station, pirate radio, the NAB (National Association of Broadcasters) and NPR (National Public Radio), and a lot of history on these non-mainstream forms of radio. This will be helpful for my history portion of my video. This text is credible because I have heard similar information about radio being said in other texts. It also was given to us to read in class and includes a list of sources it used at the end of the book. So the information has to be correct.

**United States. *About the FCC*. Washington D.C.: Federal Communications Commission, 2010. Web. 1 Mar 2011. <<http://www.fcc.gov/aboutus.html>>.**

This website includes information about the FCC (Federal Communications Commission), how it's run, information about its commissioners, information on bureaus and offices, the history of communications, fiscal year budget estimates, plans and reports, etc. I was focused on just the basic information about what the FCC is, what it does, and some regulations it has for community radio. This will come out in my interviews with Ruth Brownstein and John Ford because they know a lot about the FCC and I will include it in my history portion because the FCC is a major player that decides whether community radio stations stay or go. This information is credible because the FCC's website is based off of a well-known organization. So they have to keep their facts straight.