2018

THE RADIO CONFERENCE

A TRANSNATIONAL FORUM

10-13 JULY, 2018
MONASH UNIVERSITY PRATO ITALY

RADIOCONFERENCE2018.COM

Contents

Welcome to The Radio Conference 2018

We are pleased to welcome you to the 9th edition of The Radio Conference: A Transnational Forum. This year's conference is organised by Monash University's School of Media, Film and Journalism (Australia), in association with the MeCCSA Radio Studies Network (UK) and supported by Intellect Publishing. It's held at the Monash University Prato Centre in Prato, Italy; Tuesday 10 July – Friday 13 July.

The Radio Conference has been organized biennially since 2001. Eight conferences have been held across the world: Utrecht, NL (2016); Luton, UK (2013); Auckland, NZ (2011); Toronto, CA (2009); Lincoln, UK (2007); Melbourne, AU (2005); Madison, USA (2003); and Brighton, UK (2001)

It's a premier international conference dedicated to the study of radio and audio media, bringing together scholars, teachers and practitioners. Each conference adopts a general theme, but aims to gather the widest range of radio and audio media research and offer a forum to debate topics that may link to the general theme or extend beyond it.

Free Radio

The theme for the 2018 Radio Conference takes inspiration from its location in Italy and the Libertà d'antenna (Antenna Freedom) movement that emerged here in the1970s. This 'Free Radio' movement opened up the Italian broadcasting landscape to new voices and generated forms of radio broadcasting that broke with the existing aesthetic through experiments in production technology, style and form. At the height of the movement, in mid-1978, more than 2000 independent radio stations were on air, making Italy the world leader in stations per capita. Conference delegates have been asked to consider the concept of 'free radio' and its application across historic and contemporary mediascapes.

Program Overview

The conference program includes:

- 30 panel sessions with a total of 90 papers
- Presenters from 27 countries on 6 continents

Two keynote speakers will provide industry and scholarly reflections on the future of radio studies and the role radio can play in encouraging societal cohesion at a time of polarized public opinion.

- Professor Kate Lacey (University of Sussex)
- Dr Graham Dixon (Head of Radio, European Broadcasting Union)

There will also be a series of special events during the conference, including a listening session, a conference radio production and invited panel discussion om Italian radio:

- A panel discussion on the legacy of Free Radio in Italy hosted by Tiziano Bonini (University of Siena) and featuring Marcello Lorrai (Radio Popolare, Milano) and Giorgio Zanchini (RAI)
- Radio Atlas - a screening of audio translations in the Buonamici Garden presented by Eleanor McDowall (UK)
- A special radio conference production Radio Conference Inedei that will be produced during the conference by independent radio producer Cristina Marras and presented at lunch on Friday
- An ECE/postgrad. pre-conference workshop focussing on international collaborative research and publishing.
- Dinner at in the grounds and refectory of Prato's oldest school Convitto Nazionale Cicognini.

The 2018 Radio Conference organising committee warmly welcomes you to a few days of inspiring, intensive and immersive radio debating and listening in beautiful Tuscany, Italy.

Mia Lindgren (Monash), Chris Wilson (RMIT), Rufus McEwan (Auckland University of Technology), Britta Jorgensen (Monash) and Heather Jarvis (Monash).

Making it possible

Our heartfelt thank you to colleagues for providing generous support in the form of peer reviews and advice from the scientific board.

Reviewers 2018

Alexander Badenoch	Peter Lewis	Toni Sellas	Peter Hoar
Richard Berry	Mia Lindgren	Clare Shamier	Per Jauert
Bruce Berryman	Jason Loviglio	Jo Tacchi	Jacob Kreutzfeld
Tiziano Bonini	Anne MacLennan	Alexandra Wake	Kate Lacey
Andrew Bottomley	Virginia Madsen	Chris K Wilson	Peter Lewis
Hugh Chignell	Rufus McEwan	Helen Wolfenden	Mia Lindgren
Harry Criticos	Siobhan McHugh		Jason Loviglio
Janey Gordon	Caroline Mitchell	### Scientific Board	Anne MacLennan
Lawrie Hallett	Matt Mollgaard	Alexander Badenoch	Caroline Mitchell
Michele Hilmes	Katie Moylan	Bruce Berryman	Matt Molgaard
Peter Hoar	J Mark Percival	Golo Föllmer	
	Salvatore Scifo	Janey Gordon	

Program Overview

Tuesday, 10 July

0900 – 1000	Pre-conference registration [First Floor Landing]
1000 – 1630	Pre-conference [Rm 1: Salone Grollo]
1630 – 1730	Registration [Sala Caminetto]
1730 – 1800	Conference Opening [Rm 1: Salone Grollo]
1800 – 1900	Italian Free Radio Panel [Rm 1: Salone Grollo]
1900 – 2000	Opening Drinks [Monash Prato Garden]

Wednesday, 11 July

0900 – 0930	Registration [First Floor Landing]
0930 – 1100	Panel Session 1
1100 – 1130	Morning Break [Sala Specchi and Terrace]
1130 – 1230	Keynote: Prof. Kate Lacey - University of Sussex [Rm1: Salone Grollo]
1230 – 1330	Lunch [Sala Specchi and Terrace]
1330 – 1500	Panel Session 2
1500 – 1530	Afternoon Break [Sala Specchi and Terrace]
1530 – 1730	Panel Session 3
2000 – 2145	Radio Atlas Screening & Drinks [Buonamici Garden]

Thursday, 12 July

0900 – 0930	Registration [First Floor Landing]
0930 – 1100	Panel Session 4
1100 – 1130	Morning Break [Sala Specchi and Terrace]
1130 – 1230	Keynote: Graham Dixon – European Broadcasting Union [Rm1: Salone Grollo]
1230 – 1330	Lunch [Sala Specchi and Terrace]
1330 – 1500	Panel Session 5
1500 – 1530	Afternoon Break [Sala Specchi and Terrace]
1530 – 1730	Panel Session 6
2000 –	Conference Dinner [Convitto Nazionale Cicognini]

Friday, 13 July

0900 – 0930	Registration [First Floor Landing]
0930 – 1100	Panel Session 7
1100 – 1130	Morning Break [Sala Specchi and Terrace]
1130 – 1300	Panel Session 8
1300 – 1400	Lunch & *Radio Conference Inedei* Cristina Marras [Sala Specchi and Terrace]

NOTE: Panel Sessions occur across Rm 1: Salone Grollo, Rm 2: Sala del Teatro, Rm 3: Sala Torre, Rm 4: Sala Chiesina

Overview: Featured Presentations

Special Panel Event: Tuesday, 17.00 – 18.00 [Salone Grollo]

The legacy of Free Radio in Italy: A panel discussion

Marcello Lorrai [Radio Popolare], Giorgio Zanchini [Radio Anch'io'] & Tiziano Bonini [University of Siena]

Keynote: Wednesday, 11.30 – 12.30 [Salone Grollo]

Up in the air: Where is radio studies now?

Kate Lacey [University of Sussex]

Special Screening and Drinks Event: Wednesday, 20.00 – 21.45 [Buonamici Garden]

Radio Atlas Premiere screening of *Der Brune Pakken* (Kari Hesthamar (NRK)

Eleanor McDowall [Radio Atlas]

Keynote: Thursday, 11.30 – 12.30 [Salone Grollo]

Levelling the playing field: Informing citizens through radio

Graham Dixon [European Broadcasting Union]

Special Presentation: Friday 13.00 [Terrace]

Radio Conference Inedei: A radio production

Cristina Marras [Radio X 96.8: Cagliari Social Radio]

Overview: Panel Sessions

Panel Session 1: Wednesday, 09.30 – 11.00

Contemporary Issues in Music Programming
Rm 1: Salone Grollo | Chair: Brian Fauteux

The More Things Change - 10 Years of Music Radio Plugging in the UK, 2008-2018
J Mark Percival [Queen Margaret University]

Freedom of music directors in digital radio platforms in Turkey
Emine Özlem Ataman [Ege University]

A new form of cultural hegemony in the music and radio industry?
Tiziano Bonini [University of Siena]

Radio and Non-fiction Storytelling
Rm 2: Sala del Teatro | Chair: Siobhán McHugh

Feature: The Free Form
Natalia Kowalska [University of Lodz]

Radio eye, audio vision and the freeing of the feature in post war German and Australian radio
Virginia Madsen [Macquarie University] & Hans-Ulrich Wagner [Hans-Bredow-Institute for Media Research]

The social chronicle on the digital radio: rethinking service to the public
Isabel Guglielmone Urioste [Université de Technologie de Compiègne. Sorbonne Université]

Colonial Radio Broadcasting
Rm 3: Sala Torre | Chair: Christine Ehrick

Monitoring Colonial Broadcasting from the Inside: Staff Management at Radio-Tunis under the French Protectorate
Morgan Corriou [University of Paris 8]

The Glass House Revisited: Colonial Broadcasting in the Dutch East Indies, 1927-1942
Vincent Kuitenbrouwer [University of Amsterdam]

The Projection of Empire: Britain and Colonial Broadcasting, 1927-1939 Simon J. Potter
Simon J. Potter [University of Bristol]

"Foreign feels like home": The Transnational Significance of the Radio Garden
Rm 4: Sala Chiesina | Chair: Jason Loviglio

Transnational Radio Encounters
Peter Lewis [London Metropolitan University]

Hearing the big picture: Radio Garden as global radio event and global radio data
Alec Badenoch [Utrecht University/VU Amsterdam]

Beyond the "Wow factor" - how have people engaged with radio.garden and an exploration of ways to increase engagement with and impact of the platform
Caroline Mitchell [University of Sunderland]

Music & Radio
Rm 1: Salone Grollo | Chair: Bruce Berryman

Behind the Music: Music Documentary Production for Commercial Radio
Sam Coley [Birmingham City University]

SiriusXM and the Value and Disposability of Music
Brian Fauteux [University of Alberta]

Brazilian radio in the 1980s: an output for consciousness raising through independent music
Eduardo Vicente & Daniel Gambaro [University of São Paulo (USP)]

The History and Legacy of Free Radio
Rm 2: Sala del Teatro | Chair: Len Kuffert

Alternative Waves (1976-1989): The Origins of the Spanish Free Radio Movement
José Emilio Pérez Martínez [Universidad Complutense de Madrid]

Fighting a Dictatorship through the Airwaves: The Role of Radio Free Portugal and Radio Voice of Liberty in Portugal during the 1960s and 1970s
Nelson Ribeiro [Universidade Católica Portuguesa]

Free Radio *Nabemono*
Heather Contant [University of New South Wales]

Women, Radio, History
Rm 3: Sala Torre | Chair: Anne F MacLennan

Eleanor Roosevelt and Dorothy Lewis: United through Radio
Anya Luscombe [University College Roosevelt (Utrecht University)]

Freeing women's voices: Reinserting women into the history of early radio in Ireland.
Portia Ellis-Woods [Queen's University]

To glorify the homeland. Female radio broadcasts during the first Franco´s regime (1939-1959)
Sergio Blanco Fajardo [University of Málaga]

Uncommon Histories: Criticism, Cigarettes and Children
Rm 4: Sala Chiesina | Chair: Simon Potter

The Listener: The impossibility of radio criticism?
Paul Rixon [University of Roehampton]

"American Tobacco as radio pioneer: The cigarette manufacturer's untold contribution to establishing the framework for advertiser supported US broadcasting"
Peter Kovacs [University of Texas at Austin]

'An untrained voice, vibrant with adenoids': The development of children's radio in New Zealand 1925-35
Peter Hoar [Auckland University of Technology]

Panel Session 3: Wednesday, 15.30 – 17.30

Podcasting Players: Independent, Public, Commercial and Educational
Rm 1: Salone Grollo |Chair: Andrew J. Bottomley

More than just a 'passion project': An analysis of independent podcasters in Australia
Britta Jorgensen [Monash University]

Podcasting and the Australian Public Broadcaster: a critical assessment
Michelle Rayner [ABC RN]

Seeking freedom beyond the limits of radio programming: the case of Podium Podcast.
Toni Sellas & Sergi Solà [University of Vic – Central University of Catalonia]

Learning through Listening; Reviewing The Masterclass Case Study of Podcasting as Pedagogy
Louisa Lim [University of Melbourne]

Making Radio Drama
Rm 2: Sala del Teatro | Chair: Hugh Chignell

"Radio Listens to Itself": Resonance and Representation in British Radio Dramaturgy
Farokh Soltani [Royal Central School of Speech and Drama, University of London]

Spaces of Sound Capture: Taking Audio Drama Outside
Neil Verma [Northwestern University]

Simulated liveness in historical radio broadcasts of Irish music
Helen Gubbins [University of Sheffield]

Women on Air; Radio, the Self and Memory (Joint Panel)
Rm 3: Sala Torre | Chair: Katie Moylan

Pass the Mic: Women Finding Space on Air
Lori Beckstead [Ryerson University]

Transmitting the (M)other Tongue: Towards a Feminist Poetics of Radio
Lu Lin [RMIT University]

In pursuit of a better self: digital radio and listening in contemporary China
Wei Lei [China Radio International]

The Archive of Polish Radio folk culture collection: A collective memory analysis
Magdalena Szydłowska [University of Warmia and Mazury]

Panel Session 4: Thursday, 09.30 – 11.00

Community Radio & Critical Perspectives On Limited Freedom
Rm 1: Salone Grollo | Chair: Peter M. Lewis

Community Radio; exploring the balance between free access and freedom in programme making
Neil Hollins [Birmingham City University]

Regulation, Convention and Creativity The Teaching and Freedom of Creative Practice in West Midlands Community Radio.
Emily Bettison [Birmingham City University]

Community Radio as a Circuit of Culture and Surveillance
Siobhán Stevenson [Birmingham City University]

Radio History: Negotiating the Parameters of Broadcasting
Rm 2: Sala del Teatro | Chair: Peter Hoar

Rural Radio in Regina: Developing Free Radio during the 1930s
Anne F. MacLennan [York University

"'at no cost': the struggle over 'free' radio in Canada"
Len Kuffert [University of Manitoba]

The development of British radio policy 1939-45
Alex Wiseman [University of Birmingham]

Radio Imaginations
Rm 3: Sala Torre | Chair: Neil Verma

Radios, Spaces, Sounds
Morten Michelsen [University of Copenhagen]

Atmos[ph]ree: Using 'The Revenge' radio play in interdisciplinary teaching as a means to understand the tensions between materiality and immateriality in building physical and imagined spaces.
Evi Karathanasopoulou [Bournemouth University]

Panel Session 5: Thursday, 13.30 – 15.00

Community Radio: Participation and Practice
Rm 1: Salone Grollo | Chair: Siobhán Stevenson

Meaningful participation in community radio

Bridget Backhaus & Jo Tacchi [Loughborough University]

First Community Radio Census in Chile: how many are we, where are we, what do we do?

Juan Domingo Ramírez-Cáceres [Universidad Austral de Chile]

Can We Consider Religious Radios as Community Radio? A Research on Turkey

Sinem Akyon Celik [University of Ankara]

Crossing Over: Transnational Radio
Rm 2: Sala del Teatro | Chair: Hans-Ulrich Wagner

The American origins of BBC Local Radio

Deborah Wilson David [University of Lincoln]

**Radio Nova International:
liminal transnational broadcasting and its impacts.**

Lawrie Hallett [University of Bedfordshire]

Voices of the People: Intimacy, Subjectivity, and the Sound of Podcasting
Rm 3: Sala Torre | Chair: Michelle Rayner

Subjectivity, Intimacy, and the Podcast Host: *Phoebe's Fall* and *The Daily*

Siobhán McHugh [University of Wollongong]

A Pantone of Podcasts: Typologies and Understandings of Podcasting

Richard Berry [University of Sunderland]

Sensational Voices: Investigating Discourses of Intimacy in Podcast Production Culture

Andrew Bottomley [The State University of New York College at Oneonta]

Broadcasting Opportunities and the Policy Dynamic
Rm 4: Sala Chiesina | Chair: Chris K Wilson

Market logic versus social benefit logic. The policy towards community oriented pirate radio stations in Poland in the early 90s

Urszula Doliwa [University of Warmia and Mazury]

National, regional, local? What should public service radio in Scotland be?

Aleksandar Kocic [Edinburgh Napier University]

Radio Drama History
Rm 1: Salone Grollo | Chair: Paul Rixon

Disability, Media, Governance. Voices of the war-disabled in post-war German-language radio plays
Luisa Drews [University of Vienna]

Free Radio in Post-War Germany: The Radio Drama as Audiotopia
Caroline Kita [Washington University]

'Radio drama's golden age'
Hugh Chignell [Bournemouth University]

Independent Local Radio Drama in the United Kingdom
Philip Shakeshaft [Bournemouth University]

Indigenous Communities, Radio and Culture
Rm 2: Sala del Teatro | Chair: Jo Tacchi

On-air Traces between Indigenous Memories and Hopes: Voice, Empowerment and Conciliation of Indigenous Radio in Taiwan
Chun-Wei Daniel Lin [National Dong Hwa University]

Affording Musical Communities at 6DBY Larrkardi Radio, Derby, Western Australia
Brigitta Scarfe [Monash University]

Te pūtahitanga o ngā reo irirangi Māori: New Zealand's indigenous radio network in the era of media convergence
Rufus McEwan [AUT University]

The Cultural Work of Tribal Radio
Katie Moylan [University of Leicester]

Empathy and Ethics in Radio and Podcasting
Rm 3: Sala Torre | Chair: Alexander Badenoch

Podcasting Emotions
Mia Lindgren [Monash University]

Slow radio and the Ethics of Care Author:
Kate Lacey [University of Sussex]

'We are all Broadcasters!'…? Closeted Empathy for 'CIBS''s Ethnic Radio Publics
Lisa Leung [Lingnan University]

"*Invisibilia* and the Limits of Empathy"
Jason Loviglio [University of Maryland, Baltimore County]

Being Heard: Radio Broadcasting and Representation
Rm 4: Sala Chiesina | Chair: Anya Luscombe

The banks of the Old Chico: free voices on a radio documentary of a Brazilian community that lives by a river
Graziela Mello Vianna [Federal University of Minas Gerais] & Carolina Resende Gonçalves [Rede Cidadã, Federal University of Minas Gerais]

On what it means to be free: making radio with women of criminalised experience in Adelaide, Australia.
Heather Anderson & Charlotte Bedford [University of South Australia]

Studio Kalangou: the Niger radio and its impact on civil society
Emma Heywood [University of Sheffield]

Panel Session 7: Friday, 0930 – 1100

Higher Education and University Radio
Rm 1: Salone Grollo | Chair: J Mark Percival

Other voice?: Educational radio programs
Tal Laor [Ariel University]

Under-resourced and Under-funded: Canadian Community/Campus Radio
Anne F. MacLennan [York University]

Two Radio Stations and One University – Shared Communities of Interest
Bruce Berryman [RMIT University]

PSB and the Digital
Rm 2: Sala del Teatro | Chair: Janey Gordon

Radio New Zealand and the Internet: Ten years of transformation
Matt Mollgaard [Auckland University of Technology]

No Longer One-to-Many: How Web 2.0 Gives Voice to a Public Service Radio Audience
Maureen Sinton [Auckland University of Technology]

The change of public radio listeners behavior
Jana Magdoňová [Charles University]

Wireless Battles: Dissidence and Transnational Activism in the Americas
Rm 3: Sala Torre | Chair: Emma Heywood

Radio Wars: Rewriting Cold War History in the Caribbean
Alejandra Bronfman [University at Albany, SUNY]

Waves Across the Río de la Plata: Uruguayan Radio and Peronist Argentina, 1946-1955
Christine Ehrick [University of Louisville]

Radio Free Dixie: Anti-Racist Broadcasting in the Americas
Tom McEnaney [University of California, Berkeley]

The Radio Arts
Rm 4: Sala Chiesina | Chair: Virginia Madsen

The legacy of Free Radio on Contemporary Radio Arts Practice
Magz Hall [Canterbury Christ Church University]

How to Explain Radio to a Dead Huia: critical ecological strategies in the contemporary transmission arts.
Sally Ann McIntyre [Independent / Artist Researcher]

Panel Session 8: Friday, 11.30 – 13.00

Reimagining and Revisiting Radio and Audio Media Archives
Rm 1: Salone Grollo | Chair: Morten Michelsen

Redefining audio archive access using the Studs Terkel Radio Archive
Allison Schein Holmes [Studs Terkel Radio Archive] & Mark Boas [Hyperaud.io]

"It's Radio meets Google maps!" Doing geo-located mapping of radio and culture
Caroline Mitchell [University of Sunderland]

Reaching the Audience with DAB and Digital Technologies
Rm 2: Sala del Teatro | Chair: Richard Berry

Digital Radio - Progress in DAB Delivery
Lawrie Hallett [University of Bedfordshire]

New Ways of Broadcasting and Listening - The technologies that UK community radio stations use to reach their listeners.
Janey Gordon [University of Bedfordshire] & Jonathan Marsh [University of Hertfordshire]

What next for community radio in the digital era?: Futureproofing Community Radio in Aotearoa New Zealand
Bronwyn Beatty & Brian Pauling [Ara Institute of Canterbury]

Liberated, Outlawed, Re-invented? The Crisis of Radio Art in the Digital Age
Rm 3: Sala Torre | Chair: Heather Anderson

Radio art at the ABC: from *Listening Room* to no room?
Virginia Madsen [Macquarie University]

The re-invention of *Hörspiel* in the digital age and the dangers of its emancipation
Ania Mauruschat [University of Basel]

LIGNA and the *movement* of free radio in the digital age
Heather Contant [University of New South Wales]

Public Spheres, Podcasting and the Pacific
Rm 4: Sala Chiesina | Chair: Matt Mollgaard

Mapping the changing geography of government-funded broadcasting in the Asia Pacific
Alexandra Wake [RMIT University]

Podcasting empowerment: The potential of new audio forms to promote change in the Pacific
Heather Jarvis [Monash University]

Public spheres and unbounded space-can niche audiences work for democracy?
Jennifer Bowen [University of Melbourne]

Abstracts: Featured Presentations

Special Panel Event: Tuesday, 18.00 – 19.00
Salone Grollo

The legacy of Free Radio in Italy: A panel discussion

Marcello Lorrai, Radio Popolare

Giorgio Zanchini, Radio Anch'io'

Tiziano Bonini, University of Siena

The free radio movement of the 1970s is a common starting point for radio researchers thinking of Italy. The fight for media access against establishment and power has elicited romantic notions of communicative freedom with radio at the centre. The struggle to overcome media domination subsequently inspired similar movements throughout nearby Europe and as far off as Japan. However, as with any social movement, the excitement and explosion of new possibilities can quickly give way to compromise and concession. To open the conference, this panel will consider the legacy of free radio some 40 years later. It will bring together broadcasters, scholars and historians of Italian radio to discuss the lasting impact of this popular protest movement. The panellists are Marcello Lorrai a senior-broadcaster and manager at Radio Popolare, a successful and enduring free radio station in Milan; Giorgio Zanchini, the host of 'Radio Anch'io', a popular national talk-show that brings public figures together with everyday listeners; and Tiziano Bonini, a radio and media-studies scholar from the University of Siena (Tiziano will also chair the panel).

....

Tiziano Bonini has been a lecturer in Media Studies at the University of Siena since 2016. He was previously based at IULM University in Milan from 2007-2016 and he has published in a number of academic journals, including The Radio Journal, the Journal of Radio and Audio Media, The European Journal of Communication and Media, Culture and Society. Tiziano is also a freelance radio producer that has worked across the private, public and community radio sectors of Italy.

....

Giorgio Zanchini is an Italian journalist and radio host working for the Italian public radio network, Radio Rai. Giorgio has hosted many programs covering diverse topics and is the current host of *Radio Anch'io*, the longest running, in-depth current affairs program on Italian morning radio. He is a regular speaker on the topics of journalism, culture and radio, as well as a published author. Some titles of his latest books are, *La Radio nella Rete* ('The Radio in the Network', Donzelli, 2017), *Leggere, cosa e come* ('Read, what and how', Donzelli 2016) and *Infocult* (Angeli, 2015).

....

Since the early 80s, Marcello Lorrai has been involved with Radio Popolare, an original 'free radio' station that is still active in 2018. He has a passion for World Music and Jazz and has hosted, produced and managed various programmes at the Milano station that challenge radio industry conventions. Marcello is also an author and journalist, and has been an active member of AMARC – the World Association of Community Broadcasters – since 1992.

Keynote: Wednesday, 11.30 – 12.30
Salone Grollo

Up in the air: Where is radio studies now?

Kate Lacey
University of Sussex

Ten years ago, a paper I gave to the Radio Conference in Lincoln was published in The Radio Journal as 'Ten Years of Radio Studies: The Very Idea.' A decade on, and the brief for this keynote came in the form of an invitation to reflect on another ten years of radio studies. The very idea indeed!

Ten years ago it was already possible to celebrate the achievements of a revitalised field that was generating new and exciting research into a once neglected media form. If anything, as the programme for this conference testifies, the field is now still more diverse and dynamic. But my position then, as now, was a certain ambivalence towards the idea of radio studies as a distinct intellectual enterprise. I called for radio to be radically decentred if it was ever to be understood in all its complexity and diversity, and if the study of radio were ever to come in from the margins. In this keynote I hope to revisit those arguments in the light of recent scholarship and the continuing adaptations of the media environment.

....

Kate Lacey is a Professor of Media History and Theory in the School of Media, Film and Music at the University of Sussex. She has published widely on broadcasting history, the question of how emergent media forms are bound up in the formation of publics, and listening as political action. She is the author of Feminine Frequencies: Gender, German Radio and the Public Sphere 1923 to 1945 (University of Michigan Press, 1996) and Listening Publics: The Politics and Experience of Listening in the Media Age (Polity, 2013). She was a founding member of the Radio Studies Network and The Radio Journal, and co-organised the first Transnational Radio Conference at Sussex in 2001.

Special Screening and Drinks Event: Wednesday, 20.00 – 21.45
Buonamici Garden

Radio Atlas premiere screening of *Der Brune Pakken* (Kari Hesthamar (NRK)

Please join us at the historical Buonamici Garden for the premiere screening of *Der Brune Pakken* (The Brown Parcel), a radio documentary produced by Kari Hesthamar for Norwegian public service broadcaster NRK.

The screening will be introduced by Radio Atlas director Eleanor McDowall.

Drinks and finger food will be provided.

....

Eleanor McDowall runs Radio Atlas, an English-language home for subtitled audio from around the world. Radio Atlas has been featured at film and audio festivals around the world and received a Special Commendation at the Prix Europa in 2016.

Eleanor is also a Director of Falling Tree Productions. She is the series producer of BBC Radio 4's Short Cuts, which won the Gold Award for Best Radio Podcast at the British Podcast Awards in 2017.

Keynote: Thursday, 11.30 – 12.30
Salone Grollo

Levelling the playing field: Informing citizens through radio

Graham Dixon
European Broadcasting Union

With public opinion becoming increasingly polarized, public media has an important challenge, ensuring societal cohesion and providing citizens with an informational 'level playing field'. Radio is well suited for this important talk; both its history and its technologies have contributed to creating a uniquely flexible medium with strong community roots, well positioned to engender trust.

....

Graham Dixon is Head of Radio at the European Broadcasting Union in Geneva, having been Managing Editor of BBC Radio 3 until September 2015. Previously, he held several editorial and production positions within BBC Radio. While at the BBC, he chaired the EBU Music Group and Euroradio Users Group. His current role includes advocacy for public media, specifically for the positive role of radio within society; he is committed to encouraging radio innovation, as well as promoting distinctive content for all audiences.

Having spent time researching Italian Baroque music in both Italy and Germany, he was awarded a PhD from the University of Durham. While working at the BBC, Graham responded to the changing media environment by studying for an MBA; this was awarded with distinction for his work on digital transformation, preparing radio production for the challenge of multiplatform delivery. He is a Fellow of the Royal Society of Arts and the Royal Asiatic Society.

Special Presentation: Friday 13.00
Terrace

Radio Conference Inedei: A radio production

Cristina Marras
Radio X 96.8: Cagliari Social Radio

Cagliari Inedei ('inedei' the pronunciation of 'in a day' written in Italian) is a radio series compiled and presented by Cristina Marras that explores the essence of the city of Cagliari on the island of Sardinia. The series explores a fascination with repetitions, nonlinear narrations and with testing how much (or how little) we need in order to have a story. Each instalment consists of three people who, in turn, detail their actions and thoughts at seven specific moments of the day, starting from the first thing that they see when they open their eyes in the morning and ending with the last thought that they entertain before falling asleep at night.

For the occasion of the conference, Cristina will create Radio Conference Inedei. She will apply the Cagliari Inedei format with the intent of capturing something about the diversity and similarities of those attending the conference.

At lunch on Friday, Cristina will present Radio Conference Inedei.

....

Cristina Marras attained a degree in Foreign Languages and Literatures at the University of Cagliari and lived eight years in Berlin before moving to Australia in 1992. In Melbourne, she attained a Master of Communications (Swinburne University) and worked as a journalist and broadcaster (including 5 years at the Australian public broadcast SBS). Since 2012, Cristina has been creating audio installations and radio dramas as an independent radio producer and her creations have been bought by international network PRX, US networks KHSU and KUT, and by the Australian public broadcaster ABC. In August 2016, she moved back to Italy where she has been teaching corporate storytelling and producing the radio instalment Cagliari Inedei for the local broadcaster Radio X.

Abstracts: Panel Sessions

Panel Session 1: Wednesday, 09.30 – 11.00

Contemporary Issues in Music Programming

Rm 1: Salone Grollo

Chair: Brian Fauteux

The More Things Change - 10 Years of Music Radio Plugging in the UK, 2008-2018

J Mark Percival

Queen Margaret University

mpercival@qmu.ac.uk

Radio and the record industry have had a relationship that began in the 1920s and continues nearly two decades into the 21st Century. This relationship has been at times rocky and often beneath the radar of any formal regulatory process, yet there is a stubborn refusal to split up. In what ways does radio still matter to the business and culture of recorded music whilst the digital channels through which music can be accessed have proliferated far beyond anything that could have been predicted in the early 2000s?

This paper is based on a new series of interviews with original key participants in doctoral research first published in 2008. The first set of interviews were carried out in 2004 and 2005, and so pre-date the rapid expansion of streamed content that followed the launch of YouTube in February 2005, Deezer in August 2007 and Spotify in October 2008. Additionally, it was so soon after the appearance of the iTunes store in April 2003 that the impact of Apple's entry into the music industry had yet to become apparent - the first-generation iPhone did not appear until June 2007.

The 2008 project concluded that a central component of the relationship between radio and the record industry was the interaction of a relatively small number of individuals from both industries. These agents worked to manage their interaction in pursuit of maximising positive outcomes at both inter-personal and inter-organisational levels. The characteristics of these relationships had a direct impact on a diverse range of record industry practices, on the mediation of popular music and on the texts of popular music. In a new set of interviews, record industry pluggers reflect on a decade of change in music technology and culture, the value of their work, and consider the on-going significance of radio for the recorded music industry.

....

J. Mark Percival is Senior Lecturer in Media at Queen Margaret University, Edinburgh. His 2008 doctoral thesis at the University of Stirling, *Making Music Radio*, focused on the social dynamics of the relationship between record industry pluggers and music radio programmers in the UK. He has written about Scottish indie music production, popular music and identity, mediation of popular music and is currently working on speed and meaning in music, and music in superhero comics. Mark presented music shows for BBC Radio Scotland from 1988 to 2000 and was a Mercury Music Prize judging committee member in 1998 and 1999.

Freedom of music directors in digital radio platforms in Turkey

Emine Özlem Ataman

Ege University

atamaneo@gmail.com

In the past couple of decades, the rapid shift from a mass media to a digital media culture has also been the subject of digital radio. Moreover, radio has adapted itself to its altered nature and the various functions of broadcasting formats; it has quickly begun to adapt to digital radio broadcasting. Depending on the development of digital broadcasting in Turkey, different music formats and digital radio broadcast platforms have developed and different radio audiences have appeared. Under these circumstances, the role of music directors, working at music based digital radios stations has also changed. The effects of factors such as the diversity of music and broadcasting formats, unlike audiences, music companies and radio management have brought about the re-discussion of the concept of music directors.

Music directors are professional publishers who have been working on the listening habits of radio listeners for years. For this reason, they know how audiences use radio in their daily lives. The music or program director is responsible for formulating a strategy for the station and has to listen to every record and decide on its merits for airplay, keeping in mind the format of their station, the target demographic they are appealing to, and whether or not that song will work in their programming mix. A radio station music director is responsible for auditioning new music, and making decisions as to which songs get airplay, how much and when. In a digital era, podcasting, free audio content and access, and managing more than a radio station's music puts music directors under the pressure and forces them to think about freedom of selecting music and music strategy for the radio stations. The music directors working at digital radio stations are aimed at how much freedom or repression is done in radio music programming.

In this study, music directors who have been working on digital radio platforms in Turkey were interviewed. These in-depth interviews were between 1 hour 35 minutes and 1 hour 50 minutes in duration. The number of radios located on these digital radio platforms with different music and contents varies among 28-35. Working music directors also change according to

these platforms. As a result, we are evaluating the results of working on digital radio platforms to understand the duties of music directors and the freedom to program music. The importance of music directors in the digital radio stations have been studied along with the freedom of music directors.

....

Emine Özlem Ataman graduated from Anadolu University, Communication Sciences Faculty, Cinema and Television Department. She studied M.A. at Communication Sciences major in 1995. The name of M.A. thesis is, "The Use of Interactive Television in Distance Education-Model of Open Education Faculty". She completed her PhD in Cinema and Television major in 2002. The name of PhD thesis is "Gender Roles in Cinema: The Representation of Gender Roles in Turkish Cinema Between Years of 1980 and 1999". She also worked in Media Center as a broadcasting manager at 'Radio A' in Anadolu University. She has been working as Associate Prof. Dr. since 2016 at Ege University and broadcasting manager of Ege University Radio, 'Radio Ege Kampus'.

A new form of cultural hegemony in the music and radio industry?

Tiziano Bonini
University of Siena
tiziano.bonini@unisi.it

The aim of this paper is to understand how pop music spreads in broadcast (radio) and digital media (social media and music streaming services) and who are the actors that influence the spreading patterns of music.

This research addresses the issues of diffusion and participatory circulation of pop music in Italy and tries to answer the following questions: do music industry and radio conglomerates still hold the power to generate consensus around a commercial music product or is this power partly switched toward social media platforms? Who decides which song is going to spread? Do audiences actively shape music consumption online or is it shaped by the algorithms?

The research relies on a mixed methods approach: Digital Methods (Rogers, 2013) and in-depth interviews. Digital Methods has been employed to track the spreading patterns of national mainstream and independent music songs in the context of Italy, while in-depth interviews have been conducted with 15 key informants in the music industry (radio programmers, music labels executives, software developers, music curators and designers at music streaming platforms).

I finally propose to understand the emerging role of these algorithms in driving music consumption under the Gramscian theoretical frame of hegemony: music digital platforms are imposing an emerging algorithmic hegemony over music listening practices. The discovery of music is now influenced, channelled, shaped not only by commercial media conglomerates who own music radio stations, but also by commercial international corporations like Google (You Tube), Spotify, Apple (iTunes) that design algorithms to engage international music audiences. We also advocate for the need of more ethnographic research inside these companies, as they are emerging as the new cultural mediators of today.

....

PhD in Media, Communication and Public Sphere (2008, University of Siena). Freelance radio producer since 2006 for private, community and public radio in Italy. Currently working as a freelance for Italian public radio station Rai Radio2. Lecturer in Media studies at the University of Siena, since December 2016. Previously at IULM University, Milan, from 2007 to 2016. My articles appeared on many academic journals (The Radio Journal; Journal of Radio and Audio Media (2018); The European Journal of Communication; Media, Culture & Society; Information, Communication & Society; European journal of Cultural Studies).

Radio and Non-fiction Storytelling

Rm 2: Sala del Teatro

Chair: Siobhán McHugh

Feature: The Free Form

Natalia Kowalska
University of Lodz
natalia.t.kowalska@gmail.com

The genre which is the basis of my research and the subject of analysis in this text is the feature. The first section describes the origins of this type of program and how it can be defined by European, Australian and American researchers. The second part of the text focuses on representations of this category in Polish and foreign productions and tries to classify it according to the type of fiction applied.

The feature allows you to take full advantage of what radio transmission provides. This means that the resources are endless, and stories can be told in many ways. In Western Europe, the United States or in Australia, the feature is an extremely popular form.

In the Polish understanding of the genre, it is a radio documentary enriched with creative elements, fiction, and different from the social documentary which transmits the truth. This distinction also operates in Western Europe, however, it is not as categorical; the feature is produced in a similar manner to a radio documentary, it has a wider range and a larger variety of themes.

Analysing the components of documentaries and fictional characteristics in contemporary productions and the ways of applying both of them, I distinguish eight types of modern feature: direct narrative feature, staged in two ways, author narration, with elements of drama, acted, hero-author, mosaic and experimental.

The way in which the elements of fiction are applied to a work based on a real story is a matter for individual radio creators. The feature can approach the form of a radio drama, experiment or documentary. The proportions between the elements which are non-fictional, imagined or staged are individual to every work and are what makes this form creative and free.

....

Natalia Kowalska is a PhD student at the University of Lodz, Poland. Her doctoral thesis focuses on artistic radio documentary and its history, contemporary relevance =classification. She is the founder and president of Radio Science Club at the University of Lodz and a vice-president of Lodz School of Radio Studies.

Radio eye, audio vision and the freeing of the feature in post war German and Australian radio

Virginia Madsen
Macquarie University
virginia.madsen@mq.edu.au

Hans-Ulrich Wagner
Hans-Bredow-Institute for Media Research
h.wagner@hans-bredow-institut.de

The paper draws on the 'feature' in the radio histories of Australia and West-Germany in the immediate post war period. This emerging radio form was inspired by BBC traditions and served as an innovative possibility to acoustically explore the world, the nation and ideas. We deal especially with two outstanding feature productions of this time: Ernst Schnabel's *Der 29. Januar 1947* (Nordwestdeutscher Rundfunk/NWDR, May 1947) and D.G. Bridson's *Australian Rhapsody* (ABC/BBC Aug 1948/Jan 1949). Acknowledging these promising attempts, the BBC chose to adapt and air both features soon after their first broadcasts. Schnabel's and Bridson's radio journeys marked a period of new journalistic and artistic means of expression within the feature form and stimulated many successors. The features made at NWDR from these experiments also became the foundation for one of the strongest cultures of the 'feature' and radio documentary in the world, a tradition continuing today to influence this most 'free' of all radio forms.

Our research is based on the emerging field of 'entangled' and 'transnational' media history. The study combines two countries which were far apart from one another at this time, and the radio they broadcast was unknown to each other or previously diametrically opposed. But, through post war BBC intervention and influence, and later a revitalized German vision for the radio, the public broadcasting institutions of each meet and become newly entangled. Through a new critical resounding of these distinct but related works, through this meeting of North and South – and actually three traditions, British, German and Australian – we speak more widely to the neglected critical and aesthetic history of this non-fiction yet poetical form, and offer new insights to these 'audio-visionary' moments in radio and public broadcasting.

....

Dr Madsen is Director of the Centre for Media History at Macquarie University, Sydney. She also leads the radio strand for MMCCS Dept, Faculty of Arts. Madsen has published widely in the field of radio studies and is an established radio producer whose works have been broadcast in Europe, USA and Australia. Her research interests span the history of public broadcasting in audio media; radio's documentary and feature forms, traditions and developments; sound and radio production in all aspects; auditory and sound culture studies; new audio media, podcasting and the audio arts. Currently she has two major research and book projects underway: a history of the Australian public broadcaster's cultural 'ideas network', ABC Radio National, an ARC Discovery Project she leads; and she is writing an international history of the 'documentary imagination' in radio from the 1920s to the present. For more information: https://www.mq.edu.au/research/research-centres-groups-and-facilities/resilient-societies/centres/centre-for-media-history

....

Dr Hans-Ulrich Wagner is a Senior Researcher at the Hans-Bredow-Institute for Media Research in Hamburg and Director of the 'Research Centre Media History', a cooperative project of the Universitaet Hamburg and the Hans-Bredow-Institute. Several research projects have been undertaken at this Research Centre. He is co-founder of the research network 'Entangled Media Histories' (EMHIS) with colleagues at Lund University and Bournemouth University and he heads – together with Dr Virginia Madsen and Prof. Bridget Griffen-Foley – the collaborative project 'Transnational Media Histories', a joint programme with the Centre for Media History at Macquarie University, Sydney. His research interests include radio history with several publications on radio plays, features and programming in the post war period. He has been working as a member of various juries, e.g. 'Prize for Radio Plays. Prize for Radio Arts'. For more information see https://www.hans-bredow-institut.de/en/staff/hans-ulrich-wagner

The social chronicle on the digital radio: rethinking service to the public

Isabel Guglielmone Urioste
Université de Technologie de Compiègne. Sorbonne Université
isabel.guglielmone@utc.fr

Being at the crossroads of literature and journalism, the Chronicle is a journalistic genre whose formal flexibility stems from poetry and realistic narrative. This communication proposal focuses on the inherent characteristics of the traditional press chronicle, invested by radio and reconfigured, in nowadays times by digital convergence.

By wondering about the following aspects: would digital format chronicle keep the general characteristics of the mid 19th century's journalistic "social" Chronicle? What are the new forms of expression and creation implemented by digital convergence, and is the columnist the protagonist, the news' witness or an outside narrator? What is the extent of participatory dimension allowed to the public by the technical device?

We are implementing complementary theoretical and methodological approaches such as the techno-audio-visual analysis of the digital device, the three dimensions of mimesis studied by Paul Ricœur and the analysis of linguistic and semiotic traces in order to study social chronicles where the chronicler moves, and later presents, "what these eyes have seen" like the chronicle: *"C'était comment"* by Nathalie Bourrus (France Info radio, French public service) and La Conclusion d' Aurélien Bellanger (Aurélien Bélanger, France Culture radio, French public service)

....

Professor teaching and research (Maître de Conférences Hors Classe) in Communication Sciences and member of the Executive Committee of The Research Laboratory COSTECH (Connaissances, Organisation et Systèmes Techniques http://www.costech.utc.fr/) Université de Technologie de Compiègne. Sorbonne Universités. Vice-President of the GRER (Groupe d'études et de recherches sur la radio) between 2005 and 2010 and Board Member of the GRER. Publications on the theme of Participative Radio in Latin America, her researches concern the new radio narratives "enriched or increased" and particularly on the radio chronicle.

Colonial Radio Broadcasting

Rm 3: Sala Torre

Chair: Christine Ehrick

Monitoring Colonial Broadcasting from the Inside: Staff Management at Radio-Tunis under the French Protectorate

Morgan Corriou
University of Paris 8
morgan.corriou@univ-paris8.fr

Founded in 1938 to counter the propaganda of Fascist and Nazi broadcasts, Radio-Tunis was directly supervised by the French government, unlike the previously-established Moroccan and Algerian public stations, which answered to local colonial authorities. Despite this central control, nationalist stunts and political scandals – sometimes exaggerated by a paranoid French administration – punctured the image of a pristine "imperial radio" doing the will of France. This paper focuses on the management of French and more importantly Tunisian speakers, a process which crystalized both hopes and fears about the possibilities of colonial broadcasting and autochthonous radio listening. I will analyze the political and cultural criteria of selection deployed by the French authorities in their desperate search for local allies. Despite a rigorous process of recruitment, Tunisian speakers were under constant suspicion: the use of Arabic, barely if at all mastered by French administrators and thus difficult to monitor, strengthening concerns about their reliability. I will examine the daily surveillance of speakers and show how, despite precautions, messages of resistance occasionally managed to get on air. Finally, I will engage with the question of the popularity of these speakers amongst the Tunisian audience and the assessment of their influence by colonial authorities. I will argue that the rare flashes of protest that managed to filter through to listeners were important, but that more significant were the numerous debates about national identity that the state-owned station unintentionally initiated in Tunisian society.

....

Morgan Corriou is Associate Professor in Media Studies at the University of Paris 8 Vincennes – Saint-Denis. She specialized in the social history of cinema in colonial Maghreb and benefited for her PhD work from a grant of the French Institut de recherche sur le Maghreb contemporain in Tunis (Centre national de la recherche scientifique). Her current research focuses on the correlation of cinephilia and Third World struggles in Africa and the history of radio listening in Tunisia. She is the author of the chapter "Radio and Society in Tunisia during World War II" in *The World in World Wars: Experiences, Perceptions and Perspectives from Africa and Asia* (Brill, 2010).

The Glass House Revisited: Colonial Broadcasting in the Dutch East Indies, 1927-1942

Vincent Kuitenbrouwer
University of Amsterdam
j.j.v.kuitenbrouwer@uva.nl

The advent of radio broadcasting had a big impact on the Dutch East Indies in the interwar years. The medium-wave station *Nederlansch-Indische Omroep Maatschappij* (NIROM) attracted many listeners from the archipelago with its combination of 'Western' and 'Eastern' programs. Considering this success, contemporary Dutch elites believed that the new medium could seriously influence colonial power hierarchies and as a result radio was both celebrated and feared by them. This paper explores how the these ambivalent visions of radio broadcasting translated into attempts from the colonial administration to control broadcasts in order to protect and strengthen the status quo. In this analysis of colonial radio practices I will engage with the glass-house- metaphor, a concept that was coined by the Indonesia writer Pramudya Ananta Toer to describe the security apparatus of the late colonial state, which kept a close eye on the public debate in order to protect the status quo. By using the archives of the organizations that were responsible for monitoring and censoring radio broadcasts in the Dutch East Indies I will not only reveal the fundamental views on the societal impact of radio amongst colonial elites, but also reflect on the limits of their power. The ether provided Indonesian nationalist groups with a space to experiment with new formats to develop their identities beyond the gaze of the then current visions of empire.

....

Vincent Kuitenbrouwer is Assistant Professor International History at the University of Amsterdam. His current research focusses on the history of Dutch international radio-broadcasting. He is a core-member of several international research projects including 'Connecting the Wireless World' and 'Getting the Big Picture on Small States'. Recent publications include: 'Radio as a tool of empire. Colonial broadcasting from the Netherlands to the Dutch East Indies in the 1920s and 1930s', *Itinerario. International Journal on the History of European Expansion and Global Interaction*, 40:1 (2016) 83- 103; 'Propaganda that dare not speak its name. International information services about the Dutch East Indies, 1919–1934', *Journal of Media History* 20:2 (2014) 239-253.

The Projection of Empire: Britain and Colonial Broadcasting, 1927-1939 Simon J. Potter

Simon J. Potter
University of Bristol
simon.potter@bristol.ac.uk

Britain is regarded as one of the pioneers of international broadcasting: initially, these activities focused on audiences in Britain's colonies. The BBC's inter-war Empire Service offered a means of reaching out to listeners around the empire and the wider English- speaking world. However, behind the scenes, contemporaries worried whether many people in the colonies actually listened to the Empire Service. The short-wave receivers necessary to pick it up were expensive and difficult to maintain. While imperial powers like France and Portugal maintained much less impressive stations in the metropole, they had more success than Britain in developing an infrastructure of broadcasting in the colonies themselves. Such medium-wave stations could easily be picked up by colonial listeners, white and non-white, using relatively cheap receiving sets. Deploying fresh archival evidence, this paper traces British attempts to follow this lead. During the 1930s, British broadcasting ceased to be just for the white expatriate, the 'lonely listener in the bush', and began to target Africans and Asians too. We might present this as an interwar version of 'free radio', offering immense possibilities for education, development, and economic growth, what some contemporaries called 'an instrument of advanced administration'. Yet colonial broadcasting was far from 'free': it was linked to extractive and unequal colonial economic systems, to persuading colonial subjects of the legitimacy of British overrule, and to disseminating pro-imperial information and propaganda. In the interwar years, radio thus played a key role in supporting, rather than subverting, British colonial rule.

....

Simon J. Potter is Professor of Modern History at the University of Bristol, UK. His work covers the nineteenth and twentieth centuries, and focuses on the role of the mass media in sustaining (and undermining) the British empire, and in creating new patterns of global interconnection. His publications include *Broadcasting Empire: the BBC and the British World, 1922-1970* (Oxford University Press, 2012), and *News and the British World: the Emergence of an Imperial Press System, 1876-1922* (Oxford University Press, 2003). He is currently working on a new book, *Inventing Global Radio: Interwar British Broadcasting, Internationalism, and Propaganda*, which is set for publication with Oxford University Press in 2019/20. He is principal investigator in a Leverhulme Trust International Network grant (2016-2019) on global radio history.

"Foreign feels like home": The Transnational Significance of the Radio Garden

Rm 4: Sala Chiesina

Chair: Jason Loviglio

Transnational Radio Encounters

Peter Lewis,
London Metropolitan University
p.lewis@londonmet.ac.uk

The Radio.Garden (http://radio.garden/) is an outcome of the Transnational Radio Encounters (TRE) project (http://transnationalradio.org/). TRE was a 3-year international collaborative research project, supported under the HERA "Cultural Encounters" programme (http://heranet.info/tre/index). It aimed to place radio research within contemporary discussions about migration, cultural identities, encounters and memories.

Its five independent projects studied historical and contemporary aspects of mainstream radio's presence in Europe and in a digital world and its use of international broadcasting, as well as the use of community radio by social, cultural and ethnic minority communities.

Work with minorities' use of radio took the notion of 'accented cinema' (Naficy 2001), as applied to community radio by Moylan (2013), to explore the ways that minorities use community radio to make local and transnational connections. This led to the suggestion for a visible mapping as part of a physical exhibition to be mounted in collaboration with the Netherlands Institute of Sound and Vision in Hilversum. In the event, the exhibition took a digital form – the Radio.Garden - a prototype of which was demonstrated at TRE's final conference in Utrecht, July 2016.

By the time of the public launch in December 2016, TRE funding had ended and the maintenance and development of the Radio. Garden has had to be a spare time activity as funding sources are approached.

References

Moylan, K (2013) Broadcasting Diversity: Migrant Representation in Irish Radio. Bristol: Intellect

Naficy, H. (2001) *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton & Oxford: Princeton University Press

Peter Lewis is Associate Professor Emeritus in the School of Computing and Digital Media, London Metropolitan University. He was a founding member of the *Radio Studies Network* and Associate Editor of the *Radio Journal* in its early years. He has published widely on community radio and was a Principal Investigator in the HERA-funded *Transnational Radio Encounters* project and now a member of the team developing the Radio.Garden.

Hearing the big picture: Radio Garden as global radio event and global radio data

Alec Badenoch
Utrecht University/VU Amsterdam
a.w.badenoch@uu.nl

Radio Garden's unexpected viral success led to some fundamental, even ontological, questions about the platform and about radio itself. How are people using it? Where are they tuning in? In sum, what is the 'big picture' that emerges from this globe of broadcasting? Even while its makers remain acutely aware of the large gaps in representation, its current free-access model for both broadcasters and listeners, as well as its explicitly global focus offers potential use it for understanding various dynamics of radio use worldwide. This presentation both looks back at what we have learned so far about its use from web analytics and observed phenomena, but also looks forward explores two models of interest in radio garden from external observers such as UNESCO: as global radio event and as global radio data. In the first instance, the possibility to use the platform's global/local liveness has led to interest both in trying to stage global events such as World Radio Day, but also to using the platform to gain accurate local news in a crisis, such as Hurricane Irma recently. The other model approach involves trying to read various data from use, from standard web analytics to potential surveys of global radio sound.

Alexander Badenoch is the Netherlands Institute for Sound and Vision Professor of Transnational Media at the Free University of Amsterdam, and Assistant Professor in Media and Cultural studies at the University of Utrecht. He was researcher on the HERA collaborative research project "Transnational Radio Encounters" (transnationalradio.org), and part of the team of the online listening and exhibition platform radio.garden. He is author of *Voices in Ruins: West German Radio Across the 1945 Divide* (2008), and co-editor, with Andreas Fickers and Christian Henrich-Franke, of *Airy Curtains in the European Ether: Broadcasting and the Cold War* (2013).

Beyond the "Wow factor" - how have people engaged with radio.garden and an exploration of ways to increase engagement with and impact of the platform.

Caroline Mitchell
University of Sunderland
caroline.mitchell@sunderland.ac.uk

"This is an amazing site that will change the way you listen to the world!" (Twitter comment)

As attested by the huge amount of positive social media coverage since the launch of *radio.garden* in late 2016, most users of the platform had an instant 'wow' response when they first encountered it. It has clearly enabled a wide range of people to easily explore and listen to radio stations, archive materials, jingles and radio stories of different kinds from across the world.

Using examples of *radio.garden's* impact and use from its first eighteen months, this paper will explore how people are using radio.garden to extend their knowledge of transnational radio stations and practices, employing it as a new way of listening to, or reconnecting with, radio and in some cases bringing new audiences to radio and online audio. It will explore some new ways of using the platform in both formal educational settings and in more informal community or family settings–including examples of communicating with friends, family and communities around the world through radio. It is hoped this paper will provoke a lively and informative discussion amongst the radio studies' community about 'radio gardening' and will inform the *radio.garden* team's efforts to increase its use and impact over the coming years.

....

Caroline Mitchell is Senior Lecturer in Radio at the University of Sunderland, UK. She has been involved in community media production, teaching, activism and research for over 30 years and has published widely about women and radio and participatory media practices. She is part of the ´Transnational Radio Encounters´ research team that developed radio.garden and in 2017 published a participatory 'culture map' with community researchers in Sunderland: http://www.southwickmap.com. She is programme leader for the Masters in Participatory Arts and Media at Sunderland and author and producer for the Introduction to Participatory Arts and Media MOOC on the Canvas network.

Music & Radio

Rm 1: Salone Grollo

Chair: Bruce Berryman

Behind the Music: Music Documentary Production for Commercial Radio

Sam Coley
Birmingham City University
sam.coley@bcu.ac.uk

According to Barnard (2000), commercial radio is "the most dominant form of sound broadcasting in the world" (49). Keith (2007) builds on this observation, claiming that commercial broadcasting is the most commonly used international model. I therefore suggest the production of music documentaries for commercial radio is a subject which deserves further investigation.

In recent years the music documentary genre has increased in popularity, reaching wide audiences with diverse subject matter (Edgar et al., 2012). Although numerous investigations have assessed music documentaries for television and film, the form has not been fully explored within radio studies. Indeed, Lindgren (2011) believes radio documentary production is an "under researched field" (16). This paper investigates the production of music documentaries in the UK and other international markets by focusing on freelance productions for commercial audiences. As Street (2009) suggests, the study of commercial radio in the UK has been a neglected and undervalued field.

I draw on my auto-ethnographic experience to interrogate the production practices of freelance producers in the field. I argue that advances in digital technologies have led to a convergence of production roles. Music documentaries, which once required a production team to complete, can be fully realised by a single, multi-skilled freelancer. By considering the political and economic pressures on commercial radio, I demonstrate how key editorial decisions are informed by free market forces. I suggest the industry views music documentaries as an effective method to build new audiences, increase listener loyalty, and provide differentiation in competitive radio markets.

....

Sam Coley is Associate Professor in Radio Production at Birmingham City University, where he teaches radio production and radio documentary theory. He is an active documentary producer, whose work has won international award recognition. Since 2012, he has served as a Grand Jury member of the New York Festivals International Radio Programs Awards. Coley has written two chapters about his music documentary productions, published in *Radio and Society* (2012) and *The Music Documentary: Acid Rock to Electropop* (2013). He is currently completing a practice-based PhD in music documentary production, which interrogates his work as a freelance radio producer.

SiriusXM and the Value and Disposability of Music

Brian Fauteux
University of Alberta
fauteux@ualberta.ca

This proposed paper will investigate the value of music within radio's many transitions and transformations in the digital age. With streaming music listening on the rise so are questions about compensation and monetization for artists. Further, a number of artists have made claims, as Adele recently has, that music on streaming services is "disposable." More specifically, this paper discusses the role and function of music in the policies surrounding the North American satellite radio service SiriusXM. Music's value has been emphasized in order to entice and maintain subscriptions but claims of music's "secondary" status (as well as disposability and ubiquity) has enabled it to serve as a strategic cultural product in key policy decisions that have helped to solidify SiriusXM's financial standing.

For instance, in October 2017 a Florida court sided with SiriusXM in a dispute over royalties for pre- 1972 sound recordings, after certain artists and labels had advocated that state laws should cover performance royalties. This decision is one of many involving both the value of music as well as the sustainability of new radio services. While many new radio services have folded or struggled to remain financially viable despite reports that streaming music listening is on the rise, SiriusXM has increased its subscriber base and profits since Sirius and XM merged in 2008 in the United States. Compelling questions remain with respect to claims of "value" and "disposability" of music in SiriusXM's business model as well as the larger world of digital and internet radio services.

....

Brian Fauteux is Assistant Professor of Popular Music and Media Studies at the University of Alberta. His recent book, *Music in Range: The Culture of Canadian Campus Radio* (WLU Press, 2015), explores the history of Canadian campus radio, highlighting the factors that have shaped its close relationship with local music.

Brazilian radio in the 1980s: an output for consciousness raising through independent music

Eduardo Vicente
University of São Paulo (USP)
eduvicente@usp.br

Daniel Gambaro
University of São Paulo (USP)
dgambaro@usp.br

This paper will discuss how FM radio in São Paulo occupied, in the period from the middle 1970s to the late 1980s, a relevant role in the formation of the musical and cultural taste of a new generation of listeners, in certain ways contributing to their politicization. This period is marked by the consolidation of FM transmissions in Brazil and the course of 'political openness', that is, the slow and gradual process that led to the end of the military dictatorship that controlled the country from 1964 to 1985. Those years saw the emergence of an important independent musical movement in São Paulo, the first worker strikes during the dictatorship and the campaign for the reestablishment of presidential elections in 1984. Amidst this political and cultural ferment, the renovation of radio broadcasts driven by FM transmissions also formed a new generation of practitioners, more connected to the expectations of the young audience. These professionals worked on the promotion of both the local independent music production and the renewed international music scene (punk, new wave, b, etc.) which was influencing – artistically and politically – that domestic scene. Using a theoretical framework encompassing authors from the Cultural Studies and the Brazilian Sociological field, this communication will introduce some radio shows and practitioners who stood out on São Paulo's dial by playing politically engaged music. The influences on music production and on lifestyles will be highlighted, with special attention to the mobilisation and consciousness raising of that young audience.

....

Eduardo Vicente: Associate Professor at Department of Cinema, Radio and Television (CTR) and fellow at the Post-Graduation Program in Audiovisual Media and Processes (PPGMPA) of the School of Communications and Arts of the University of São Paulo. PhD in Communication Sciences, obtained at the same institution. Coordinator of MidiaSon: Group of Studies and Production of Sound Media.

....

Daniel Gambaro: PhD student at the Post-Graduation Program in Audiovisual Media and Processes (PPGMPA) of the School of Communications and Arts of the University of São Paulo. Master's degree obtained at the same institution. Researcher at the Audiovisual Design Research Group (Federal University of Paraíba)

The History and Legacy of Free Radio

Rm 2: Sala del Teatro

Chair: Len Kuffert

Alternative Waves (1976-1989): The Origins of the Spanish Free Radio Movement

José Emilio Pérez Martínez
Universidad Complutense de Madrid
joseempe@ucm.es

At the end of the 1970s, Spain was living in hectic times. In 1975, Franco died after 40 years ruling the country and his regime came to an end with his disappearance. In this context of political transition from a fascist dictatorship to a new democracy, the Spanish free radio movement was born. The aim of this paper is to do a diachronic itinerary through those first years, from the inception of the movement around 1976, to 1989, when all the free radio stations interrupted their transmissions due to a media law passed in 1987.

To give some context, I will briefly attend to how those radios appeared, the influence received by the Italian and French movements, the different kind of radios that existed (social, epicurean, political…), how the movement got organised, the problems they faced (political, administrative, economical…), and the ways the movement dealt with the Ley de Ordenación de las Telecomunicaciones (media law). I will focus my presentation on how it became a "movement of movement", coordinating and giving voice to different mobilisations and social movements (feminism, environmentalism, pacifism…).

Madrid will be the focus of this presentation as it was one of the most active areas when talking about this movement (although other areas such as Catalunya and the Basque Country will also be taken into account). Madrid based radios and their activists will be the protagonists of my account, which is a work based on a series of documents (manifestos, scripts, schedules, etc.) and personal interviews with activists from those days that will allow us to get a better understanding of how this movement appeared and grew in the Spanish capital.

....

José Emilio Pérez Martínez is an ATER at the Institut d'Etudes Hispaniques in Université Paris-Sorbonne. He is Doctor in Contemporary History by Universidad Complutense de Madrid and a doctoral student in Journalism at the same university. His research interest has always been related to radio being women and radio during Francoist dictatorship and the history of the Spanish free radio movement his areas of expertise. A radio lover, he is a member of Radio Almenara (Madrid based community radio), the Unión de Radios Comunitarias de Madrid (URCM), the Red de Investigación en Comunicación Comunitaria y Participativa (RICCAP) and the Women's Radio in Europe Network (WREN).

Fighting a Dictatorship through the Airwaves: The Role of Radio Free Portugal and Radio Voice of Liberty in Portugal during the 1960s and 1970s

Nelson Ribeiro
Universidade Católica Portuguesa
nelson.ribeiro@ucp.pt

After the end of World War II, the Portuguese fascist regime led by Oliveira Salazar managed to negotiate its continued hold on power through concessions to the Allies. The granting of the Azores military base to the USA opened the way for Portugal to become a founding member of NATO in 1948, meaning that those who opposed the dictatorship could not count on international support for the overthrow of the regime. Furthermore, international stations widely listened to in the country, namely the BBC, avoided confrontation with Salazar. This scenario led to opposition movements creating their own shortwave broadcasters in the 1960s, intended to broadcast information that otherwise would not reach the Portuguese public.

Based on archive research and on testimonies of media professionals of the 1960s and 1970s, this paper aims to discuss the role of the two stations created abroad by the Portuguese opposition – Radio Free Portugal and Radio Voice of Liberty – that operated from Bucharest and Algiers. As will be demonstrated, both played a significant role in the creation of a sense of collectiveness among those who opposed the Estado Novo. The two also echoed the Cold War by describing Portugal as a country tied to American imperialism, and Radio Free Portugal worked in close cooperation with Radio Moscow promoting communism as an ideal regime. The archival research covered several documental collections dealing with broadcasting available at the Salazar Archive and at the Mário Soares Foundation. The digital collection of the communist clandestine newspaper *O Avante* was also used as a source.

....

Nelson Ribeiro is an Associate Professor in Communication Studies at Universidade Católica Portuguesa in Lisbon. His research has mostly focused on media history, namely on the history of transborder and colonial broadcasting. He is a member of the research network "Connecting the Wireless World: Writing Global Radio History" funded by the Leverhulme Trust. He is the chair of the Communication History Section at the European Communication Research and Education Association (ECREA) and of the History Section at the International Association for Media and Communication Research (IAMCR).

Free Radio *Nabemono*

Heather Contant
University of New South Wales
h.contant@unsw.edu.au

This paper discusses Radio Home Run, a very low-powered free radio station that operated out small apartments in Tokyo's Shimokitazawa neighbourhood from the early 1980s to the mid-1990s. According to Japanese legislation, FM transmitters under a specified power threshold did not require a license to operate. In densely populated cities like Tokyo, this meant that legal micro transmitters could potentially reach up to 20,000 listeners within a range of about 500 meters. After learning about the European free radio movement and stations like Radio Alice from their professor, Tetsuo Kogawa, students at Tokyo's Wako University took advantage of this legal loophole to create Radio Home Run and its short-lived predecessor, Radio Polybucket, in order to explore the possibilities of free radio in a Japanese context.

Using their so-called 'mini-FM' transmitter, the members of Radio Home Run developed free radio practices unique to their social and legal circumstances, which they described in a 1984 a film entitled, "A Primary Course on Free Radio." In this short homemade film, they compared these practices to a nabemono—a hearty Japanese stew able to nourish a community with a diversity of ingredients.

In this paper, I extend the nabemono metaphor to examine the history of Radio Home Run on a global scale. Drawing upon archival research and interviews with Radio Home Run members, I demonstrate how the station simultaneously combined diverse 'ingredients' on a local and global scale, developed practices able to 'nourish' their own community, and made others 'hungry' for free radio in other parts of the world as well.

....

Heather Contant researches communities that have come together throughout history to explore the possibilities of the radio band of the electromagnetic spectrum in an artistic context. She lectures in media art and audio production at the University of New South Wales | Art & Design in Sydney, Australia, where she is a member of the *Sound, Energies & Environments* research group. Her writings have appeared in Leonardo Music Journal and elsewhere. She is currently completing a PhD thesis about Walter Benjamin and collectivist tendencies in radio throughout history.

Women, Radio, History

Rm 3: Sala Torre

Chair: Anne F MacLennan

Eleanor Roosevelt and Dorothy Lewis: United through Radio

Anya Luscombe

University College Roosevelt (Utrecht University)

a.luscombe@ucr.nl

The United Nations, keen to explain how it could contribute to freedom of peoples around the world following the Second World War, set up a radio division in 1946. The Coordinator of US Station Relations at this UN Radio was Dorothy Lewis, who had had been the Coordinator of Listener Activities for the National Association of Broadcasters and was the founder of the Association of Women Broadcasters (and later co-founded the International Association of Women in Radio). Former First Lady and chair of the United Nations Human Rights Commission, Eleanor Roosevelt, described Lewis as "one of the most energetic people" she knew. Both Roosevelt and Lewis had been radio pioneers and both were keenly interested in education and international affairs and the role that the media, particularly radio, could play in these. Very little appears to have been published on Lewis. This presentation, drawing on correspondence between Eleanor Roosevelt and Dorothy Lewis in which they talk about the importance of radio in furthering the aims of the UN, seeks to go some way towards filling that gap and add to the scholarship on the role that women played in transnational broadcasting.

....

Associate Professor of Media at University College Roosevelt (Utrecht University), the Netherlands, where she teaches Journalism, Media Literacy and Rhetoric. She is a former BBC radio journalist. Her research interests include radio/media history and Eleanor Roosevelt. She has also taught at the University of Central Missouri and Bard College in the US.

Freeing women's voices: Reinserting women into the history of early radio in Ireland.

Portia Ellis-Woods

Queen's University,

pelliswoods01@qub.ac.uk

My paper will focus on women's roles contributing to early radio history in Ireland, specifically discussing how women's voices were heard on radio in the 1920s until the 1950s. The paper will explore new ground in the area of women and broadcast history, re-examining how women were viewed in the field of radio but also within wider academic criticism in Irish Studies literature. Fitting with the theme of the conference, the paper will comment on how 'free radio' allowed a space for female voices. Oftentimes, women are absent from Irish broadcast history, especially in Northern Ireland, but with books such as Caroline Mitchell's *Women and Radio* (2000) and Kate Murphy's *Behind the Wireless* (2016) assessing women's role in broadcast history, to challenge the narrative, we see an emerging female workforce.

This is a rather under researched area for media historians working in the field of women's history in broadcast narratives within Northern Ireland. Female writers such as Janet McNeill and Teresa Deevy have broadcast for the new medium of radio through short stories and drama. Producers such as Ursula Eason and Cicely Mathews in the BBC NI, showed new talent in freeing themselves from the roles of secretary and general typist by becoming leaders of influence in broadcast circles. The paper will concentrate on how women in broadcast history have developed a trajectory for future women to free their voices on air and adapt to new mediums in the early twentieth century. Applying a mixed methodology approach, the paper will weave together secondary criticism in Irish studies, cultural and broadcast history. Predominately the paper analyses primary archival research from radio scripts, sound programmes, reviews in both national and regional press. These sources will combine to establish a narrative that includes the female contributors to Irish radio in the first half of the twentieth century.

....

Dr Portia Ellis-Woods has recently graduated in July 2018 with a PhD in the School of Arts, English and Languages at Queen's University, Belfast. Her AHRC funded PhD collaborated with BBC NI to analyse the Radio Sound Archive held in Cultra, Northern Ireland. Predominately her thesis concentrated on the development of radio drama and features programming of early BBC NI from 1924 until 1956. Through critical examination of BBC NI's early radio output the PhD locates an earlier response to how they dealt with the complexities of broadcasting in a location where national and cultural identity are contentious.

To glorify the homeland. Female radio broadcasts during the first Franco´s regime (1939-1959)

Sergio Blanco Fajardo

University of Málaga

sbf@uma.es

From the beginning, the Francoist government deployed a series of mechanisms designed to legitimize and consolidate its position, a process by which the ideological, propaganda and indoctrination apparatuses played a fundamental role in transmitting and rooting the incipient sociopolitical structure. Within the ideological and propagandistic schemes of the Franco´s regime, radio would become a cultural device motivated by its great diffusing capacity and its communicative immediacy. In this dictatorial system, women, despite being considered as objects without citizenship, became social agents

of the first order thanks to their social function as producers and reproducers of the regime's ideology. The female broadcasts, from inside the home, retransmitted an indoctrinating discourse with the aim of re-educating and moulding them under the hegemonic canons of femininity.

The present work will emphasize the discursive analysis of these issues to demonstrate the nature, characteristics and potentiality of its message, as well as its power of control, discipline and indoctrination exercised. On the other hand, attention will be paid to the appearance of possible cracks that suggested the ambiguities materialized in their content. Radio scripts are primary sources on which the present research is based. Analysis of them reveal the official discourse of femininity that the Francosist regime tried to impose on women and, on the other hand, show the hypothetical- contradictions and fissures that could manifest themselves. Precisely, the latter, is the contribution that this study aims to make on this casuistry.

....

Sergio Blanco Fajardo is currently working on her doctoral thesis verse on female radio broadcasts during the first Franco´s regime (1939-1959). He is a member of the Andalusian Historical Research Group HUM-331 (Andalusian Research Plan), participating in the *Iberian and Latin American Women project. Biographies and identities*. Participates in the research project *The voice of women in public space: XVIII-XX centuries*, HAR2014-53699-R. Her research focuses on cultural history, women's history and gender history. He has especially delved into the studies of women during the Franco´s regime. Between his publications it emphasize the work: *Iberoamericanas Women and human rights*, Seville, Athenaica, 2016.

Uncommon Histories: Criticism, Cigarettes and Children

Rm 4: Sala Chiesina

Chair: Simon Potter

The Listener: The impossibility of radio criticism?

Paul Rixon
University of Roehampton
p.rixon@roehampton.ac.uk

This paper will explore how *The Listener*, launched by the BBC in 1929, with the appointment of Grace Wyndham Goldie and the creation of the long running 'Critic on the Hearth' column in the mid-1930s, begins to establish itself as a site for serious radio criticism in the UK. The form of criticism which came to dominate was influenced by established critical reviewing practices, leading to an approach which focused on radio programmes which were evaluated in relation to direction, script and performance, with only minor reflections on the aural form. Such radio coverage signalled an existential problem for the radio critic, one connected to problems of intermediality (Cohen, 2012). How can traditional approaches of evaluating and appreciating visual performances and literary texts, be used to inform, guide and nurture a critical approach for an aural medium like radio? While this form of reviewing was found in *The Listener* into the 1960s, with social, cultural and economic change, a less reverential, more impressionistic and, sometimes, more comic form of radio criticism starts to appear, echoing developments occurring in television criticism at the time (Rixon, 2011). And while it might seem that the serous intent of *The Listener* is undermined by such an approach, I will argue that, instead, it starts to offer a new way of writing about radio, one which is more closely aligned to the way it is actually consumed and experienced.

....

Paul Rixon is a Reader in Television and Radio at the University of Roehampton. He has published extensively on American programmes, British television, television and radio critics and the media coverage of war in various journals. He is the author of two monographs, *American Television on British Screens* and *TV Critics and Popular Culture*.

"American Tobacco as radio pioneer: The cigarette manufacturer's untold contribution to establishing the framework for advertiser supported US broadcasting"

Peter Kovacs
University of Texas at Austin
kovacspeter@utexas.edu

Based on primary sources (strategy papers, interoffice memos and original program scripts) located in the Truth Tobacco Industry Archive, this paper provides an in-depth analysis of the radio practices of American Tobacco at the dawn of national broadcasting in the United States. The largest cigarette manufacturer and one of the most avid advertisers of the period, American Tobacco was the first major company to fully incorporate radio in its marketing communication.

Under the leadership of its legendary chief executive, George Washington Hill, the tobacco giant was not only one of the first "sponsors" of a regularly scheduled "network" program, but also used the editorial control afforded by sponsorship to pioneer numerous innovations that increased radio's promotional efficacy. American Tobacco, for example, introduced "free standing" radio ads within the program–and in the process learned to adapt the "eye-copy" of printed advertising to "ear copy." The company also helped to institutionalize integrated advertising that greatly expanded the radio shows' commercial content, discovered how to tailor the program to reflect the image of the sponsoring brand, injected glamour into the nascent medium by transplanting testimonials of national celebrities from its newspaper campaigns, and was the first to stage large scale promotional contests on the air.

Despite their overcommercialization, American Tobacco's programs proved highly popular among listeners and encouraged marketeers within and without the tobacco industry to imitate the cigarette manufacturer's approach to radio promotion. As a result, marketing strategies and advertising techniques inaugurated by American Tobacco in the late 1920s early 1930s would become defining traits of US commercial broadcasting in the single-sponsorship era and beyond.

....

Peter Kovacs was born in Budapest, Hungary. After completing his studies in Advertising (Gesellschafts- und Wirtschaftskommunikation) at the University of Arts in Berlin, Germany, he directed television segments, music videos, and commercials first in Europe and later in the United States. In 2001, he joined the Director's Guild of America. In 2007, he received his M.A. in Media Arts at the University of Arizona, Tucson, and in 2017 his Ph.D. in Radio-Television-Film at the University of Texas at Austin. The title of his dissertation is "Big Tobacco and Broadcasting, 1923-1960: An Interdisciplinary History."

'An untrained voice, vibrant with adenoids': The development of children's radio in New Zealand 1925-1935.

Peter Hoar
Auckland University of Technology
peter.hoar@aut.ac.nz

The formation of the Radio Broadcasting Company (RBC) in 1925 established the new medium in New Zealand on a systematic and organised basis. The RBC developed a national network of radio stations with regular broadcasting schedules and programming. Along with content aimed at adult listeners, the RBC was quick to establish children's programmes.

These programmes followed the model established by the BBC 'Children's Hour' which had started in 1922. The RBC's children's shows were presented by 'aunts' and 'uncles' and featured songs, stories, and birthday greetings. The content was wholesome and improving entertainment. Along with these programmes aimed at home listeners, explicitly educational and didactic broadcasts for schools began in 1931. The potential of radio to bring entertainment and education into homes and classrooms was well understood by New Zealanders but there were also concerns about possibly harmful effects. The tone, content, and style of children's radio were vigorously debated by parents, politicians, priests, and educationalists. These controversies illuminate many concerns and fears stimulated by the new and radical technology of radio as it rapidly spread into New Zealand's homes and classrooms between the wars. This paper traces these debates and the ideologies that underpinned the consensus that was reached about the roles of radio in children's lives.

....

Dr. Peter Hoar is a Senior Lecturer at the Auckland University of Technology where he teaches radio/media history in the School of Communication Studies. His research interests are in the broad area of sound studies with an historical approach. He has worked in radio, television, journalism and as a librarian. He contributes concert reviews of classical music concerts to RNZ Concert's arts programme *Upbeat* as well as long form documentaries on composers and music.

Podcasting Players: Independent, Public, Commercial and Educational

Rm 1: Salone Grollo

Chair: Andrew J. Bottomley

More than just a 'passion project': An analysis of independent podcasters in Australia

Britta Jorgensen
Monash University
britta.jorgensen@monash.edu

Independent podcasters in Australia have tended to be overlooked as hobbyists with 'passion projects', although they play a significant role in the Australian radio community. They are uniquely positioned as cultural entrepreneurs to embrace experimentation and innovation, new technologies, media precarity and ongoing changes in the digitally networked media environment. However, they remain largely unstudied, with little consensus in terms of defining and differentiating the types of audio content they are producing.

This paper presents an analysis of five Australian independent podcasters who are positioned as cultural entrepreneurs and taking an approach that aligns with narrative journalism. Semi-structured interviews and audio diaries are used to document their practices over one year 2017-2018. Their podcasts are analysed using the *RadioDoc Review* criteria and narrative theory.

Conveying meaning beyond facts, creating an immersive experience and building trust through a subjective, narrator-driven approach are all goals of narrative journalism shared by these producers. Their complex motivations are based on building alternative forms of Bourdieusian capital and are independent of the editorial and/or commercial objectives of traditional media organisations.

The paper reveals producers who are harnessing the potential of the podcasting medium to both uphold and subvert traditional journalistic goals. They engage in self-reflection about their practices and build trust and intimacy with the listener. In doing so, they represent a unique contribution within an Australian radio and podcasting landscape currently dominated by large media organisations. This analysis is part of a larger research project that maps the changing podcasting field in Australia.

....

Britta Jorgensen is a PhD researcher at Monash University completing a practice-based thesis in radio journalism. She is a radio producer herself with a strong background in community radio and podcasting, currently working as a supervising producer for Australian storytelling radio program, *All the Best*, and a feature producer for ABC Radio National's *Earshot.* She has previously worked on national community radio program, *The Wire*, the CBAA's 2015 National Features and Documentary Series and produced stories for 936 ABC Radio, Audiocraft and independent podcast, *SleepTalker.*

Podcasting and the Australian Public Broadcaster: a critical assessment

Michelle Rayner
ABC RN
rayner.michelle@abc.net.au

This paper will pick up from McHugh's 2016 overview of the Australian podcasting landscape (How podcasting is changing the audio storytelling genre. *The Radio Journal -International Studies in Broadcast & Audio Media*, 14:1, pp65-82), to appraise the extraordinary expansion, in recent years, in podcast production by the public broadcaster, and other media practitioners.

In June 2017, ABC Radio announced the establishment of a new podcast production unit, called Audio Studios. Modelled on the US public radio station, WYNC's discrete podcasting arm, WNYC Studios, ABC Audio Studios will administer a one-million-dollar fund to commission and produce podcasts.

Utilizing interviews with key podcast producers from both within and outside of the ABC, in tandem with an analysis of relevant download and audience data gathered by ABC Audience Research, this paper will assess the position of the public broadcaster as a podcast production house, within the broader Australian media context. It will also examine the relationship between ABC Audio Studios and the public broadcaster's well-established audio documentaries and features units, largely based within the ABC'S specialist talk network, Radio National - itself a pioneer in the digital space with its 'catch-up' audio offer, and, more recently, its' digital-first productions.

What has been the impact, within the ABC's established audio storytelling and investigative journalism programs, of Audio Studios? Is it leading to a renaissance in the crafted audio form and a flourishing in take up by listeners, or is it seeing the rise of formulaic, derivative, audio content, and the diminishment of creatively produced, imaginative and uniquely Australian stories?

....

Michelle Rayner is an award-winning broadcaster, and has worked at the ABC for more than twenty years, largely at Radio National, across a wide range of specialist program areas, from science to arts. She spent two years working in the Audio

Features Unit at the BBC. A graduate of the MA in Public History program(UTS), in mid-2016, she took up the Editor position in Radio National's Creative Audio/Features Unit, and is part of ABC Audio Studios' commissioning team.

Seeking freedom beyond the limits of radio programming: the case of Podium Podcast.

Toni Sellas
University of Vic – Central University of Catalonia
toni.sellas@uvic.cat

Sergi Solà
University of Vic – Central University of Catalonia
sergi.sola@uvic.cat

Radio has always been a resilient medium with a strong ability to face the challenges posed by economic, social or technological changes. The evolution of the internet and the impact of digitalization have led the radio industry to try new production, distribution and commercialization strategies. In Spain, radio on the Internet began in the middle 1990s, and years later, in 2004, broadcasters incorporated podcasting. This is a disruptive technology that allows anytime, anyway and anywhere listening. It is also an opportunity for broadcasters to expand their offerings. For more than a decade, the main Spanish radio stations have used podcasts just as a distribution tool. However, in the last few years broadcasters have started to offer exclusive content on the net.

This paper is a case study of Podium Podcast. PRISA Radio launched it in June 2016. PRISA is the biggest media group in Spain and the owner of Cadena SER, the most listened Spanish talk radio station. However, its strategy has been to develop a new and independent podcasting platform. We study this case from a social constructivism of technology perspective, with the aim to understand Podium Podcast beyond the technological innovation. We have used multiple several qualitative techniques, such as the direct observation of the phenomenon, in-depth interviews with some of the project managers and producers involved in the development of Podium Podcast, as well as an analysis of documents and audio sources. Since the Spanish radio industry is very conservative in terms of programming and production strategies, Podium Podcast appears as an interesting initiative where creators and producers may seek freedom, while broadcasters try to get the listeners – and the business – of the future.

....

Toni Sellas is a lecturer and researcher at the University of Vic – Central University of Catalonia (UVic-UCC), where he is member of the *Traducció Audiovisual, Comunicació i Territori* (TRACTE) research group. PhD in Communication Studies (International University of Catalonia) and degree in Information Sciences (University of Navarre). He published the first doctoral thesis about podcasting in Spain in 2009. His main research interests are podcasting, radio journalism, and the evolution of radio industry in the digital environment.

....

Sergi Solà is a lecturer and researcher at the University of Vic – Central University of Catalonia (UVic-UCC), where he is member of the *Traducció Audiovisual, Comunicació i Territori* (TRACTE) research group and is the Coordinator of Journalism Degree. PhD in Communication Studies (Ramon Llull University) and degree in Journalism (Autonomous University of Barcelona). His doctoral thesis was focused on professional roles in local radio in Catalonia, and his main research interests are radio journalism, local radio, and the professional structures in radio industry.

Learning through Listening; Reviewing The Masterclass Case Study of Podcasting as Pedagogy

Louisa Lim
University of Melbourne
louisa.lim@unimelb.edu.au

Podcast audiences are growing, with 74% of young Australians aged 14 to 34 listening to a podcast in the last week1. This paper presents an innovative pedagogical strategy, using The Masterclass, a twelve-week series of podcasts in a flipped classroom model to teach Audio Journalism to journalism Masters students. The approach builds tasks - which students must complete and bring to class - into the listening, thus compelling students to listen to the podcast before class, and to use the information and strategies presented within it to complete the tasks. This paper will outline the production steps necessary to create such a teaching tool, as well as using Gibb's reflective cycle to reflect upon the project's challenges and achievements, in particular the use of the podcast as a teaching tool, and the flipped classroom model. It will also explore the efficiency of such teaching strategies by examining the learning outcomes - and student feedback – to this pedagogical experiment.

....

Louisa Lim is a senior lecturer in Audiovisual Journalism at the University of Melbourne, and a doctoral candidate at Monash University. She is also a radio journalist, who spent a decade as a foreign correspondent for NPR and BBC. She has two podcasts, The Little Red Podcast and the Masterclass, and is the author of *The People's Republic of Amnesia; Tiananmen Revisited,* which was shortlisted for the Orwell Prize.

Making Radio Drama

Rm 2: Sala del Teatro

Chair: Hugh Chignell

"Radio Listens to Itself": Resonance and Representation in British Radio Dramaturgy

Farokh Soltani

Royal Central School of Speech and Drama, University of London

farokh.soltani-shirazi@cssd.ac.uk / farokh@soltani.cc

From the perspective of the philosophical school of phenomenology, a piece of radio drama is more than just a structure of sound: it is a replication of auditory subjectivity – i.e. an act of listening to a fictional world. What can this understanding tell us about the practice of radio dramaturgy? If the dramaturgical process creates a listening subject, then what different modes of subjectivity emerge out of various dramaturgical practices and traditions?

Here, I ask this of two contrasting approaches to making radio in Britain: the conventional 'house' style developed at the BBC, and the 'audio movie' style of producer Dirk Maggs. Drawing from Jean-Luc Nancy's philosophical distinction between two kinds of listening, I posit that the conventional practices of the former construct an auditory subjectivity resembling 'listening-to-understand' – a transcendental, consistent subject listening to the world. In contrast, Maggs' dramaturgy, with its musical structure and changing points of audition, creates a listening subject in the mode of 'listening- to-hear': an evanescent and ever-changing self, constituted only in resonance with the world. The important difference between the two modes, I posit, is their encounter with the listener's body: the subject of conventional dramaturgy remains distant, while the listening subjectivity of the 'audio movie' resonates with its listener, creating bodily affect and engagement.

Phenomenology, then, can reveal that some modes of radio dramaturgy create more bodily engagement that others – a conclusion that can shed some light on the necessities of dramaturgy in the digital age, where technology engages the listener's body directly.

....

Farokh Soltani is an early career researcher, lecturer, and sound designer. He has recently submitted his PhD on the phenomenology of radio dramaturgy. Among his research interests are the dramatic experience, histories of sound, narrative structures, and continental philosophy.

Spaces of Sound Capture: Taking Audio Drama Outside

Neil Verma

Northwestern University

neil.verma@northwestern.edu

In recent years audio dramatists have increasingly begun to think, work and record outside traditional radio studio settings. Some locations are small – digital audio workstations, closets, touchscreens – others are large, such as public parks, proscenium theaters, museums, streets, and soundstages. Mobility has been enhanced in part by portable recording technologies, including those that allow dramatists to collaborate from across the country or the world, as well as the increasing adoption of techniques inspired by cinema sound capture. The rhetoric of freedom-from-constraint that these practices articulate are part of how audio drama understands itself right now; online, screenshots of home recording spaces and lore about field recording form the stuff of community threads.

While there is growing sophistication to how scholars approach modern audio drama, relatively little attention has been paid to how the idea of freedom from physical constraints has helped shape that sense of sophistication. This essay argues that the question of what's happening in audio drama is structured by the question of *where* audio drama is happening. Beginning with the pioneering field-recording based plays of Tom Lopez, I will focus on three American examples, *Serendipity*, *The Truth* and *Homecoming* to explain how an aesthetic of "outsideness" is enunciated at the level of mixing, scene making, drama structure and community building. Ultimately, I argue, a focus on the spaces of sound capture and its rhetorical postures of freedom, can itself capture a form of self-theorizing structuring the medium.

....

Neil Verma is assistant professor of sound studies at Northwestern University. He is author of *Theater of the Mind: Imagination, Aesthetics, and American Radio Drama*, winner of the 2013 SCMS Best First Book Award. He co-edited *Anatomy of Sound: Norman Corwin and Media Authorship*, winner of the 2016 Kraszna-Krausz Moving Image Book Award. He is the founder of the Great Lakes Association for Sound Studies (GLASS) and co-Network Director of the Radio Preservation Task Force of the Library of Congress.

Simulated liveness in historical radio broadcasts of Irish music

Helen Gubbins

University of Sheffield

hgubbins1@sheffield.ac.uk

The concept of "liveness" is a recurring one in studies of radio and of the mediatization of music. It is often connected with the concepts of co-presence, authenticity and intimacy. In this paper, I employ Sanden's (2013) theorisation around the

concept and function of liveness in modern music to examine the liveness of performances in historical recordings of Irish traditional music on Irish public radio in the years 1974-1991.

Irish public radio broadcaster, Radio Éireann, was one of the key sites for Irish musical production and debate in the twentieth century, including for Irish traditional music (White 1998; Vallely, 2011). Here, I discuss The Long Note, a weekly Irish traditional music radio programme that broadcast on the station from 1974-91, a period of some debate within that musical tradition. A close network of presenters, producers, and performers were involved in the programme's production, and preliminary interviews indicate that The Long Note was a significant development from previous radio programming in certain ways. Here, I focus on the show's rhetoric of liveness, its attempted reproduction of "traditional liveness" (Sanden, 2013) and I explore its embedded hierarchies of "live" versus "recorded" sound to investigate how Radio Éireann programming related to Irish musical activity, ideas and discourse in that time period.

··

Helen Gubbins is a doctoral researcher in the Department of Music at the University of Sheffield. Her research is funded by a University of Sheffield Doctoral Academy Scholarship and a National University of Ireland Travelling Studentship. She holds a BA(Mus) and MPhil from University College Cork and an MMus from University College Dublin, and has published in *Ethnomusicology Ireland* and *British Postgraduate Musicology Online*. She is an experienced performer of music, presented programmes for two years in Cork Campus Radio, and is currently the Deputy Chair of the MeCCSA Radio Studies Network. She warmly welcomes correspondence on her work at hgubbins1@sheffield.ac.uk.

Women on Air; Radio, the Self and Memory (Joint Panel)

Rm 3: Sala Torre

Chair: Katie Moylan

Pass the Mic: Women Finding Space on Air

Lori Beckstead
Ryerson University
lbeckste@ryerson.ca

This paper is a contemporary examination of women in the radio industry in Canada. Drawing on original quantitative data illustrating the number of women on air at the top 20 radio stations in 10 markets across Canada as well as in 6 major international cities, the paper will look at whether women have achieved equality in terms of the number of women on air. Qualitative data from interviews with women working in radio will shed light on women's experiences and perceptions are of the challenges of being female in what has been a traditionally male-dominated medium, by answering questions such as, "did you ever feel you were at a disadvantage as a woman in the radio industry?", "do you feel women have a harder time getting management jobs in radio?", and "what advice do you have for women seeking to build a career in the radio industry?" Historical and cultural context will be provided by examining the trajectory of women's participation in radio internationally, drawing on previous studies such as Nexus and Gibbons' look at the nature of the glass ceiling in the Irish independent radio industry (1998), Gill's work examining broadcasters' reasons for the lack of female DJs at their radio stations (1993), as well as contemporary studies such as Sound Women/Creative Skillset's "snapshot study of female presenters on air" (2013).

··

Lori Beckstead (B.Sc., B.A.A., B.Ed., M.A.) is an associate professor of radio and sound media in the RTA School of Media at Ryerson University in Toronto, Canada, and the director of Ryerson's Allan Slaight Radio Institute. She earned her Master's degree in Media Production from the University of Technology, Sydney (Australia). With a professional background in community and public radio, her research interests and creative practice centre around diversity on radio, soundscape, and interactive sound installations that explore themes of location/dislocation, voice, and diversity, an example of which can be found at diversityonradio.ca. In her spare time she enjoys sewing and knitting and is the producer and co-host of the popular sewing podcast Clothes Making Mavens.

Transmitting the (M)other Tongue: Towards a Feminist Poetics of Radio

Lu Lin
RMIT University
luuu.linnn01@gmail.com

Consider the meaning of 'transmission': its im/materiality in technologies such as radio, and also of knowledges across bodies (and generations or cultures). From here, I'd like to consider how radio theory and practice can be expanded to facilitate self-reflexive and critical expressions of the diasporic experience of language. Cultural theorist Rey Chow contends that the relationship between language and migration is too often focused on loss. She asks, how does one "strive for self-recognition even as one is forced to efface oneself in the process of speaking" (2014: 17), and speculates on how the non-native speaker can strive "for alternative possibilities of world-making rather than forever clinging to melancholy" (ibid). Through this presentation, I will reflect on an aspect of my PhD inquiry and creative radio practice where I ask how we can compensate for this fragmentation of the (m)other tongue through the making of a radio artefact. I will discuss audio recordings of my grandmother, my mother and I, speaking to each other in three different languages (福清话, 普通话, and English) showing the fragmented nature of speech in our relations, but also what is generative about these intercontinental

and phonic gaps. Speaking to ideas around loss and creation, I will consider the affordances of approaches and practices I have drawn from, such as oral history and sound arts, in formulating a feminist poetics of radio. I argue that equally or differently important in this experimental form of world-making are the embodied, personal, and familial relations expressed through oral communication and intergenerational storytelling, which in turn, renders audible a decentralisation of dominant forms of 'transmission'.

Chow, R. 2014. *Not Like a Native Speaker: On Languaging as a Postcolonial Experience*, Colombia University Press, New York. p17

Lu Lin is a practice-led PhD candidate at RMIT University researching diasporic experiences of language and maternal genealogies through creative radio practice. She is a radio producer and has had her work broadcast in various community radio stations in Australia.

In pursuit of a better self: digital radio and listening in contemporary China

Wei Lei
China Radio International
wei.lei@alumni.uts.edu.au

Digital and mobile technology has given rise to new ways and forms of radio practices and listening worldwide. China is no exception to this. However, we still know very little about the production, reception and implication of digital soundwork in contemporary China. Due to the fast development of digital/social media in China, recent years have seen the emergence of a sound industry outside of the conventional Chinese radio network. What kind of soundwork is produced and circulated in this audio sphere? How and why do Chinese individuals listen to this new soundwork? Does this new digital soundscape signify a departure from the dominant political/economic structure, and how does it speak to the social, economic and technological changes that have been taking place in a China featuring globalization, privatization and individualization? In an attempt to scrutinize these questions, this paper first draws a comprehensive outline of the current digital soundscape in contemporary China. It then turns to two new and increasingly popular digital sound outputs – *Get It* (*dedao*) and *Night Listening* (*yeting*) – that cater to listeners' hope for improvement, intimacy, and security. Employing methods including content analysis, interviews, and online ethnography, this paper discusses the ways how *Get It* and *Night Listening* present their soundwork and how listening is achieved in Chinese individuals' constant pursuit of a better self on different matters. It suggests that digital radio has grown into a site which Chinese individuals of different social cohorts turn to in coping with a stressful life and associated sense of insecurity, anxiety and uncertainty.

Wei Lei is currently a postdoctoral fellow with China Radio International. With a background in media studies, Wei Lei has developed a strong interest in examining and documenting the history and the contemporary development of radio and audio in China. She earned her PhD degree in 2016 with the thesis on radio and social transformation in China at the University of Technology Sydney. Since the completion of the PhD thesis, Wei Lei has published a number of journal articles about radio in China.

The Archive of Polish Radio folk culture collection: A collective memory analysis

Magdalena Szydłowska
University of Warmia and Mazury
magdalena.szydlowska@uwm.edu.pl

Memory, defined as the mental faculty of retaining and recalling past experiences is generally considered a characteristic of the individual. Although a society may not have a memory, we can talk about 'social memory' and in a broader sense 'collective memory' which can appear concerning a family or other group.

Social memory is the whole memory of the society based on many material and non-material artefacts (culture, architecture, literature etc.) In other words, values belonging to the past-experiences of a society can be defined as an important characteristic of social memory. When compared with social memory, collective memory has a wider meaning. A collective memory can appear concerning a family, a group or universe.

Radio archives, which essentially comprise a collection of oral histories, can be described as repositories of collective memory. Broadcasters who create such archives thereby play an important role in protecting collective memory.

In this paper I take a content analysis approach to examine the folk culture collection held within the Archive of Polish Radio. The folk culture collection was created by Maryna Okęcka-Bromkowa. It consists of 1,914 items on 173 tapes covering the period 1957 to 1978. The Collection is not systematized and requires categorization and defining - this is one aim of my studies.

I draw on Michael Frisch's conception of oral history as "more history" and "anti-history" as a means of analyzing the collection. Frisch's approach allows for an examination of the folk culture as a whole as well as individual recorded memories. In this way we can go from the detail up to the main idea. It seems to be a complete and interesting method of evaluation of the collection.

Dr Magdalena Szydlowska is Assistant Professor at the University of Warmia and Mazury in Olsztyn, Poland. She has been working as a radio journalist for 25 years and is a member of the Polish Oral History Society (POHS) and the Polish Communication Association (PCA). Her current research interests are focused on: radio history, radio feature and local radio.

Panel Session 4: Thursday, 09.30 – 11.00

Community Radio & Critical Perspectives On Limited Freedom

Rm 1: Salone Grollo

Chair: Peter M. Lewis

Community Radio; exploring the balance between free access and freedom in programme making

Neil Hollins

Birmingham City University

neil.hollins@bcu.ac.uk

Since 2002, community radio has become an integral part of the UK radio industry. Over fifteen years on and the radio landscape has changed beyond recognition, with over 251 community stations licensed around the country (Ofcom, 2017).

One of the key tenets of community radio – the provision of volunteering opportunities and training for the local community - is a critical pre-condition in obtaining a five year Ofcom community radio licence and powerfully embodies a model of 'free radio' in which people are able to gain free access to the airwaves. But whilst access to training, broadcasting and wider participation may be free, to what degree does this extend to editorial freedom in programme making for the station's volunteers? With station management needing to demonstrate accountability to funders (and to Ofcom for the delivery of 'social gain'), does this create a tension between volunteers' personal motivations for participation and the station's wider objectives, where programming output can often be viewed simply as a wider vehicle for social action and community development? (Lister, et al., 2010; Van Vuuren, 2001, 2006) Exploring this potential dichotomy, the presentation will seek to consider the practical issues through an auto-ethnographic account from a former Station Manager's perspective.

....

Neil Hollins is a Lecturer in Radio Production at Birmingham City University. He began his career in commercial radio in the late 1980s and later became Station Manager at 107.5 Switch Radio, a community radio station in the north of the city. Neil played a key role in the station's application for a five year Ofcom licence and oversaw the launch of the station in 2010 and its subsequent operation until 2013 when he left to take up his current position at the university. Neil's experience of community radio extends much further – from the late 1990s he began working on Switch Radio's predecessor station and co-ordinated an extensive programme of short term restricted service licence broadcasts and media training and education programmes for disadvantaged communities.

Regulation, Convention and Creativity The Teaching and Freedom of Creative Practice in West Midlands Community Radio.

Emily Bettison

Birmingham City University

emily.bettison@mail.bcu.ac.uk

In the United Kingdom radio is positioned as a creative industry (e.g. DCMS, 2001: 03). This position invites questions about the ways in which radio fits with sectoral, governmental and academic formulations around this category and the expectations of it. Additionally, given the formulaic and formatted qualities of the contemporary medium and its output, alongside the regulation of the radio landscape in the United Kingdom, how can we understand radio practice to be 'free'?

In addressing this question, this paper focuses specifically on the potential to teach creativity. Acknowledging the desirability of creativity (Bilton and Leary, 2002: 49), the research focuses on community radio in the West Midlands as an example to explore the ways in which radio practitioners articulate the need for creative freedom in their practice.

As highlighted by Barnard (2000) however, radio is paradoxical requiring practitioners to make "programming sound fresh yet familiar, the same but different" (184). Therefore, in a community radio context this paper asks; is creativity something that radio practitioners are taught? And to what extent are these practitioners free or constrained in their creative practice, within the contextual boundaries imposed on them by regulation and the conventions of community radio broadcasting?

....

Emily Bettison is a second year AHRC funded, Midlands3Cities, Doctoral Candidate at Birmingham City University. Her thesis investigates 'The Creation of Creativity in Radio', specifically exploring the ways that radio practitioners define, practice and negotiate creativity in the context of the radio industry. She is also a Research Assistant for 'The PGR Studio' where she is exploring pedagogical practice in the context of Arts, Design and Media doctoral research. Her online profile is available here: https://vpp.midlands3cities.ac.uk/display/emilybettisonbcuacuk/Welcome

Community Radio as a Circuit of Culture and Surveillance

Siobhán Stevenson

Birmingham City University

siobhan.stevenson@bcu.ac.uk

Community radio has been described as providing social value (Stoller, 2010) and a means of democratisation (Carroll & Hackett, 2009) through enabling marginalised groups to have a voice (Unesco, 2015) and represent themselves as a community. In the UK, each community radio station must demonstrate social gain (Ofcom, 2017) to secure and retain its

licence. The key characteristics of social gain include producing programming for underserved communities, facilitating discussion and expression of opinion, educating or training community members and strengthening links within the community, whilst providing a better understanding of the community (Community Radio Order, 2004).

It is expected that each station will address these criteria through their key commitments. Each community station has the freedom to articulate how they will demonstrate this through programming and other initiatives in the context of their community. The articulation of social gain through community radio can be understood through the lens of Du Gay's circuit of culture (1996, 2013), in which representation, identity, production and consumption all happen within contextual regulatory frameworks.

Drawing on interviews with volunteers from Newstyle Radio, this paper explores how the station, whilst offering opportunities to represent African and Caribbean communities in Birmingham in a circuit of culture, can also be understood as an example of a panoptican (Foucault, 1975). Using the voices of volunteers, the paper outlines how surveillance and self-regulation led to alternative discursive constructions of community and African and Caribbean identities. Furthermore, the research explores how such constructions were articulated through the station and how community volunteers responded to this.

···

Siobhán Stevenson is a Lecturer in Radio & Head of Professional Development at Birmingham City University's School of Media. Siobhán worked in Radio and TV both for the BBC and in the independent sector for 10 years before moving to academia full time. She is a member of the Birmingham Centre for Media and Cultural Research (BCMCR) and part of the Journalism, Activism and Community research cluster. She is currently undertaking PhD research exploring Discourses of Community Radio; Social Gain Policies in Practice, which investigates articulations of policy to programming in community radio stations in Birmingham.

Radio History: Negotiating the Parameters of Broadcasting

Rm 2: Sala del Teatro

Chair: Peter Hoar

Rural Radio in Regina: Developing Free Radio during the 1930s

Anne F. MacLennan
York University
amaclenn@yorku.ca

In 1922, "CKCK went on the air during a prairie thunderstorm the evening of July 19th (Canadian Communications Foundation)". Claiming the first Commonwealth church service and the world's first hockey broadcast CKCK operated with a skeletal staff (*A Brief History of Regina*). In the 1930s new employees, management, and competition changed the station's program offerings and place in the broadcast market. Located in Saskatchewan's capital, Regina, the province's flat, dry plains provided conductivity for CKCK's signal and an audience for its programs. Like other rural stations the programming focused initially on farming, market reports, news, and music. The station's stability was guaranteed as a *Leader-Post* owned and operated station*,* owned by the Sifton family*.* It was more likely to survive the 1930s, first as a private station owned by a newspaper, then through affiliation with the CRBC and CBC from 1933 to 1939. Its early status as Regina's only station was soon challenged by other Regina, Prairie, and American stations, but program development, growth, and diversification sustained the Prairie identity on the air. Political activism, the formation of the Commonwealth Co-operative Federation, the dust bowl, and challenges of the Depression shaped the radio in this prairie city. This research is based on content analysis of the Regina *Leader-Post's* program listings, archives, and interviews. Early conceptions of Canadian radio have been shaped largely by policy analysis and urban broadcasting. Regina's experience like previous research on CKUA in Edmonton, demonstrates that rural broadcasting was distinct but equally valuable to its audiences.

···

Anne MacLennan, Associate Professor, York University and editor of the *Journal of Radio and Audio Media* is writing "Remembering Radio: The Canadian Radio Audience in the 1930s", First Person Plural: Transcribing the Perspectives of Canadian Broadcast Pioneers for a Digital Age" Her recent book is Seeing, *Selling, and Situating Radio in Canada, 1922-1956* with Michael Windover*.* She has published in the *Journal of Radio & Audio Media* and *Women's Studies: An Interdisciplinary Journal*, *The Radio Journal, Relations Industrielles/Industrial Relations, Urban History Review* and other collections*.* She researches media history, community radio, popular culture, women, social welfare, poverty and cultural representations.

"'at no cost': the struggle over 'free' radio in Canada"

Len Kuffert,
Professor of History, University of Manitoba
len.kuffert@umanitoba.ca

'Freedom' and 'getting something for nothing' are not such distinct or disconnected concepts when viewed through the lens of broadcasting history. The problem of uneven access to programming could be solved via logistical means – put up enough transmitters and more listeners could tune in to programmes being broadcast. Still, listeners awash in programming were not free to determine or directly influence those programmes. In comparison with *Libertà d'antenna* in Italy, or the end of the BBC monopoly in the UK, the Canadian radio experience was inverted. Commercial stations were pre-eminent in the early days of

Canadian broadcasting, with a stronger public broadcasting presence developing over time. Until the CBC gained a position of relative strength, however, commercial stations and their representative body, the Canadian Association of Broadcasters, were able to instil the idea that their listeners were receiving programmes for free. In contrast, the public system relied heavily upon licence fees for its revenues, and looked like much less of a bargain. Public broadcasting's appeal to freedom took the form of an appeal to freedom from advertiser-inflected shows and features. This whole tug-of-war happened against the backdrop of fascism in Europe (along with its attendant broadcasting modes), and the dynamism and smug pride of the North American defense of democracy. Before, during, and after the Second World War in Canada, free radio carried more than one meaning within the same conversation.

Len Kuffert is Professor of History and Graduate Chair in the Department of History at the University of Manitoba. His most recent book, *Canada Before Television*, explored radio programming and taste. His new project treats the role broadcasting and publishing played in promoting and sustaining hobbyist woodworking in the English-speaking world.

The development of British radio policy 1939-45

Alex Wiseman
University of Birmingham
axw767@student.bham.ac.uk

Over the course of the Second World War there is little doubt that there were significant changes to radio policy. There were diverging opinions in government as to what exact level of independence the radio should have. The government often expressed concern not just at what the BBC broadcast but at the tone of their broadcasts and its effect on the morale of a nation going through a war. The BBC at the time of the war was relatively new to broadcasting and was often caught between its duty to government at a time of war and meeting the changing demands of its listeners. The effect that this had on its programming has often been the topic of debate. This paper is concerned with the history of radio policy and how it was significantly shaped by the Second World War. As other scholars have previously suggested was it a case of the BBC reacting to attempted government intervention or did the BBC make changes in recognition that what the listener wanted from the radio had changed. This paper will seek to contribute to the current historiography and debate on the history of radio policy by arguing that it was the changing habits of the listener which had the greatest impact. Listener habits were changing which in turn had an effect of both the tone and content of the programming of the BBC. Nation states like Britain and corporations like the BBC were still trying how to best use the modern technology of radio. By revaluating current sources such as Government and BBC files, programme schedules and new sources such as newspapers and letters of the day this paper will seek to explain how it was changing listener habits which had a greater impact on changes to radio policy and programming.

Alex Wiseman is a Masters History student at the University of Birmingham. He graduated in 2017 with a second-class honours degree in History from the University of Suffolk. His dissertation was on the development of British radio policy 1939-45 and how it underwent a meaningful change in both tone and content. He is a lifelong enthusiast of radio and its history and its impact on British culture and society.

Radio Imaginations

Rm 3: Sala Torre

Chair: Neil Verma

Radios, Spaces, Sounds

Morten Michelsen
University of Copenhagen
momich@hum.ku.dk

Through the years radio has offered a wealth of spaces represented in and through sound. Some have been created meticulously by radio producers and sound engineers, others in the minds of listeners. Some spaces have been reproduced as carefully as possible, for example in order to create the illusion of listening in a concert hall, while others have been created from scratch and do not resemble any spatial experience known to man, for example in radio feature experiments.

Based on a sound-in-culture perspective (Georgina Born, 2013, Kate Lacey 2013; Jo Tacchi 1998; Jody Berland 1990) and my own studies in interbellum music radio I will suggest a tri-partite approach to analyze in more detail the ways early radio produced spaces and trajectories: radio 'hereness' (radio close by either for use in identity work, for radio programming's auditive structuring of the family and the home); radio ' thereness' (radio's ordering and reordering of public spaces); and radio 'inbetweenness' (radio combining places and spaces by making the public private and vice versa).

I will demonstrate these aspects in an early postwar context by referring to a single case: a Danish documentary broadcast from 1958 when a journalist visited a Ghanaian village with special relations to Denmark. The broadcast is heavily edited and consists of several different soundscapes including interviews with a Danish volunteer family, village officials and inhabitants, and soundscape recordings. Together they create a mesh of trajectories establishing and dissolving senses of hereness and thereness.

Atmos[ph]ree: Using 'The Revenge' radio play in interdisciplinary teaching as a means to understand the tensions between materiality and immateriality in building physical and imagined spaces.

Evi Karathanasopoulou
Bournemouth University
evik@bournemouth.ac.uk

In this paper I will be presenting some of my work with a group of first year Architecture students. I will be looking at how this work, assisted and facilitated by two of their architecture lecturers, provided a new perspective for these students and how my teaching in my own discipline of radio/audio production has been informed by this interaction.

The paper will mainly be focusing on the introductory session (of a series of activities) with the student architects, where they engaged with Andrew Sachs' binaural radio play 'The Revenge'. They were asked to listen and -with absolute creative freedom - produce architectural drawings depicting the story-world of the play. The aim was to investigate the relationship between perception and representation and to help students understand the notions of scale, materiality, structure and form. Consequently, the raised questions concerned the degree of abstraction that penetrates the above relationships. By showcasing some of these drawings, in this paper I will be looking at how such a discussion can provide new insights into binaural audio practice.

Binaural audio is a re-emerging form that is particularly pertinent today. The paper will be relating the above themes and Sachs' radio play to the prevalent headphone listening practices of today and to new binaural microphone technologies. Particularly it will be looking at how these practices and technologies allow audio producers unprecedented freedom in how they use and evoke space in their storytelling.

The overarching theme of this research is the idea of 'atmosphere' – a core concept in both audio production and architecture. Atmosphere in this work will be explored through what Shudana Yusaf has termed "the oxymoronic relationship between the placelessness of radiophony and the situatedness of architecture" (2014:xvi).

……………………………………………
Evi Karathanasopoulou studied classical music in Athens and then went to the United Kingdom to study Media Production and Radio. She gained a First Class (Hons) BA in Media Production: Television and Radio at the University of Sunderland and an MA in Radio at Goldsmiths College, University of London. She has worked as a radio producer and presenter in Greece and the United Kingdom. She gained her PhD at the University of Sunderland, researching radio theory and issues around the radio voice and intimacy. She is now a Lecturer in Audio Production at Bournemouth University, UK.

Panel Session 5: Thursday, 13.30 – 15.00

Community Radio: Participation and Practice

Rm 1: Salone Grollo

Chair: Siobhán Stevenson

Meaningful participation in community radio

Bridget Backhaus
Loughborough University
b.j.backhaus@lboro.ac.uk

Jo Tacchi
Loughborough University
j.a.tacchi@lboro.ac.uk

Community radio represents an opportunity for audiences to play a lead role in the production, dissemination, and ownership of media channels and content. The active participation of audiences is one of the primary differences between community radio stations and their commercial and state-run counterparts. The role of participation is further emphasised in environments where community radio acts as an instrument for development, as is the case in India where community radio licences are held by either educational establishments or non-governmental organisations (NGOs). Though much has been written about participation in development, the *operationalisation* of participation remains a relatively unexplored area in community radio research. Discussions around defining, encouraging, and evaluating participation are extensive, yet little has been written about what defines "meaningful participation" from the perspective of community members. This paper explores what makes participation "meaningful" and who is able to engage in this "meaningful" participation with community radio stations. Drawing on ethnographic fieldwork in India, we explore how the term "meaningful" might be defined and applied to certain interactions between community radio stations and their listeners, and how listeners understand these interactions. To understand what makes participation meaningful for listeners necessitates understanding how community radio fits into their lives. Engaged, invested audiences who regularly and meaningfully participate in their stations can help ensure that community radio remains a collaborative and powerful force within the global media landscape. What then does meaningful participation look like?

....

Bridget Backhaus is a Doctoral Researcher at the Institute for Media and Creative Industries at Loughborough University in London. She is interested in community radio and communication for development and social change. Her recent work focusses on how community radio stations engage their audiences and encourage participation.

....

Jo Tacchi is a Professor in the Institute for Media and Creative Industries, and Associate Dean Research at Loughborough University in London. She is a media anthropologist and her research is mostly concerned with media, communication and development. She also has a long-standing interest in media and affect, participatory content creation, and the role of radio and new audio technologies in domestic spaces. Recent books are *Evaluating Communication for Development* (2013 Earthscan, Routledge), and *Digital Ethnography: Principles and Practices* (2016 Sage).

First Community Radio Census in Chile: how many are we, where are we, what do we do?

Juan Domingo Ramírez-Cáceres
Universidad Austral de Chile
jramirez@uach.cl

The history of community radio (CR) in Chile does not have the same tradition of these media in the rest of Latin America. The Pinochet military coup (1973-1990) kept the citizen groups and related research isolated from the rest. The first experiences of CR began to consolidate around 1993, with restrictive legislation.

For socio-political reasons, the associativity of these stations is low, although the majority belong to community organizations. For this reason, it is not possible to talk about a CR movement in Chile. Therefore, there are no reliable databases to identify and catalog CR with or without concessions. Government statistics contain only technical data, locations, addresses and frequencies that are often incorrect. In the same way, radio organizations do not maintain databases.

Our Census located 363 stations in the Chile, a number superior to the official count, because it includes radios free or non-concessional. The results of the census allowed mapping of CR distribution in Chile, as well as to develop a profile the stations. Regarding their legality, 74% work with concession; and a very small percentage work as free radio. The majority are declared Urban, or Urban-Rural and they work with voluntary personnel that at the same time finance the station.

The Census shows data that allow configure configuration a station profile and becomes a great tool to support the second part of this investigation which are interviews of the managers of the radios, with the of constructing a more complete profile of CR in Chile. Our study provides information to the radio organizations and serves as input to generate more positive public policies around this community movement.

....

Juan Domingo Ramírez-Cáceres, Doctor in Communication and Journalism, U. Autónoma de Barcelona; Master in Rural Development, U. Austral de Chile; Journalist Pontificia Universidad Católica de Chile. Teacher and researcher Institute of Social Communication, U. Austral de Chile. Responsible Area of Radio Production Research. Areas: Communication and Development, Rural Development, Communication and Education, Use of media in the Classroom and Training (school, peasant, youth, gender, churches). Teaching: Undergraduate, Radio Journalism, Educational Radio Production, Workshops Specialization in Radio. Postgraduate: Communication for Development. Latest projects 2016 - 2019 Fondecyt n ° 11160386. Community radios in Chile: description and analysis of the variables of Associativity, Community and Affectivity in the radialist processes in the voices of their actors. 2015 Director Responsible Project S-2013-13 Community radio stations in Chile: the paradoxes of their ownership and their reconstruction in the digital era (2013/2015).

Can We Consider Religious Radios as Community Radio? A Research on Turkey

Sinem Akyon Celik
University of Ankara
akyon@ankara.edu.tr

The research discusses religious radios' possibility of being community radio through examining their targets, their organization and working conditions. For this purpose, interviews were conducted in three cities where religious radios are concentrated, with 16 religious radios' directors, executive editors or employees. After transcription of interviews, data were interpreted in six categories such as identification of their own radios; technical, administrative and financial structure of radios; programming approach and relationship with listeners.

In this sense, it is concluded that a large part of the religious radios have limited technical possibilities, the administrative structures are not clear, their income was made up of advertisements, unofficial listener donations and religious community or foundation's subsidies through another media organization. It is revealed that the approach of programming is mainly grounded in Islam in fact only its Sunni sect. Relationship between broadcasters and listeners is in a paternalistic way. In the section describing their own broadcasting type, it has been seen that while some accepted that they are religious radio directly, some accepted it implicitly. Moreover this question revealed the relationship between religious radios and religious communities.

In the view of such information, it is not possible to claim that religious radios in Turkey can be considered as community radio, since these radios are characterized by a religion that has a dogmatic, hierarchical and patriarchal structure. Consequently religious radios do not realize the important features of community radio, such as giving voice to Others and democratization of communication.

....

Sinem Akyon Celik graduated from the Ankara University, Radio, Television and Cinema Department in 2013. In 2016, she received a Master's degree with the thesis entitled "Development of Religious Broadcasting in Turkey: Religious Radios". She is currently continuing her PhD and since 2015 has worked as research assistant in the same department. Her research interests are communication history, radio studies, alternative media.

Crossing Over: Transnational Radio

Rm 2: Sala del Teatro

Chair: Hans-Ulrich Wagner

The American origins of BBC Local Radio

Deborah Wilson David
University of Lincoln
debwilson@lincoln.ac.uk

BBC Local Radio has just celebrated its 50th anniversary. In November 1967 the first of the network of local stations was established, following a sustained campaign, by the man known as BBC Local Radio's 'founding father' Frank Gillard. It offered the first opportunity for local voices and issues to be aired on bespoke news bulletins and programmes.

Gillard's inspiration had come from a tour he had taken of broadcasters across the US in 1954. Over two months, he visited 34 radio stations in 17 towns and cities, including network headquarters, provincial network affiliates, independent commercial stations and university stations. Of all these, one particularly impressed him and was highlighted in his report: *Radio in the USA*: WVPO, a local station, broadcasting only during daylight to a few thousand listeners in Stroudsburg, Pennsylvania.

Gillard wrote that it "… spoke to its listeners as a familiar friend and neighbour, and the whole operation is conducted with the utmost informality."

But little is known of this station, nor of its founder who arguably could be credited with influencing the direction of Gillard's work. Less still is known of the other stations which featured in Gillard's fact- finding tour. The absence of records has made investigation of these roots a challenging area of research.

Using what archive resources are available, including local newspaper reports and documents held at the BBC's Written Archive Centre at Caversham, this paper seeks to piece together the story of the American influence on the UK's first local radio service.

....

Formerly a broadcaster and journalist with the BBC, Deborah Wilson David is now Deputy Head of the School of English and Journalism at the University of Lincoln. She led Lincoln's J-School successfully through professional accreditation, and then recognition by the European Journalism Training Association where she now serves as Vice President. Deborah is an external examiner in radio and broadcast journalism and a national radio awards judge. She continues to freelance as a journalist, radio broadcaster and media trainer and has been a visiting speaker in Europe and the US on radio and journalism.

Radio Nova International:
liminal transnational broadcasting and its impacts.

Lawrie Hallett
University of Bedfordshire
lawrie.hallett@beds.ac.uk

Throughout the history of broadcast radio, there have been many examples of "liminal broadcasting", of stations operating, to varying degrees, outside the mainstream. Despite their typically questionable legal status, such stations have, nevertheless, often had a considerable impact on audiences as well as on the activities of fully licensed services, not to mention the shape of subsequent legislation and regulation.

This paper explores these issues by examining the phenomenon of English language cross-border broadcasting from Italy during the 1980s, using, in particular, 'Radio Nova International' as an example. Linking such activities to other unlicensed and quasi-licensed broadcasting in Europe at that time, it argues that this station, and others like it, were arguably a precursor to the many of the smaller commercial / quasi-commercial stations that have since emerged in many jurisdictions.

Drawing on historical sources including "grey-literature" and on interviews with broadcasters of that time, the paper examines the legal, regulatory and social factors that drove the emergence and subsequent demise of such operations. Tracing the impacts of such stations on current broadcasting policies, the paper argues that their liminal position provided not only opportunities to thrive, but also threats to longer-term sustainability.

The paper concludes by suggesting that although, ultimately, the status of being outside the confines of changing social and legal frameworks did indeed contribute to their demise, echoes of the ethos and practices of such stations can still be found within elements of current broadcast radio and in particular within the community and small-scale commercial sectors.

....

Lawrie Hallett is Senior Lecturer in Radio & Journalism at the University of Bedfordshire in the UK. He holds a Community Radio related PhD from the University of Westminster and previously worked for the British Communications Regulator (Ofcom) specialising in broadcast radio licensing and policy development with a particular focus on Community Radio and Digital Radio development. As well as his academic teaching, Lawrie runs a not-for profit DAB multiplex in Norwich, England and continues to act as a consultant in broadcast radio development.

Voices of the People: Intimacy, Subjectivity, and the Sound of Podcasting

Rm 3: Sala Torre

Chair: Michelle Rayner

Subjectivity, Intimacy, and the Podcast Host: *Phoebe's Fall* and *The Daily*

Siobhán McHugh
University of Wollongong
smchugh@uow.edu.au

The long-celebrated intimacy of radio is arguably enhanced through the medium of podcasting. A strong host-listener relationship has been identified as a critical characteristic of the medium, while discovering a new favourite podcast has been likened to finding a new best friend. This warm relationship can change the 'contract' between audience and journalist/host. As host of U.S. podcast *Strangers*, Lea Thau has stated that she feels licensed, even obliged, to reveal her persona and opinions, something she did not do as a public radio journalist. Mike Pesca, host of Slate podcast *The Gist*, calls this 'earned subjectivity.' Subjectivity is an established aspect of narrative or literary journalism. It has been wielded to powerful effect in the podcast *S-Town*, described as 'aural literary journalism' and hailed as a masterpiece.

Using two podcasts produced by traditional print journalism organisations as case studies, and building on a framework of production studies and literary journalism theory, this paper asks how intimacy and subjectivity interact in the audio medium of podcasting to generate impact. The case studies are *Phoebe's Fall*, an award-winning investigative podcast produced by Fairfax Media in Australia (on which the author was co-producer), and *The Daily*, a critically acclaimed podcast produced by *The New York Times*. Both podcasts are hosted by traditional newspaper journalists, deploy literary journalism qualities (e.g. descriptive scenes, immersive reportage, building of character, use of detail and dialogue) and are shaped by audio production theory.

Siobhán McHugh is Founding Editor of *RadioDoc Review*, which publishes expert critical analysis of podcasts and audio features, selected by an international board. She researches the aesthetics, nature and impact of podcasting, producing both traditional and non- traditional outputs. An award-winning audio producer, she was consulting producer on *Phoebe's Fall*, an Australian podcast which won national and international awards and triggered a review of the Victorian Coroner's Act. She is Senior Lecturer in Journalism at the University of Wollongong, Australia and on the board of *The Radio Journal: International Studies in Broadcast and Audio Media.*

A Pantone of Podcasts: Typologies and Understandings of Podcasting

Richard Berry
University of Sunderland
richard.berry@sunderland.ac.uk

This paper will focus on the nature of podcasts as distinct media forms, beginning a conversation about how to locate work. The term 'pantone' is used here to describe the spectrum of podcasts, from those which are highly radiogenic to those that display oppositional qualities or ideologies. This paper suggests that if we consider all podcasts to be a form of radio, then we not only negate the views of the people who make the work, but we also fail to appreciate what we might call *podcastness*. Using a mix of content analysis, interviews, and the observations of the discourses of podcaster support groups, the paper advocates for the emergence of podcast studies as a new lens through which to consider this work.

Richard Berry is a Senior Lecturer in Radio and Course Leader at the University of Sunderland in the UK. He is currently working on a co-edited book on podcasting, called *New Aural Cultures* (Palgrave, 2018). His research work on the digital intersections between radio and technology have been published in international journals and collections, including *Convergence* and *The Radio Journal.* In addition to teaching and research duties, Berry is also the Station Manager of the university owned and internationally award-winning FM community/student radio station Spark FM. He tweets as @richardberryuk

Sensational Voices: Investigating Discourses of Intimacy in Podcast Production Culture Andrew J. Bottomley

Andrew Bottomley
The State University of New York College at Oneonta
andrew.bottomley@oneonta.edu

In the recent *Serial*-era podcasting boom of the past half-decade, 'intimacy' has been the medium's most remarked upon characteristic – cited as the distinctive feature of the podcast voice and the key element that distinguishes podcasting from other digital media, including also terrestrial radio broadcasting. Producers refer so frequently to audio storytelling's 'intimacy' in interviews, public Q&As, and other forms of 'embedded knowledge' (John Caldwell, 2008) that it is now conventional wisdom. Yet, intimacy remains a concept that is often invoked, rarely defined. What exactly constitutes this affective feeling of closeness? How is intimacy constructed and controlled at the level of production? How do assumptions about intimacy impact podcast form and genre, along with the types of stories producers choose to tell? This paper uses a production studies approach to investigate the cultural practices and belief systems of podcast producers. Through ethnographic observation and two-dozen original interviews with creative workers – ranging from producers on prestigious internationally known programs like *Radiolab*, *On the Media*, and *Millennial* to numerous independent and amateur productions – it establishes a critical understanding of the industry's 'low theory' of intimacy, and how these working assumptions shape the content and form of the podcasts being created today.

Andrew Bottomley is Assistant Professor of Media Studies in the Department of Communication & Media at SUNY Oneonta. He is currently writing a history of the development of podcasting and internet radio titled *Sound Streams: A Cultural History of Radio-Internet Convergence* (University of Michigan Press, 2018-19). His research in the areas of sound studies, media history, and the creative industries has been published in numerous journals including *Historical Journal of Film*, *Radio and Television*, *Popular Music & Society*, and *Journal of Radio & Audio Media*. He is a Research Associate on the U.S. Library of Congress' Radio Preservation Task Force.

Broadcasting Opportunities and the Policy Dynamic

Rm 4: Sala Chiesina

Chair: Chris K Wilson

Market logic versus social benefit logic. The policy towards community oriented pirate radio stations in Poland in the early 90s

Urszula Doliwa
University of Warmia and Mazury
urszula.doliwa@uwm.edu.pl

The aim of this paper is to show the non-commercial face of many pirate stations in Poland in the early 90s and the policy which led towards these kinds of initiatives. The time frame is set by the dates - June 4, 1989, when there were the first semi-free elections to the Polish Parliament and 1994, when the first radio licences were issued. The author would like to recapitulate the debate which took place in Poland regarding the third sector of broadcasting among the decision makers involved in the creation of the first Broadcasting Act, radio activists and members of the society as well as the policy led by the Krajowa Rada Radiofonii i Telewizji (National Broadcasting Council). The main thesis of the research is that a lack of state policy in promoting non-commercial and community-oriented types of stations led to the downfall of this model of radio which used to be very popular in the early 90s in Poland, and that it was an avoidable mistake. To prove this theses there will be such sources used as 6 non-structured interviews, which were recorded, edited, transcribed and analysed, with the creators of radio stations and officials whose decisions had an impact on the functioning of radio at that time; the analysis of existing sources: including legal acts and regulations, documents of the Państwowa Agencja Radiokomunikacyjna, which was responsible for the management of frequencies, the archive of the Komitet do spraw Radia i Telewizji and Krajowa Rada Radiofonii i Telewizji (the regulatory bodies), press releases (qualitative analysis of 600 collected articles from the popular press).

....

Urszula Doliwa is Assistant Professor and a former Vice Director of the Institute of Journalism and Social Communication at the University of Warmia and Mazury, Poland. She is the author of the book *Radio studenckie w Polsce* (Student radio in Poland) and *Radio społeczne – trzeci obok publicznego i komercyjnego sektor radiowy* (Community radio – third model of radio broadcasting in addition to commercial and public broadcasting). Her research interests centre on community media. Involved in the promotion of the idea of community media and consultation of subsequent projects of the Broadcasting Act in Poland. A reviewer of the Regulatory Strategy of the Polish Regulatory Authority for years 2014-2016 (as an expert in non-commercial and community media). She is a member of the Executive Board of the Community Media Forum Europe and the Editorial Board of the journal Media-Kultura-Komunikacja Społeczna (Media – Culture – Social Communication; http://www.uwm.edu.pl/mkks/index.php/en.html).

National, regional, local? What should public service radio in Scotland be?

Aleksandar Kocic
Edinburgh Napier University
a.kocic@napier.ac.uk

Scotland occupies a distinct communicative space within the United Kingdom. Its main radio station is BBC Radio Scotland, which focuses its news provision on Scottish, UK and international affairs, without significant local news coverage. The BBC treats Scotland as a *national region*, and leaves Scotland without significant regional and local news provision. Scotland is actually in a peculiar position of not having any public service radio on a local level, neither in major urban areas such as Glasgow or Edinburgh, nor in the more rural ones, such as the Borders or Highlands. Scotland does have well-established commercial radio stations, which provide local - city or county level - news, but their news provision is limited and, this paper would argue, insufficient. My paper will also argue that the current radio set-up in Scotland does not serve the Scottish audience well. It will then make recommendations for future news provision in Scotland. I believe that the paper will address the following conference themes: Community Radio, Public Service and Policy.

....

Aleksandar Kocic has been a journalist for over thirty years. He worked in local public service radio in Serbia for seven years, before joining the BBC World Service in 1992. He is currently working as a journalist for the BBC World Service and Domestic radio. He has been a university lecturer since 2010 and is currently the Programme Leader for BA Journalism at Edinburgh Napier University, where he teaches several broadcast-journalism related modules.

Radio Drama History

Rm 1: Salone Grollo

Chair: Paul Rixon

Disability, Media, Governance. Voices of the war-disabled in post-war German-language radio plays

Luisa Drews
University of Vienna
luisa.drews@univie.ac.at

After World War II, a number of radio plays dealing with war-disabled persons and especially war-induced blindness were broadcast in Western Germany. In 1951, the most important German award for radio plays was initiated by the Union of the War Blind (*Bund der Kriegsblinden*). Although it was never awarded to radio plays dealing explicitly with blindness, the prize promoted the examination of the socio-political problems around disability in literary criticism and contributed to the reputation of the radio play within the literary canon.

In 1952, at a time when critics diagnosed a 'flood' of radio plays on blindness, the original radio play "Stranitzky und der Nationalheld" by the Swiss author Friedrich Dürrenmatt was broadcast. It deals with two war invalids who hope to establish a new government of the sick when they learn about the national hero's illness (which turns out to be a fake). The story culminates in a radio show in which the two invalids meet the national hero. To shore up his power, the national hero censors and appropriates their voices.

Aired after the historical experiences of manipulation and propaganda through radio during National Socialism, Dürrenmatt's piece opened up debate about the democratic character of the medium in the postwar period. Reflecting on sacrifice and victimhood, colonial power and postwar society, the radio play also questions the strong tie between war-blindness and radio. Based on a case study, this paper explores how radio plays critically examined the interrelation of disability, media and governance in post-war West German society.

....

Luisa Drews is a PhD-candidate and university assistant at the German Department at the University of Vienna. She previously studied German literature and Romance philology and received a BA (2012) and an MA (2015) in Modern German Literature from the Humboldt University of Berlin. In her dissertation project, she examines the interrelation of discourses of blindness and poetics, theories and aesthetics in German-language radio plays. Main research interests lie in media theory and history as well as in the relationship between literature and knowledge.

Free Radio in Post-War Germany: The Radio Drama as Audiotopia

Caroline Kita
Washington University
ckita@wustl.edu

The radio drama, "Was wäre, wenn…Ein Rückblick auf die Zukunft der Welt" ("What if…A Look Back at the Future of the World" 1947), by Axel Eggebrecht, is set in the year 2047. It begins with a speaker telling a rapt audience about a great war that took place from 1939-1945 and a meeting of the victorious powers in Moscow in 1947. At the time of its first broadcast, the drama's frame narrative created a unique position for its listeners. By implicitly merging the contemporary listener with the diegetic audience of 2047, it confronted Germans with their past, yet also mediated these events through the distance of time and the perspective of an already achieved democratic future. Moreover, the play's mobilization of reportage elements deconstructed the genre of the didactic political monologue, allowing voices from the past to come to life and model a form of free debate and pluralist discourse.

This paper examines how Eggebrecht's radio drama created a new discursive space to encounter and work through Germany's National Socialist past, and the mobilization of the radio under this regime as a tool of political instruction and propaganda. Eggebrecht once claimed, "the radio was the last voice of the defunct Hitler-state. It must be the first voice of the liberated German." In this paper, I demonstrate how he created a model for radio drama in the postwar period as a kind of *audiotopia* following Josh Kun (2005), a space of acoustic difference and plural voices that offered "new maps for re-imagining the present social world."

....

Caroline Kita is Assistant Professor of German at Washington University in St. Louis. Her scholarship focuses on German and Austrian culture in the nineteenth and twentieth centuries, aesthetic philosophy, music and literature, sound studies, and performance culture. Her forthcoming monograph, *Jewish Difference and the Arts in Vienna,* examines the role of music and theater in shaping discourses of inclusion and otherness in Vienna around 1900. Her next book project, *Border Territories,* examines the soundscapes of post-war German and Austrian radio dramas.

'Radio drama's golden age'.

Hugh Chignell
Bournemouth University
hchignell@bournemouth.ac.uk

The 1950s saw an extraordinary period of development in British radio drama. The writing of Giles Cooper, Samuel Beckett, Harold Pinter and many others led to what some have called a 'golden age'.

The renaissance was due to a number of quite different factors including the launch of the Third Programme in 1946 and developments in the theatre and literature; including 'absurdism' and social realism. Added to these were the interventions of some very young and inexperienced producers and editors (both women and men) who paved the way for an acceptance of innovative and experimental writing and production.

The aim of this presentation is to provide a new analysis of the 'golden age' and to reflect on its significance for contemporary understanding of what has become a largely moribund radio genre. The question of whether a new history of post-war radio drama can help revitalise the 'theatre of the mind' also touches on the extent to which academic work in radio studies can have an impact on production and creativity.

....

Hugh Chignell is Professor of Media History and Director of the Centre for Media History at Bournemouth University. He has published books and articles on radio history including *Public Issue Radio; Talks, news and current affairs in the twentieth century*, Basingstoke: Palgrave, 2011; *Key Concepts in Radio Studies*, London: Sage, 2009 and more recently on the history of radio drama. He is currently completing a monograph on post-war British radio drama for Bloomsbury Academic (due for publication in 2019).

Independent Local Radio Drama in the United Kingdom

Philip Shakeshaft
Bournemouth University
shakeshaftp@bpc.ac.uk

1973 saw the beginning of Independent Local Radio (ILR) in the United Kingdom; offering a licensed, regulated alternative to the BBC. Unusually for commercial radio in the UK, it commissioned drama, giving exposure to new writers and producers, who later forged successful careers in media. These ILR productions remain a largely unexplored aspect of British radio history.

Qualitative primary research based on personal interviews with producers like Tim Crook and Richard Shannon of *Independent Radio Drama Productions Ltd.*, and examples like Anna Hashmi's *Farewell Little Girl,* reveal a broadening of opportunity for new talent up to the 1990 Broadcasting Act. Additionally, the IBA archives provide regulatory data to underpin an understanding of artistic intentionality. ILR drama operated cheaply compared with BBC radio drama. Eventually the BBC followed the independent funding model, changing the dramaturgical process with smaller casts and single voice monologues. It is argued that in the wake of ILR, the BBC began to modernise; moving away from a *'rep voice'* towards more accessible commissions like Brian Sibley's adaptation of *The Lord of the Rings* and Douglas Adams' *The Hitchhiker's Guide to the Galaxy*.

By 1990, in light of the Annan Report, deregulation removed the levies on profits made by ILR (secondary rental) and any requirement to produce original content. This newly reformed *commercial* radio sector abandoned the production of drama completely, in favour of music playlists. The medium survived and indeed thrives at the BBC, but the will to make original commercial radio drama faded quickly.

....

Philip Shakeshaft is a PhD. researcher based at Bournemouth University [United Kingdom]. His thesis focuses upon Radio Drama during the 1970s. He has been a media lecturer in further education since 1997 at Bournemouth and Poole College. He has also contributed content to various radio stations over the years.

Indigenous Communities, Radio and Culture

Rm 2: Sala del Teatro

Chair: Jo Tacchi

On-air Traces between Indigenous Memories and Hopes: Voice, Empowerment and Conciliation of Indigenous Radio in Taiwan

Chun-Wei Daniel Lin
National Dong Hwa University
headgardener2b@gmail.com

This paper intends to take radio as an example to explore the sustainability of indigenous voices since the potential of this medium, radio, could convey voices, languages, story-telling, and songs of indigenous peoples as an on-air journey along the traces of faraway tribes and sites of memory and nostalgia. It can be viewed as the way Connerton describes "how societies remember" and Halbwachs argues what "collective memory" could be in indigenous communities.

Specifically, this study takes the first ever national indigenous radio station in Taiwan, Alian 96.3, as the example. Alian 96.3 was launched in 2017 to provide broader and easier media access for more than 94 percent of the indigenous villages in Taiwan. This radio station also set a new Taiwanese record for the most languages spoken on one radio station by providing programs in 16 different indigenous languages.

This paper raises the question of indigenous radio as a practice of social history and as a possible bridge between memories of the past and hopes for the future. This study started from the course of radio production in indigenous college in higher education to explore the potential of fostering indigenous radio talents. Furthermore, drawing on data from content analysis of the radio program and in-depth interviews with executive board and empirical practitioners of the national radio station, this paper demonstrates how the particular capacities of the indigenous radio may provide singular insight into the empowerment of indigenous peoples in Taiwan.

....

Chun Wei Daniel Lin is Assistant Professor of Communication Studies in Department of Indigenous Languages and Communication, College of Indigenous Studies, National Dong Hwa University, Taiwan. He worked as a radio news correspondent before he completed his PhD which examines the ways in which the expansion of public service broadcasting in Taiwan was socially defined and the cultural and social consequences of it. His areas of research include journalism, radio study, media-democracy relationships, and political economy of communication.

Affording Musical Communities at 6DBY Larrkardi Radio, Derby, Western Australia

Brigitta Scarfe
Monash University
brigitta.scarfe1@monash.edu

This presentation draws upon ethnographic research that investigates how 6DBY Larrkardi Radio, a local, Aboriginal-owned radio station in Derby, Western Australia (WA), contributes to emotional wellbeing in the community. By cultivating original music practices, 6DBY affords local musicians musical pathways (after Finnegan 1989) to express and legitimise cultural identities and histories fraught with the forced removal and resettlement strategies of successive state governments. The station also affords pathways to employment by providing local community members opportunities to develop skills relating to musical performance, media production and broadcasting, thus enhancing feelings of agency and social mobility among Aboriginal youth at risk of depression and suicide. This presentation employs an ecological approach to wellbeing (after DeNora 2013) and builds upon existing research that highlights how Indigenous community radio initiatives and institutions serve to improve emotional wellbeing in regional and remote communities. However, few of these studies investigate Indigenous radio in the remote Kimberley region, which has one of the highest suicide rates in the world. By drawing upon semi-structured interviews conducted with radio staff and community members over four months in 2017–8, this research aims to privilege local knowledge surrounding music, health and identity construction, and, in so doing, provide new insights into how a marginalised community combats adversity and instils hope in the next generation.

....

Brigitta Scarfe is an ethnomusicology MA student and sessional teaching associate at the Sir Zelman Cowen School of Music, Monash University. Through employing ethnographic methods, her thesis examines how contemporary music practices in Derby, Western Australia, serve to afford hope, identity, and belonging within the local community.

Te pūtahitanga o ngā reo irirangi Māori: New Zealand's indigenous radio network in the era of media convergence.

Rufus McEwan
AUT University
rufus.mcewan@aut.ac.nz

Operating for over two decades, New Zealand's indigenous "Iwi Network" is comprised of 21 stations that broadcast a mixture of Te Reo Māori and English language programming across the entire length of the country. The Iwi Network was established amidst a developing awareness of New Zealand as a postcolonial society, specifically targeting a severe decline in the use of the indigenous language. As a radio initiative, the Iwi Network guaranteed Māori autonomy in the mediated protection and promotion of indigenous identity. The Iwi Network stands apart from the mainstream commercial and public service sectors but is now similarly confronted with the challenge of a rapidly changing media landscape. Utilising convergence as a prominent, albeit problematic, descriptor of media transformation, this paper analyses the response of Iwi Network stakeholders to convergence processes. I discuss such industry initiatives that include the establishment of web-based switching facilities to share Iwi content across the network, and a partnership agreement with Radio New Zealand, the national public service broadcaster, intended to promote digital activities. The analysis teases out the complexities and nuances of an alternative, indigenous approach to the typically commercial imperatives of media convergence. Ultimately, this paper seeks to understand the experiences of radio practitioners tasked with the preservation and progress of indigenous voices in an era of convergence and provide further contextual insight into contemporary processes of radio change.

....

Rufus McEwan is a lecturer of radio and communication studies at AUT University in Auckland, New Zealand. His PhD, completed in 2016, examined the reflexive relationship between media convergence and the New Zealand radio industry. Current research seeks to extend this approach to alternative radio sectors and measure professional radio experiences against wider concerns regarding contemporary media work. He has recently published in *The Radio Journal* and the *Media*

Studies Journal of Aotearoa New Zealand. Rufus worked as an announcer and producer in the New Zealand radio industry for several years before pursuing a career in academia.

The Cultural Work of Tribal Radio

Katie Moylan,
University of Leicester
km264@le.ac.uk

If the work of community radio is to engage comprehensively with the needs of (often marginalized) groups represented (AMARC 2018) and thus to facilitate articulations of community experience and identity, this paper suggests that these inclusive aims are particularly valuable for community radio stations serving tribal reservations. Community radio can be usefully understood as a grassroots initiative for empowering marginalized communities by providing broadcast opportunities for community self-representation (Lewis and Booth 1989; Barnard 2000; Scifo 2008; Moylan 2013; AMARC 2018). Three community stations on tribal lands in Arizona combine cultural preservation, educational and first language programming with an eclectic mix of musical genres across their broadcast schedules. This paper draws on interviews with tribal practitioners to explore how their production practices incorporate community-building strategies in different ways, reflecting the particularities of the tribes represented.

For stations based on tribal lands, the need for community-led programming can be both more pronounced—even urgent—and less resourced (Keith 1996) than for standalone community programmes and dedicated stations in urban areas. Tribal practitioners draw on particularly rich cultural, linguistic and musical tribal traditions for show content, producing diverse programmes with valuable insights into each culture. Crucially for tribal listeners living away from the reservation, streamed content connects them to tribal culture but also to everyday reservation life. In this, and in the transmission of culturally-specific tribal content, tribal stations in many ways epitomise the capacities, and possibilities, of the community radio form.

It is often the case that marginalized communities struggle on multiple material and political fronts to find space for community self-representation. At its best, community radio can provide tools for negotiating these struggles through producing accessible and useful content to tribal members, through 'strategies that expand prefigurative spaces', as Harsha Walia argues, which can be 'truly revolutionary when they connect with as opposed to withdraw from people.' (Walia 2013: 181). It is in providing the means to create and discursively participate in these reciprocal spaces that tribal radio's particular capacity for ongoing community outreach demonstrates its value through strategically reproducing and reinforcing 'community' in modes particular to the station's tribe, rather than adhering to top-down modes of production lacking in both familiarity and tribal recognition.

....
Dr Katie Moylan is Lecturer in Media at the University of Leicester, where she runs and teaches on a practice-based module on community radio production in collaboration with Leicester community station EAVA FM. Her book, Broadcasting Diversity (Intellect, 2013), explores migrant representation across PSB and community radio in Ireland. She also writes on television aesthetics and teaches television studies. Her second book, The Cultural Work of Community Radio (Rowman and Littlefield), is forthcoming in 2018.

Empathy and Ethics in Radio and Podcasting

Rm 3: Sala Torre

Chair: Alexander Badenoch

Podcasting Emotions

Mia Lindgren
Monash University
mia.lindgren@monash.edu

This presentation explores journalistic emotional labour in the context of podcasting. It expands the work in journalism studies by Wahl-Jorgensen, Anderson and others by discussing how podcasters infuse storytelling with subjectivity and emotions. Podcasting has provided a platform where personal and affective storytelling can create emotional connections that "sustain communities and relationships" (Beckett and Deuze, 2016).

Drawing on case studies including autoethnographic reflections and interviews with podcast producers, the presentation explores journalistic podcast genres that expand the concept of 'soft news' to build communities in and around information.

This fascination with personal journalism, including those of the journalist, in podcasts raises ethical questions of using people's secrets and pain for listener entertainment (cf Goudeau, 2017; Lindgren, 2015). It also provides a point for interrogation as journalistic storytelling evolves to encompass more subjective approaches, offering a way for journalism to reasserts the impact and value of critical and independent journalism with human interest at its center (Beckett and Deuze, 2016).

References

Becket and Deuze. 2016. "On the Role of Emotion in the Future of Journalism." *Social Media and Society*. May 2016

Lindgren, Mia, Balancing personal trauma, storytelling and journalistic ethics: a critical analysis of Kirsti Melville's The Storm, *RadioDoc Review*, 2(2), 2015. doi:10.14453/rdr.v2i2.8

....

Associate Professor Mia Lindgren is Foundation Head of School of Media, Film and Journalism at Monash University, Australia. She is co-author of two books about broadcast (2005; 2013). She works across traditional and non-traditional forms of research, publishing her work in peer-reviewed academic journals and as radio productions; in the areas of journalism studies/practice, journalism education, podcast and radio studies. She is co-Editor of *The Radio Journal: International Studies in Broadcast & Audio Media* and Associate Editor of the online journal *RadioDoc Review.*

Slow radio and the Ethics of Care Author:

Kate Lacey
University of Sussex
k.lacey@sussex.ac.uk

This paper is concerned with thinking through the ethics of broadcast communication by examining in historical context the discourses circulating around experiments in slow radio.

The BBC is just one major broadcaster that has begun highlighting 'slow radio' with broadcasts of immersive sound walks, nature recordings and audio close-ups of nostalgic, meditative or restorative sounds, or by extended long-form or 'free-form' features. These are promoted as 'an antidote to today's frenzied world', a chance 'to step back from the busy hurly-burly of life'.[1] At one level, then, they serve performatively to demonstrate an institution's empathy with the experience of listeners. In line with the broader slow media movement, slow radio is commonly framed in terms of an ethics of care for the self, a defensive and privatised response to the 'malign velocities' of contemporary life.[2] Other more radical experiments in slow radio, like 2012's *Radio Boredcast,* are framed as more explicitly subversive, introducing perhaps a more politicised or public ethic of care.[3]

These phenomena raise several interrelated questions that this paper will seek to address and critique: how these particular discourses understand the relationship between the ethics and aesthetics of broadcast radio; whether there is something specific in these discourses about the ethics of the ear; the extent to which the ethics of care invoked is constitutive of or resistant to a 'harmful' media ecology and rampant individualism; and how the current iteration of this relationship connects with historical debates about the protection of listeners from a barrage of stimuli.

References

BBC Radio 3 Slow Radio: http://www.bbc.co.uk/programmes/p05k5bq0; BBC Radio 3 : A Slow Radio Soundscape: Birdsong and Vapour Trails http://www.bbc.co.uk/programmes/b08rg41l:

Noys, B. (2014). Malign velocities: Accelerationism and capitalism. John Hunt Publishing.

People Like Us: Radio Boredcast Schedule: http://peoplelikeus.org/2012/radio-boredcast- schedule/; see also https://www.wired.com/2012/03/slow-radio/; and Razlagova in Loviglio and Hilmes, 2013, pp.70-71.

....

Kate Lacey (BA London, PhD Liverpool) is Professor of Media History and Theory in the School of Media, Film and Music at the University of Sussex. She has published widely on broadcasting history and emergent media forms. She is the author of *Feminine Frequencies: Gender, German Radio and the Public Sphere 1923 to 1945* (University of Michigan Press, 1996) and *Listening Publics: The Politics and Experience of Listening in the Media Age* (Polity, 2013). She was a founding member of the Radio Studies Network and *The Radio Journal*, and sits on the UK Radio Archives Advisory Committee.

'We are all Broadcasters!'…? Closeted Empathy for 'CIBS''s Ethnic Radio Publics

Lisa Leung
Lingnan University
leunglym@ln.edu.hk

Hong Kong has only recently witnessed the emergence of radio programmes done by (south) Asian minorities, despite their generations of settlement in the territory. Part of the contribution comes from the territory's only public service broadcaster, Radio & Television Hong Kong (RTHK), which started the 'Community Involvement Broadcasting Scheme' (CIBS) in 2013.

The paper asks: why is radio broadcasting adopted as the vehicle for minority voice, in this visually oriented era? For public service broadcasters, what are the concerns and limitations involved in providing ethnic minorities such opportunities for producing their own programmes? How do the minority groups struggle for and negotiate with the technical and political challenges involved in the bid to tell their own stories?

Hence this paper explores how minority radio programmers strategically constructed their 'voice,' including performing multicultural integration as expected by their beneficiary, the RTHK .

Through analyses of selected programmes and interviews to both the south Asian participants of the scheme, as well as the scheme's organizer, the paper discusses the politics involved in the public service broadcaster's efforts to 'listen', as well as the minority communities' tactics to 'be heard' and not to be seen. Drawing on Husband's, Ratcliffe's, and Dreher's notions around 'politics of listening', the paper hopes to contribute to the ethics of broadcast listening and empathy for ethnic minorities in a culturally homogeneous setting like Hong Kong.

References

Dreher, Tanja (2010). Speaking up or beingheard? Community media interventions and the politics of listening. *Media, Culture & Society* © 2010 SAGE Publications (Los Angeles, London, New Delhi and Singapore), Vol. 32(1): 85–103 [ISSN: 0163-4437 DOI: 10.1177/0163443709350099]

Husband, Charles (2000). Media and the public sphere in multi-ethnic societies. In Simon Cottle. *Ethnic minorities and the media*. Buckingham: Open University Press, pp.199- 214.

Ratcliffe, Krista. (2005). *Rhetorical listening: Identification, gender, whiteness*. Carbondale: Southern Illinois University Press.
⋯⋯⋯⋯⋯⋯⋯⋯⋯⋯⋯⋯

Lisa Y.M. Leung (BSSC in Communication, HKBU; DPhil, University of Sussex) is Associate Professor of Department of Cultural Studies, Lingnan University Hong Kong. She has researched and published extensively in the area of minority and migration studies, and is co-author of the book *Understanding South Asian Minorities in Hong Kong* (HKU Press, 2014). A trained radio producer, she has also published in the area of radio and publics, such as 'Online radio listening as affective publics? (Closeted) participation in the post-Umbrella Movement everyday', in *Cultural Studies*, Routledge (2017).

"*Invisibilia* and the Limits of Empathy"

Jason Loviglio
University of Maryland, Baltimore County
loviglio@umbc.edu

This presentation focuses on the NPR podcast *Invisibilia* to critically examine the relationship between contemporary audio storytelling and empathy.

In recent years, US-based public radio and the podcasts that have spun off from them, have placed empathy at the center of their programming. When telling the story of poor Mexican-American children, Ira Glass explains that he "tried to structure the story to make [them] seem like just your kids, if you live in the suburbs, and to try to create empathy, to say that this person is just like you."

This idea that radio stories about the marginalized will humanize them to affluent listeners is now baked into the format of many kinds of non-fiction audio work. NPR's *Invisibilia*, hosted and produced by veterans of *This American Life* and *Radio Lab,* has dedicated a great deal of attention to the power of feelings in general, and empathy in particular. This paper includes a close reading of one episode, featuring an anthropologist's mission to understand *liget*, the emotion behind head-hunting among the Ilongot people who live on an island in the Phillipines.

The documentary struggle to understand something as exotic as headhunting offers a useful metaphor for the public radio empathy complex, as it has spun out on non-fiction prestige podcasts in the US and elsewhere. Emotions are represented in these audio works as the secret to bridging impossible social and cultural divides. But it is social distance, this paper argues, that is constitutive of the pleasures connected to radio empathy.

References:

Ira Glass. "Mo' Better Radio." *Current*. May 25, 1998. https://current.org/1998/05/mo- better-radio/
⋯⋯⋯⋯⋯⋯⋯⋯⋯⋯⋯⋯

Jason Loviglio is associate professor and founding chair of Media and Communication Studies at the University of Maryland, Baltimore County. He is author of *Radio's Intimate Public: Network Broadcasting and Mass-Mediated Democracy* and co-editor, with Michele Hilmes, of *Radio Reader: Essays in the Cultural History of Radio* and *Radio's New Wave: Global Sound in the Digital Era.* He serves on Peabody screening committees, the Library of Congress' Radio Preservation Task Force, and the International Advisory Board of *Radio Journal: International Studies in Broadcast and Audio Media*.

Being Heard: Radio Broadcasting and Representation

Rm 4: Sala Chiesina

Chair: Anya Luscombe

The banks of the Old Chico: free voices on a radio documentary of a Brazilian community that lives by a river

Graziela Mello Vianna
Federal University of Minas Gerais
grazielamv@ufmg.br

Carolina Resende Gonçalves
Rede Cidadã, Federal University of Minas Gerais
carolinaresendeg@gmail.com

This paper aims to think about certain communities at risk and with little visibility in the mainstream media and radio broadcasting. Specifically, we are interested in an exception: a radio documentary named *On the banks of the Old Chico: memories of a deep river* produced and broadcasted by a Brazilian university radio that reveals the memory of communities

living on the margins of one of the most important rivers in Brazil: São Francisco River. This river has undergone significant changes in recent decades, such as the impossibility to navigate in several passages, besides the silting and clearing of vegetation of its banks. These changes affect the communities that live along its banks, but usually don't have visibility on radio neither on TV. The interviews of the documentary were held *in loco*: by the river, in the small houses, on a boat, in local distilleries or wherever people work or live. We understand that the radio speech has materiality; it represents a missing body by the traits that constitute the voice performance and also unveil a soundscape with various reliefs, such as recognizable Brazilian back lands accent, the traditional songs related to the river, the sounds of water and other environments of its banks. This "missing body" guides us into a spatiotemporal transposition, leading us to the São Francisco river landscape, transformed by such latest environmental issues. The theoretical scope that guides us to understand these materialities is based on the contributions of sound studies to understand soundscapes and its relations to social environments, and the literature about radio documentary (or radio feature) to think about the language and the social uses of this format. So, we propose to understand how this "unknown" was finally listened to in this documentary broadcast on an alternative university radio station, also considering the fact that there is no room for a documentary format in other media organisations in Brazil.

Graziela Mello Vianna has a PhD in Communications (School of Arts and Communications of São Paulo University – ECA-USP). She is a Professor at Federal University of Minas Gerais (UFMG) in Brazil where she coordinates the research group named GRISsom. She develops research about radio, soundscapes, and sound images and is a member of international research projects such as PIMI (Patrimoines-Images-Médias-Identité) between Brazilian and French universities and the project AMOPC (about the memory of communication's professions) between Portuguese universities and UFMG. She has many articles published in Brazil and abroad and her last book published in December 2017 in Brazil is titled *Imagens sonoras no ar* (*Sound images on air)*.

Carolina Resende Gonçalves graduated in Communications (Journalism), at the Federal University of Minas Gerais. During graduation, she was a scholarship holder at the Radio UFMG Educativa between December 2013 and March 2015, when she covered as a journalist the Cinema in the São Francisco River project and produced the radio documentary *On the banks of the Old Chico*. She returned to Radio UFMG Educativa in September 2016, where she worked as trainee until January 2017. She works as a Social Educator at the non-governmental organization Rede Cidadã (Citizen Network) in Belo Horizonte.

On what it means to be free: making radio with women of criminalised experience in Adelaide, Australia.

Heather Anderson
University of South Australia
heather.anderson@unisa.edu.au

Charlotte Bedford
University of South Australia
charlotte.bedford@unisa.edu.au

Women and girls make up only a small percentage of the overall prison population, however, there has been a significant increase in their representation, most notably over the past 20 years[1]. Despite this, the fundamental understandings regarding prison reform are based on a male norm, failing to meet the needs of female offenders[2]. Furthermore, the general public has a very limited understanding as to what it means to be a criminalised woman, especially during the re-entry period. What role can community radio, as a cultural resource[3] that prides itself on inclusion, play in addressing this lack of understanding. And how can participation in radio production support women as they transition to life outside of the criminal justice system? How does community encapsulate for these women what it means to be free?

This paper outlines the findings from an ongoing grassroots action research project conducted with a support group for women of lived prison experience, based in Adelaide, South Australia, to investigate radio production as a means for supporting women in their transition to life outside of prison. It draws on observations made over a 1.5 year period of radio production supported by semi-structured interviews and thematic content analysis to demonstrate the empowering effects of community radio for women of criminalised experience, both personally and by shifting public discourse on criminal justice issues.

References

1. Carlton B and Segrave M (2013). *Women Exiting Prison: Critical Essays on Gender*, Post-Release Support and Survival. London: Routledge.

2. Walmsley R (2015). *World Female Imprisonment List: Women and Girls in Penal Institutions, Including Pre-trial Detainees/Remand Prisoners*. London: Institute for Criminal Policy Research.

3. Meadows M, Forde S, Ewart J and Foxwell K (2007). *Community Media Matters: An Audience Study of the Australian Community Broadcasting Sector*. Brisbane: Griffith University.

Dr Heather Anderson is a Senior lecturer in journalism at the University of South Australia. Her research interests revolve around the different ways media can be used to empower marginalised groups, especially in regards to community radio, which she has been involved in since the early 1990s. Her first book, on community radio and prisons worldwide, was published by Peter Lang in 2012.

Dr Charlotte Bedford is an alternative and community media researcher, specialising in radio and social change. Her research interests are based in over 25 years experience of developing and delivering media projects alongside diverse and primarily disadvantaged communities. This includes a role in establishing the Prison Radio Association leading to the launch of the first national prison radio service. Her first book, on the history of UK prison radio, is scheduled for publication in 2018

Studio Kalangou: the Niger radio and its impact on civil society

Emma Heywood
University of Sheffield
e.heywood@sheffield.ac.uk

The significance of radio as a provider of essential news and information in conflict-affected and fragile countries cannot be underestimated nor can its role in promoting citizens' participation and holding authorities to account. Yet the challenges to realising the radio's potential, optimising access, and promoting its fullest impact on civil society, remain immense.

This paper provides an initial overview of a new impact assessment study being conducted into *Studio Kalangou*, a radio station in Niger which works alongside the country's two main (private and community) radio organisations. The *Studio*, set up in 2016, aims to provide people throughout the country with independent, professional and useful radio programmes, whilst also supporting the development of local radios. This project draws on the qualitative and quantitative approaches used previously for research conducted in summer 2015-16 into the role of local media and NGOs (non-governmental organisations) in the West Bank, where there is a strong history of civil society. This contrasts with Niger where interactions between civil society and radio require reinforcement to give a voice to suffering or forgotten populations and to strengthen the capacity of marginalised communities. The paper discusses interviews in Niger with radio staff, civil society representatives and members of the community and also the preliminary content analysis of the radio output.

Dr Emma Heywood, from the University of Sheffield, is working on an impact assessment study into radio provision in Niger, drawing on a previous British Academy-funded project which investigated the role of local radio in NGO activities in the West Bank. She has written a number of peer-reviewed articles and also a book, "European Foreign Conflict Reporting: A Comparative Analysis of Public News Providers" Routledge (War, Media and Security series).

Higher Education and University Radio

Rm 1: Salone Grollo

Chair: J Mark Percival

Other voice?: Educational radio programs

Tal Laor
Ariel University
tall@ariel.ac.il

For every communicational medium, content is key. This is especially the case with radio. In the 1930s, the "Golden Age" of radio ensured that unique radio content was consolidated. Its role in society was that of a great unifier. As a mass media tool, many of its broadcasting patterns were first shaped.

One model of radio is the educational model. This describes a non-commercial radio station operated by students of a college, university, or any other educational institution (Cavallo, 2013; LLC, 2010; Sauls, 2000). In many countries, campus stations are set up for professional training of future radio professionals. These stations are characterized by varied content, alternative music, and content suitable for to a campus atmosphere and local community. In Israel, educational radio has operated for the last 25 years from academic institutions.

The purpose of the current research is to evaluate the content of educational radio in Israel. This will be accomplished by analyzing their broadcasting schedules and comparing them to leading national radio stations. In addition, interviews with key personalities in educational radio were carried out along with interviews of students and program graduates. The importance of this research is derived from the centrality of university radio as an educational source of future broadcasters and broadcasting trends. The findings show that in Israel, educational radio students tend to define their music as a compromise between mainstream and alternative, but closer to the mainstream. Programs usually include content which is covered in the national media. The importance of this research is derived from the centrality of university radio as an educational source of future broadcasters and broadcasting trends.

....

Dr Tal Laor is head of studying, teaching, and broadcasting radio and audio in the new media track, School of Communication, Ariel University. His main research field is radio and its adaptation to the internet. The field of radio research is lacking, and specifically in Israel. In the past few years he has been leading a number of studies that deal with various issues related to Israeli Radio. Lately he is working on research about the convergence and adaptation of the radio to the new media.

Under-resourced and Under-funded: Canadian Community/Campus Radio

Anne F. MacLennan
York University
amaclenn@yorku.ca

In 2017, the Public Broadcasting Service and BBC's local radio both celebrated fifty-year anniversaries, but Canadian community/campus radio did not emerge with as great a flourish. The contemporary community/campus radio station in Canada works under the burden of a lack of sufficient resources and funding. Canada has public, national broadcasting network, the CBC, and private commercial broadcasting. The community/campus radio stations are scattered throughout the country in both rural and urban environments, divided into the categories of community, campus, Native A and Native B. The first community licence was issued in 1972 to CKRL FM, a student radio station at Université Laval in Quebec City. Wired World in Kitchener, Ontario received the second community licence. The seventies were a time of dramatic cultural and social change in Quebec when funding was provided for community stations and they assumed a role in the growth of the distinct communities of Quebec. The early support of community stations was not sustained, however, their survival is a testament to the work of community/campus radio stations and their essential role in their individual communities. This work concentrates on the precarious nature of community/campus radio today. The challenges presented by the lack of network support, resources, or funding counter-balanced by devotion and volunteer work of communities usually ensures station survival, but not always. The station renewal application data and interviews provide the foundation for the analysis of the state of community/campus radio stations while the Canadian Radio-television and Telecommunications Commission examines radio in its Three-Year Plan.

....

Anne MacLennan, Associate Professor, York University and editor of the *Journal of Radio and Audio Media* is writing "Remembering Radio: The Canadian Radio Audience in the 1930s", First Person Plural: Transcribing the Perspectives of Canadian Broadcast Pioneers for a Digital Age" Her recent book is Seeing, *Selling, and Situating Radio in Canada, 1922-1956* with Michael Windover. She has published in the *Journal of Radio & Audio Media* and *Women's Studies: An Interdisciplinary Journal*, *The Radio Journal, Relations Industrielles/Industrial Relations, Urban History Review* and other collections. She researches media history, community radio, popular culture, women, social welfare, poverty and cultural representations.

Two Radio Stations and One University – Shared Communities of Interest

Bruce Berryman
RMIT University
bruce.berryman@rmit.edu.au

Some of Australia's most dynamic and innovative community radio stations have emerged from university campuses or other educational institutions. This presentation will focus on the relationship between two such Melbourne stations – 3RRR FM and SYN Media – and RMIT, the university which spawned them.

3RRR, one of Australia's largest community radio stations, was amongst the first in Australia to be issued with an educational licence in 1976, while SYN Media was granted a metropolitan wide FM licence in 2001. The stations have differing, but similarly robust relationships with RMIT. This paper presents initial research findings into this long-term relationship in order to understand how the relationship has evolved, how such a collaboration is sustained and its usefulness in a contemporary context.

....

Bruce Berryman is head of radio production at RMIT University in Melbourne. He has been involved in the community radio sector for over 30 years, working as a producer, presenter and programmer. His PhD and continuing research focuses on networked collaboration in co-located and distributed settings. Bruce has been involved in The Radio Conference since 2003 and was co-convener of the 2005 Radio Conference hosted by RMIT in Melbourne. Aside from his role in the university's radio studies he manages the Professional Communication degree, an interdisciplinary program with offerings at RMIT's campuses in Melbourne, Ho Chi Minh, Hanoi and in Singapore; another site of networked collaboration.

PSB and the Digital

Rm 2: Sala del Teatro

Chair: Janey Gordon

Radio New Zealand and the Internet: Ten years of transformation

Matt Mollgaard
Auckland University of Technology
matt.mollgaard@aut.ac.nz

In 2007 I surveyed Radio New Zealand audience data to interrogate how its relatively new website was being used by listeners. That research found that 'the majority of New Zealand users accessed the Radio New Zealand site to engage in activities complementary to the actual linear, geographical broadcast, while only around 10 per cent used the digital audio and time-shifting features of the website' (Mollgaard, 2007). A decade later, I revisit audience use of the Radio New Zealand website with new tools such as Google Analytics and Radio New Zealand's own reporting regime as well as other sources to demonstrate how New Zealand's only public broadcaster has met the challenges of digital transformation.

In a sense, Radio New Zealand has 'rebelled against itself' in creating a contemporary and captivating web experience for its current and emergent audiences, in the face of financial hardship, staff revolts and government indifference. This research reveals the key drivers of change at Radio New Zealand over the past decade as it has realigned itself to growing online audiences, the increasingly visual nature of media cultures, the potentialities of new internet developments and the changing nature of audiences in the digital age.

This research reveals significant changes in both the amount of people using the website and how it is used, as well as definitive shifts in the design and use of audio and other content elements available through the website. The remarkable increase in audience uptake of web-based programming generated by Radio New Zealand is a complex reaction to critical changes at the organisation, but also changes in digital technologies and how contemporary media audiences use them. This research provides more insights into how radio is transforming in the multi-platform, and arguably, increasingly platform-neutral digital environment.

References

Mollgaard, M. (2007). 'Radio New Zealand and the internet'. *Communication Journal of New Zealand*. 8 (1); pp. 63-75.
....

Dr Matt Mollgaard is Head of Radio in the School of Communication Studies at Auckland University of Technology, New Zealand. He has a 25-year history of working in radio as well as 15 years as a radio researcher and teacher,

No Longer One-to-Many: How Web 2.0 Gives Voice to a Public Service Radio Audience

Maureen Sinton
Auckland University of Technology
maureen.sinton@gmail.com

How can a public service radio (PSR) broadcaster remain relevant in a digital environment that offers listeners so many listening platforms? The answer may lie in employing those same platforms to provide content to close the gap between broadcaster and audience. The traditional production model of PSR provided the audience with a one-to-many listening

experience. Interactivity did occur but was in the form of letters and postcards, phone calls taken off air and from the early 1980s, faxed messages.

This paper is based on the findings of a research project using RNZ National, New Zealand's public service radio broadcaster, as a case study. Two sets of data were collected comprising interactive content within over 100 hours of on-air material and semi-structured interviews with RNZ National producers and hosts. The broadcast content and interviews were coded and analyzed using Grounded Theory.

A key finding was that the PSR audience are willing participants, using SMS texts, emails and social media posts to interact with the broadcaster in considerable numbers providing content that is fresh, relevant, at times humorous, plentiful – and immediate. Compared with earlier forms of interactivity, listeners can now hear their feedback broadcast within minutes and furthermore, hear the reactions of other listeners. Meantime, the broadcaster benefits from low cost content usable in any daypart, which can be gate-kept to maintain broadcast standards and edited to the required duration while social media posts not used on air remains on the network's social media sites for consumption. Within a well-served radio market, RNZ National's listening audience is growing, and their online presence is significant. This study indicates that the use of Web 2.0 technology can invigorate a PSR broadcaster's content, growing audience share and ensuring that they remain relevant in a multiplatform environment.

....

Maureen Sinton (BA, MCS, AUT) is a PhD student at Auckland University of Technology's School of Communications. Her passion for media is grounded in a career comprising 13 years as a radio producer and 17 years as a television programmer and producer. Her research interests include talk radio and interactivity. Reflecting her whakapapa Maori (Maori lineage), she is also interested in examining broadcasting from a Maori perspective.

The change of public radio listeners behavior

Jana Magdoňová
Charles University
jana.klementova90@gmail.com

Motoring development, the expansion of the Internet and its availability and the invention of smart phones have completely changed the habits of people. But how does it actually affect listening to the radio? In my presentation I will focus on listeners of the Czech public radio, namely the most listened station Radiožurnál

The presentation is based on the data from the private company Median which has been collecting data of the lifestyle of Czechs since 1996 (Continuous multi-client research on consumer behavior, media consumption and lifestyle, MML - TGI). In this research, the company examines 23,000 respondents (15,000 Czechs, 8,000 Slovaks), their taking to various brands which are linked to television viewing data, radio listening, print frequency and Internet. In addition, Median does the continuous measurement of the listening, the so-called Radioprojekt. It has been operating since 2006, but traceable data is also from previous years. Radioprojekt includes all Czech nationwide, regional and local radio stations. The research is carried out on a sample of 30,000 respondents per year. With this unique dataset, it is possible to examine how the behavior of the listener has changed and what effect it has had on listening to the radio.

The presentation does not deal with how the media affect the audience, but on the contrary, how the audience is acting on the media. Listeners will be at the center of this work.

In the first part, I would like to present the amount of data and the way it was collected. It is necessary to explain how data could be used and how Data Analyzer program works. It is a program which Median uses for the data interpretation. The next part of the presentation will focus on already selected factors of behavior of the listeners and their lifestyle. Finally, I will try to interpret and explain the data.

....

Jana Magdoňová works as an anchor and journalist in the Czech public radio Radiožurnál. She has been working on radios for nine years and specializes in public services and news. She is also a PhD student at Charles University in Prague. Her dissertation thesis focuses on the behavior of radio listeners during the last twenty years.

Wireless Battles: Dissidence and Transnational Activism in the Americas

Rm 3: Sala Torre

Chair: Emma Heywood

Radio Wars: Rewriting Cold War History in the Caribbean

Alejandra Bronfman
University at Albany, SUNY
abronfman@albany.edu

For most places in the Caribbean, the term Cold War fails to describe the contentious, noisy, violent politics of the 1950s and 60s. Nor does the category "proxy wars" adequately characterize the complex alliances and oppositions among Caribbean nations including Haiti, Cuba, the Dominican Republic, and Venezuela. In the rapidly changing political contexts of 1957-62, Papa Doc and Fidel Castro rose to power, while Rafael Trujillo's regime weakened and ended with his assassination in 1961. Venezuela, meanwhile, emerged from a military dictatorship and moved towards democratic rule. Actors across the

ideological spectrum engaged in transnational "Radio Wars" in their efforts to both undermine and prop up particular regimes. The hemisphere filled with the din of broadcasts, which, according to the New York Times, "reached fever pitch" in July of 1959. This paper explores those radio wars, understanding them as an enactment of the complex hemispheric politics of the day. More broadly, it offers a critique of Cold War scholarship focused narrowly on the Northern Hemisphere.

....

Alejandra Bronfman is Associate Professor of Latin American, Caribbean and US Latino Studies at SUNY Albany. Her third book, *Isles of Noise: Sonic Media in the Caribbean* (University of North Carolina Press, 2016), which records unwritten histories of broadcasting and sonic technologies in the early twentieth century.

Waves Across the Río de la Plata: Uruguayan Radio and Peronist Argentina, 1946-1955

Christine Ehrick
University of Louisville
christine.ehrick@louisville.edu

Since its earliest days as an independent nation, Uruguay has often welcomed political exiles from Argentina, many of whom have used their smaller neighbor as a locale from which to bolster their allies and harass their enemies across the Río de la Plata. The advent of radio gave this relationship new immediacy, as exile messages issued from Uruguayan microphones could easily reach Argentine receivers. Not surprisingly, these border broadcasts were the source of tension between the two countries, particularly during the years of Juan Perón's first Presidency in Argentina (1946-1955), when anti-Peronist broadcasts emanating from Uruguay were met with official Argentine threats as well as efforts by Peronist agents to purchase Uruguayan radio stations. By reconstructing the history of Peronist-era 'radio wars' across the Río de la Plata, this paper will present a different view of the Cold War era in Latin America, one where regional politics held sway, and where mass media, especially radio, was a key battleground.

....

Christine Ehrick is an Associate Professor of History at the University of Louisville. Her second book, *Radio and the Gendered Soundscape: Women and Broadcasting in Argentina and Uruguay, 1930-1950*, was published in 2015 by Cambridge University Press. She is also Communications Director for the Radio Preservation Task Force.

Radio Free Dixie: Anti-Racist Broadcasting in the Americas

Tom McEnaney
University of California, Berkeley
tmcenaney23@gmail.com

This talk brings together two responses to radio as a colonial tool—Franz Fanon's "Here, the Voice of Algeria" and George Orwell's "Poetry and the Microphone"—to consider the 1960s African American radical Robert F. Williams's Cuban radio program "Radio Free Dixie" and its English language tagline, "Broadcast from Havana, Cuba, where integration is an accomplished fact." Fanon's study of Algerian revolutionary radio analyzes Arabic language broadcasts that usurped the medium French colonists used to connect colony and empire. In Orwell's discussion of 1940s BBC broadcasts to India to galvanize support for imperial Britain "broadcasting poetry to people who know your language but don't share your cultural background" led Orwell to write a newly popular poetry. Borrowing from Fanon's appropriation of radio's weaponization, and reorganizing Orwell's model to agitate for the empire to hear itself differently, Williams's transnational broadcasts directed back home become a transnational sound meant to snap the sonic color line between Cuba and the United States.

....

Tom McEnaney is Assistant Professor of Comparative Literature at Cornell University. His book, *Acoustic Properties: Radio, Narrative, and the New Neighborhood of the America*s (FlashPoints at Northwestern University Press, 2017) investigates the co-evolution of radio and the novel in Argentina, Cuba, and the United States.

The Radio Arts

Rm 4: Sala Chiesina

Chair: Virginia Madsen

The legacy of Free Radio on Contemporary Radio Arts Practice

Magz Hall
Canterbury Christ Church University
magz.hall@canterbury.ac.uk

Free Radio inspired the Mini FM movement in Japan led by Tetsuo Kogawa in the 1980's and the artist station Radia in 1992 from Banff Arts Center Canada. The influence of free radio continued across borders inspiring artists such as Wojciech Bruszewski and LIGNA. This paper will consider the further impact of Free Radio in expanding contemporary arts practice in arts settings. I will draw from my practice based research and consider how my recent works fit into the expanded field of free radio, radio art and environmental sound art practice, focusing transmitter based works for radio. This paper will consider the ecological and technological implications of making sound based radio works outside. Considering how the artist can produce multimedia radio and sound works that not only reflect the environment but actively work off grid. Nam June Paik predicted a radical and exciting future for artists and technology, "Someday artists will work with capacitors, resistors and

semi-conductors as they work today with brushes, violins and junk." (1965), something I have been embraced in my sound installations. 'Tree Radio' (2015) at the Yorkshire Sculpture Park, transformed an oak tree into a micro radio station, to reveal the hidden facets of organic tree life using simple FM wireless technology. Engaging the public to think about trees as transmitters and radio's early military history, as Art for the Environment which has been key to several of my recent installations works, taking forward my PhD research on the future of radio how to present radio art to a wider public. Working at the intersection between art and technology, it encourages one to think about early radio military history; that radio spectrum as the root of all wireless technology and how simple, cost effective and green radio can be.

....

Dr Magz Hall is a senior radio lecturer at Canterbury Christ Church University. Her sound and radio work has been exhibited at Yorkshire Sculpture Park, The British Museum, The Tate Britain, the Sainsbury Centre, Whitechapel Gallery, V and A, Jerwood Visual Arts, The Barbican, MACBA Barcelona, Denmark, Italy, Germany, Norway, Morocco, Canada and the USA and broadcast internationally. *Tree Radio* at YSP was a finalist for the British Composer Award for Sonic Art. Magz heads artist led group Radio Arts and has curated works for exhibition, broadcast, she has led numerous hands on workshops with the public in arts spaces. Much of her work is concerned with speculative futures of FM, inspired by 100 years of international radio art practice.

How to Explain Radio to a Dead Huia: critical ecological strategies in the contemporary transmission arts.

Sally Ann McIntyre
Independent / Artist Researcher
staticmansion@gmail.com

Media technologies, despite their continuing protestations of immateriality, are reliant on a material infrastructure that draws on finite resources. The search for a way of shifting attention to what Jonathan Crary calls "the stuff beneath, beyond and behind the boxes our media come in" includes a variety of artistic responses that lead us out of an obsession with technological futures toward other time scales, and the resuscitation of memory. This paper explores the prospect of a critical ecological radio art at a time of accelerating global environmental crisis and species extinction, investigating artist projects which seek to understand transmission technologies as implicated within these events, and the search for a radio art which understands itself differently; as not just representing landscape, but as having always been part of the material of landscape. Following Jacob von Uexküll in his studies of the 'umwelt' which posit environment as a system that includes the organism as part of an integrated whole, and drawing on the notion of a 'minor transmission' with reference to the theories of Felix Guattari and Tetsuo Kogawa, I investigate how contemporary critical artist projects in environmental sound and radio art can work to further an understanding of our entanglement with(in) nature, through an attention to various artistic strategies such as site-specific explorations and low powered transmissions, the electromagnetic environment and political/ecological considerations, investigations into the early histories as well as the futures of radio and how these intersect in the notion of "going back off the grid", a focus on small moments of encounter with nonhuman animals and local extinction events, a consideration of the connection of settler colonialisms and technopolitics, and the destabilising of technological progress narratives through the use of obscure, esoteric, or failed technologies.

....

Sally Ann McIntyre is a sound and radio artist, a writer and a broadcaster who lives and works in Dunedin, New Zealand. Her multi-dimensional radio practice includes experimental documentary features and works of radio art commissioned for platforms such as the ABC programme *Soundproof*, and Chicago radio art platform *Radius*, being a commissioning producer for the *Radia* international radio art network, and operating the mini FM radio station *Radio Cegeste 104.5FM* as a mobile platform for ephemeral transmission art projects. Her work has been written up in recent issues of *Leonardo Music Journal* and *Antennae Magazine: The Journal of Nature in Visual Culture*, and she is one of 150 historical and contemporary artists working with the medium of transmission to be included in the book *Transmission Arts: Artist and Airwaves* (PAJ, 2011). She has produced commissioned work and programmes in collaboration with radio art project stations in Berlin, Bratislava, Chicago, Lisbon, Montreal, New York, Glasgow, and a variety of other places. Recent exhibitions include *Nature Reserves* at London's Art/Science gallery GV Art, *Simulcast* at Auckland's Audio Foundation, *Ghost Biologies* at Contemporary Art Tasmania, and *Das Grosse Rauschen, The Metamorphosis of Radio*, part of the Radio Revolten festival, Halle, Germany, in 2016. Her recordings have appeared on numerous labels, including Gruenrekorder (Germany), Consumer Waste (U.K.), Flaming Pines (Aust), and/Oar (U.S.) and Idealstate (NZ/Sweden).

Reimagining and Revisiting Radio and Audio Media Archives

Rm 1: Salone Grollo

Chair: Morten Michelsen

Redefining audio archive access using the Studs Terkel Radio Archive

Allison Schein Holmes
Studs Terkel Radio Archive
aschein@wfmt.com

Mark Boas
Hyperaud.io
mark@hyperaud.io

In 2013, the WFMT Radio Network in collaboration with the Chicago History Museum embarked on an ambitious project to create a digital platform exhibiting legendary broadcaster and oral historian Studs Terkel's 45 years of radio conversations, enabling the public to hear the vast majority of them for the first time and engage with them in an unprecedented way. This paper will be a deep dive into the technology we are using to facilitate media makers and users to share, remix, and make available these historic 20th century conversations. Our efforts include an exciting youth engagement partnership with Chicago Public Libraries' YOUmedia department, a digital learning space for Chicago's young people, a robust creative reuse policy, and a forthcoming podcast that highlights snapshots into history that continue to have parallels in today's world.

Associating media (specifically audio and video) with word-accurate timed transcripts allows new forms of accessibility, sharing, and remixing that had not been previously available. Interactive transcripts are designed with these principles in mind to allow the diffusion of time-based media on the web, exposing content to search engines and to people wishing to share content on social media. We will demonstrate our back end system called Starchive that allows for easy metadata manipulation, file derivative creation, and asset sharing, among other features, and finish by demonstrating the power of interactive transcripts.

....

Allison has been involved in the audio world since receiving her BA in Audio, Design and Production in 2007 from Columbia College in Chicago. She holds her Master's degree from Dominican University in Library and Information Science where her focus was archival access, advocacy, and reference. She became a certified archivist in 2013. She has been the archivist for the Studs Terkel Radio Archivist since 2013 and WFMT's archivist since 2016. Prior to that, Allison worked for Experimental Sound Studio, Northwestern University, and Amrstrong-Johnston. She is also the recipient of the 2014 Young Mazzuchelli Model award.

....

With a BSc in Computer Science and MSc in Knowledge Based Systems, Mark has spent his career working on the web, recently on web-based audio and video. Mark is co-creator of popular media library jPlayer (2009) and spent 2012 as a Knight-Mozilla OpenNews Fellow with Al Jazeera investigating the use of media within the newsroom. In 2013 Hyperaud.io was born - a Knight Foundation sponsored initiative to promote the remixing of media through timed-transcripts. Mark is co-founder and founding CTO of Trint Ltd (2014-2017) and now concentrates on the application of timed-transcript related technology with Hyperaud.io.

"It's Radio meets Google maps!" Doing geo-located mapping of radio and culture

Caroline Mitchell
University of Sunderland
caroline.mitchell@sunderland.ac.uk

Radio practitioners are adept at finding new ways to engage with community programme makers and audiences through innovative use of media technologies and online platforms (Mitchell and Jones, 2006). This paper discusses research carried out between 2013 -2017 which led to the production of two very different geo-located, digital, multi layered, creative and interactive maps: *Radio.garden* and *Putting Southwick on the Map*. These contrasting projects both started with community level research that enabled participants to explore, respectively, their radio worlds and cultural interests. Both projects employed audio interviews and storytelling methods as a way for people to present their cultural lives– through representations of the past, the present and even the imagined future, thus making them visible, audible and tangible to wider audiences.

The paper will reflect on cultural and community mapping through participatory action research (Kindon, Pain & Kesby 2007) and how people come together to create a visual and/or auditory representation of cultural experiences, activities and places. It will compare how these projects developed, the contrasts between 'hyperlocal' and 'global' mapping practices, the importance of the participatory action research methodologies used and the practical and ethical considerations when doing such work in the community radio/media field.

References

Kindon, S., Pain, R. & Kesby, M. (2007), *Participatory Action Research Approaches and Methods: Connecting People, Participation and Place*. London: Routledge.

Mitchell, C. and Jones, S. (2006), Networking Community Media-Web Radio as a Participatory Medium, in Peter M Lewis and Susan Jones, *From the Margins to the Cutting Edge: Community Media and Empowerment*. Cresskill, NJ, Hampton Press.

....

Caroline Mitchell is Senior Lecturer in Radio, University of Sunderland, UK. She has been involved in community radio production, activism and research since 1980. She is a member of Women´s Radio in Europe Network, was PI in the Transnational Radio Encounters project and continues to develop radio.garden - an unexpectedly successful output of this research. Her recent work specialises in participatory action methodologies to enable grassroots mapping of cultural assets and creative work (e.g. www.southwickmap.com).

Reaching the Audience with DAB and Digital Technologies

Rm 2: Sala del Teatro

Chair: Richard Berry

Digital Radio - Progress in DAB Delivery

Lawrie Hallett
University of Bedfordshire
lawrie.hallett@beds.ac.uk

Digital Audio Broadcasting (DAB) has now been operational in parts of Europe for over twenty years. Although some countries, including Denmark, the United Kingdom and, in particular, Norway have made considerable progress with the technology, its impact elsewhere continues to be somewhat piecemeal, minimal or even immaterial.

This paper argues that recent developments in the delivery of small-scale DAB, often based on lowcost "open source" solutions, together with the emergence and relatively rapid uptake of DAB+ have radically changed the DAB "eco-system". It argues that chances of increased success for the technology as a whole have increased as a result.

Drawing on practical experience of small-scale DAB multiplex operation and on involvement in the development of legislative and regulatory frameworks for the delivery of local broadcasting, the paper examines such practices and processes in terms of their potential benefits for community and smallscale commercial broadcasters.

Using the on-going UK "mini-mux" trials as an example, the paper argues the importance of flexible approaches to licensing as a pre-requisite for the increased uptake of DAB. It examines some of the more unexpected outcomes of these trials and puts these in the context of emerging small-scale DAB licensing proposals.

The paper suggests that much of the recent work completed by Ofcom and the "mini-mux" DAB operators in the UK offers considerable opportunities for regulators and broadcasters elsewhere. It concludes with some suggestions as to how take-up of digital broadcasting might be encouraged by specific policy initiatives.

....

Lawrie Hallett is Senior Lecturer in Radio & Journalism at the University of Bedfordshire in the UK. He holds a Community Radio related PhD from the University of Westminster and previously worked for the British Communications Regulator (Ofcom) specialising in broadcast radio licensing and policy development with a particular focus on Community Radio and Digital Radio development. As well as his academic teaching, Lawrie runs a not-for profit DAB multiplex in Norwich, England and continues to act as a consultant in broadcast radio development.

New Ways of Broadcasting and Listening - The technologies that UK community radio stations use to reach their listeners.

Janey Gordon
University of Bedfordshire
janey.gordon@beds.ac.uk

Jonathan Marsh
University of Hertfordshire
j.marsh4@herts.ac.uk

In the UK, new community radio stations are often delighted to start 'real' broadcasting on an FM waveband. However, recently a difficulty has arisen that that they have to consider, which is that of audience reception to an FM signal. The number of new platforms (DAB, DAB+, web, cable, 4G. 5G) that a listener is using to access audio programming has grown enormously, as well as developments to the actual receiver that may be used, in particular the smartphone. Even the major players in public and commercial broadcasting are being confounded by recent developments with audiences appearing to drift away from traditional forms of radio-listening.

With the introduction of mobile phone handsets with FM receivers incorporated onto smartphones, community radio stations targeting 'hard to reach' audiences found that often this was how they were listening to radio content. But a number of smartphone manufacturers have now disabled the FM receiver from their handsets, hoping instead that phone owners will

pay for a data service to listen to radio on their mobile phones, making it an expensive option for a community radio listener as well as the broadcaster.

How can the community radio sector sustain and serve its audience in this environment?

This paper examines the current situation with regards to radio listening on a smartphone handset. The article cites interviews with UK community radio to discover what audio platforms they are using and in particular how the group of pilot stations use the new technologies of small scale DAB and DAB+. How will these technologies impact on the sustainability of community radio stations?

....

Janey Gordon teaches radio at the University of Bedfordshire, UK. Her research interests are in the areas of community radio and mobile telephony. Dr Gordon founded Radio LaB 97.1fm, a fully licensed on air community radio station based at the University of Bedfordshire and she was an early researcher into the effects of mobile phones on society.

....

Jonathan Marsh works at the University of Hertfordshire as a Radio and Journalism Lecturer. He has a background in local BBC and commercial radio and he is currently finishing a Professional Doctorate focusing on DAB radio.will these technologies

What next for community radio in the digital era?: Futureproofing Community Radio in Aotearoa New Zealand

Bronwyn Beatty
Ara Institute of Canterbury
bronwyn.beatty@ara.ac.nz

Brian Pauling
Ara Institute of Canterbury
brian@pauling.net.nz

In 2019 community access radio in Aotearoa New Zealand will celebrate 30 years of public service. The Broadcasting Communications Act of 1989 legislated that community radio would provide content by, for and about those identified under Section 36c, being women, children, youth, ethnic and religious minorities. Broadcasters who volunteer their labour under this unique model of community radio are trained and supported by staff at each station. However, the mediascape has changed profoundly 30 years on; even the definition of radio is problematised in a digital environment. Having moved from a context of content scarcity to plenitude due to a low entry-level to media production and a global supply and distribution model, the audience is spoilt for choice. How, then, does community radio retain its relevance and therefore funding whilst relying on volunteer labour? The volunteer broadcasters already note the significant commitment required to make their regular programmes, yet increasingly audiences and the funding body New Zealand on Air (NZOA) expect podcasts, audiovisual content and engagement via various social media platforms. Nevertheless, station managers and managers at NZOA indicate a positive future for community radio; they regard the diversity that is fundamental to its very form as giving it the necessary flexibility to not only survive but thrive in the digital era. This presentation will consider historical data alongside an analysis of semi-structured interviews with NZOA, broadcasters, and station managers of the country's 12 access radio stations to reflect on 'what next?' for community radio in Aotearoa New Zealand.

....

Bronwyn Beatty teaches media ecology at the New Zealand Broadcasting School, Ara Institute of Canterbury. Past research has considered television election coverage and young adults' recollections of growing up with Harry Potter, with an interest in audience a common thread. Beatty's current research focus is Access Radio in New Zealand, including co-authoring a book-length history of the sector with Dr. Brian Pauling.

....

Brian Pauling has been involved with community access radio in Aotearoa New Zealand since its inception, including establishing Plains FM 96.9 in Christchurch and running annual audits of all stations. He has published extensively on radio and most recently has initiated research into the history of community radio, with the funding and support of NZOA.

Liberated, Outlawed, Re-invented? The Crisis of Radio Art in the Digital Age

Rm 3: Sala Torre

Chair: Heather Anderson

Radio art at the ABC: from *Listening Room* to no room?

Virginia Madsen
Macquarie University
virginia.madsen@mq.edu.au

The predominant pattern of the Australian Broadcasting Corporation's (ABC) first 50 years can be characterized by brief periods of active interest in radio as a site for artistic expression and provocation, with support for experiment not really growing in any significant way until the 1970s. By the mid-1980s, ABC radio art was transforming in a much more radical

manner, as artists, performers, composers and writers were invited to essay a whole new set of ideas, techniques and forms. Through programs like *The Listening Room* and *Radio Eye*, the ABC became an influencer itself, recognised as a world leader in an expanding field of international activity which encompassed new and hybrid works specially produced for the radio. Encompassing performance art as well as rejuvenating the rich legacy of 'radio-feature' traditions on three continents, the ABC imagined new ways to create for the radio. In the last 10 years, this position of leadership and influence has all but vanished, although an archive remains, testimony to this period of provocative public broadcasting, bold 'adventures in sound'. This paper is presented as an act of critical remembering as the ABC enters a new phase of strategic forgetting when it comes to this history of creation-on-air. As the managerialists leading the corporation expunge the last traces of this culture, this paper re-sounds a vanishing territory for art. In jettisoning the Creative Audio Unit (the last redoubt of this former freedom), and deconstructing the national cultural network (Radio National), the entity which nourished this tradition and ecology, the ABC seems finally to have abandoned any commitment to radio as a site for original creative production. Yet, what of the ABC's podcast ambitions, manifest in the so-called new 'Audio Studios'? Amidst overwhelming disavowal of all traditions of radiophonic expressiveness and sonic provocation, is this the replacement space for artistic experiment? Is there room for the imaginative practice and critical thinking a characteristic of art, or of true artistic freedom, in the ABC's packaging of the podcast big bang?

....

Dr Madsen is Director of the Centre for Media History at Macquarie University, Sydney. She also leads the radio strand for MMCCS Dept, Faculty of Arts. Madsen has published widely in the field of radio studies and is an established radio producer whose works have been broadcast in Europe, USA and Australia. Her research interests span the history of public broadcasting in audio media; radio's documentary and feature forms, traditions and developments; sound and radio production in all aspects; auditory and sound culture studies; new audio media, podcasting and the audio arts. Currently she has two major research projects and book projects underway: a history of the Australian public broadcaster's cultural 'ideas network', ABC Radio National, an ARC Discovery Project she leads; and she is writing an international account of the 'documentary imagination' in radio from the 1920s to the present. For more information:

https://www.mq.edu.au/research/research-centres-groups-and-facilities/resilient-societies/centres/centre-for-media-history

The re-invention of *Hörspiel* in the digital age and the dangers of its emancipation

Ania Mauruschat
University of Basel
ania.mauruschat@unibas.ch

In 2016 the German radio artist Andreas Ammer and the musicians Andreas Gerth and Martin Gretschmann, together with 1400 fans, produced the longest radio play in history: they turned David Foster Wallace's novel *Infinite Jest* (1998) into a *Hörspiel*. Each fan read aloud one page of the novel, and the artists remixed these recordings with the music of an analogue synthesizer, which was constantly playing for an entire year. The final version of the collaborative radio play *Unendliches Spiel* (*Infinite Play*), mainly funded by the Westdeutscher Rundfunk (WDR) in Cologne, lasts 80 hours.

This innovative example shows how traditional institutionalized radio art has started to open up (again) for amateurs. As such, it mirrors the increasing participation of citizens in public debate, via new communication media and platforms like Facebook or Twitter, which was introduced to radio famously at Bologna's *Radio Alice* in the 1970s via the "revolutionary journalistic invention" (Umberto Eco) of combining radio and telephone call-ins. However, digital technology enables consumers not only to record their voice and make it heard but also to become producers, just like Bertolt Brecht once imagined the future of radio around 1930. Thus, in the last 15 years, affordable home recording equipment has even helped to establish an independent *Hörspiel* scene in Germany.

This paper traces the different kinds of re-invention of German *Hörspiel* in the digital age. I will argue that its liberation is certainly to be appreciated, but this should not serve as an excuse for managers at fee-funded stations to abolish radio art in their programs – a threat, which even in Germany as the "homeland of *Hörspiel*" has become more and more real.

....

Ania Mauruschat researches the alternative history of *Hörspiel*, which is transnational and entangled. She has lectured on auditory culture and radio art at universities and art schools in Switzerland, Germany and Austria. With an academic background in literature and media studies, along with professional training as a journalist and editor, she has a long record in working for radio and radio art departments. Currently she is completing her PhD thesis on noise and the epistemology of radio art at the University of Basel, Switzerland.

LIGNA and the *movement* of free radio in the digital age

Heather Contant
University of New South Wales
h.contant@unsw.edu.au

This paper discusses how the use of digital technology in the performative work of the LIGNA free radio collective allows listeners to experience the possibilities of broadcasting in a new way. In 2002 LIGNA developed the Radio Ballet, a radically interactive experience that invites audiences to physically gather together in a public place and become participants in a live performance facilitated by radio. Prior to the event, a low-powered transmitter is set up near a public venue, like a train station, shopping mall, or town square and portable radio receivers are distributed to participants. Participants then tune into a specified frequency to hear LIGNA's broadcast, which directs them to act unconventionally in public places by raising their

hands, lying on the floor, or walking in slow-motion. Since developing the Radio Ballet, LIGNA has used radio technology to generate other forms of interactive performance that provide similar opportunities for listeners to consider and re-evaluate their interactions with technology, surroundings, and one another in society.

In this paper, I explore how LIGNA's performance practices resemble those of Italian free radio stations *Radio Alice* and *Radio Popolare* during the 1970's, since both explored how broadcasting can mobilize listeners and affect their movements. I argue, however, that LIGNA's use of digital hardware and software allows their performance to be repeated in different contexts, creating what Walter Benjamin calls a *Spielraum* or "room for play" that experiments with the possibilities of radio technology in public life.

....

Heather Contant researches communities that have come together throughout history to explore the possibilities of the radio band of the electromagnetic spectrum in an artistic context. She lectures in media art and audio production at the University of New South Wales | Art & Design in Sydney, Australia, where she is a member of the Sound, Energies & Environments research group. Her writings have appeared in Leonardo Music Journal and elsewhere. She is currently completing a PhD thesis about Walter Benjamin and the collectivist tendencies in radio throughout history.

Public Spheres, Podcasting and the Pacific

Rm 4: Sala Chiesina

Chair: Matt Mollgaard

Mapping the changing geography of government-funded broadcasting in the Asia Pacific

Alexandra Wake
RMIT University
alex.wake@rmit.edu.au

This paper scopes the changing geography of news broadcasting in the Asia Pacific, not only with the introduction of digital and mobile media services, but also with new powerful government funded global players. It discusses the changes, with reference to the axing of the Australia Broadcasting Corporation's shortwave radio services from Australia to the Asia Pacific, the rise of China's news agencies (Xinhua and China Global TV) as providers of English-language journalistic content in the region, and the extension and contraction of other news services including the BBC World Service, Voice of America, Al Jazeera and Radio New Zealand International. Discussion will look at how new technologies are impacting on distribution of news in the region, and more widely on changing patterns of news production and consumption.

By bringing together research which spans journalism, broadcast and political science, this paper interrogates the changing global political and broadcasting environments. By examining those who have historically provided English-language broadcasts into the Asia Pacific, as well as the new players, this paper offers an insight into rapidly transforming media landscape, the changing state of international relations, and the rise of new powers.

This paper is based on an analysis of available broadcast material and interviewees with broadcasters in the Asia Pacific.

....

Dr Wake is a senior lecturer in the School of Media and Communication at RMIT University in Melbourne, the largest university in Australia. She has been a journalism academic for 15 years with a focus on broadcast and innovative journalism technologies. Her research is centred on broadcast journalism, and journalism education in cultures outside advanced liberal democracies. Alex has worked in Ireland, South Africa, and the United Arab Emirates for a number of newspapers and later as a senior journalist and editor with the Australian Broadcasting Corporation. Alex began her teaching career training journalists at the South African Broadcasting Corporation after the election of Nelson Mandela in the transition to democracy, and was later employed as a journalism educator at Dubai Women's College in the United Arab Emirates at the time of 9/11. Alex completed her MA (Research) at QUT, holds a Graduate Certificate in Tertiary Teaching and Learning from RMIT, and a Certificate of English Language Teaching to Adults from Cambridge. Her PhD in 2015 from Deakin University was entitled "Aiding journalism: Australian journalism educators and their work in post conflict states".

Podcasting empowerment: The potential of new audio forms to promote change in the Pacific

Heather Jarvis
Monash University
heather.jarvis@monash.edu

Despite a long and strong tradition of radio communication across the Pacific, podcasting is yet to take hold in any meaningful way. This paper explores whether and how podcasts could become a useful means for communication across the region and specifically how podcasts might assist young Pacific Island women to network and communicate ideas of empowerment to and for one another.

Based on early research for a practice-based PhD, this paper will examine ways in which young women from across the region currently connect via traditional media, social media, and regional forums in an effort to advocate for positive change at community, national, regional and international level. It will explore questions such as what might podcasting be able to achieve that radio in the region does not? How might audiences differ? And what could be the advantages or limitations of the medium?

It draws lessons from research on radio and podcasting, Pacific oral storytelling traditions, and programs such as such as femLINKPACIFIC's community radio initiatives and the Pacific Young Women's Leadership Alliance.

The paper also examines the potential for young women across the region to use forms of audio production technology and podcast applications which enable people in geographically distant locations, such as Papua New Guinea, Samoa and Kiribati, to link up and record podcasts with relative ease.

…………………………………………

Heather Jarvis is a Senior Lecturer in Journalism, specialising in audio storytelling, radio and documentary. She has more than 20 years experience as a broadcast and online journalist, presenter & producer at ABC International/Radio Australia and Radio National and has a strong interest in the Asia-Pacific region. She has reported from countries around the Asia-Pacific and Africa and is interested in the role of journalism in international and community development. Heather is also a podcast producer and radio documentary maker.

Public spheres and unbounded space-can niche audiences work for democracy?

Jennifer Bowen
University of Melbourne
bowen@student.unimelb.edu.au

The first decades of radio were taken up with regulation and legislation to create, shape and refine the circumstances under which broadcasting could take place. While generally favouring the interests of a powerful few, it required some assumption – or articulation- of the public interest in allocating access to the medium and deserves being viewed not simply as an outcome but as a process.

The present world of podcasting offers unlimited opportunities to reach audiences beyond national boundaries such that questions of public as opposed to individual interest in the present moment may seem irrelevant; it poses the counter question that earlier ideals were simply tactical postures or naïve illusions.

While major players in the broadcasting landscape have frequently been analysed, this paper will look more to the margins; it will revisit concerns from the interwar years in North America and Australia to compare the engagement of diverse peripheral groups then with the freedoms of podcasting now, to ask whether earlier ambitions have been realised with greater access to audio media. This will be viewed in the light of the public sphere discussions of Jurgen Habermas, Nancy Fraser and Jodi Dean alongside the arguments for pluralism of Hannah Arendt and seek to clarify options for public service broadcasting.

…………………………………………

Jennifer Bowen is completing a PhD at Melbourne University; her research looks at the ways in which spoken-word radio shaped, and was shaped by, various sectors of the public and its larger implications for national identity in a world defined by Imperial loyalty. She has a background in radio production with the BBC World Service and ABC in Australia, and has taught radio journalism at Monash University.

PROUDLY PRESENTED BY:

MONASH University

MeCCSA
Radio Studies Network

intellect
publishers of original thinking

RADIOCONFERENCE2018.COM